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64 PAGES

RETURN OF TV PERSONALITIES

Headlines Create Boxoffice Come-Ons: Khrushchev New, Hitler a Repeater

Some months ago VARIETY pinpointed a cycle of "Nazi beast" pictures, both feature and documentary, then in prominent vogue. Now, although the Hitler horrors are still being reprised by the documentarists, filmmakers have also started to ventilate passion against the communists.

Two anti-Bolshevik tracts current in New York are "We'll Bury You," being released in the U. S. by Columbia, and the Chicago-made "Two Before Zero," which Ellis Films is handling. Feature pix getting in some licks are Metro's "Escape From East Berlin," story of East Berliners who tunnel under the Wall to freedom; and United Artists' "Manchurian Candidate," a shotgun of satire aimed in part at the communist hierarchical mentality.

The Red expose newsreels are figured to have a chance to bale some hay in view of the Cuba-Berlin-Far East hot spots. They're also timely at the moment because of the lull in product flow, as witness, for instance, a number of reissues now out to cushion the shortage.

Whether this first wave of documentaries presages more of the same by way of exploiting the headlined international tensions is not clear as yet, but deemed likely by some because of the "cycle" penchant of producers. Other observers, contrarily, aren't looking for feature producers to give it bandwagon momentum, making the point that Hollywood hasn't had much success over the years with anti-commie pix.

Cigaret Defense: Does Baldness Relate to Guys' Yen for Nifty Dames?

Pittsburgh, Nov. 6. Show biz, with its attendant levity, crept into the grim business of Pittsburgh's cancer trial when a visiting expert testified that cancer was related to cigaret smoking in the same manner that "men with bald heads get that way from sitting in the front rows of burlesque houses."

Noting that presiding Judge John Miller was bald, the plaintiff's attorney commented, "May I ask you to exclude present company."

Judge Miller replied quickly, "Don't worry about present company."

The expert then continued with "This occurs with such frequency that this row used to be called bald-headed row. And there is a beautiful statistical association between bald-headedness and the desire to see young ladies in tights. Does the frequent looking at young ladies and tights make one bald-headed? No, of course not."

The Wrong One's Dry Run

During one of the dry runs by NBC News election unit last week, as all the commentators were forced to fantasize for the camera, Dave Brinkley popped out an adlib of his own, and it turned everybody giddy.

"The new governor of Hawaii," began the Washington reporter with a perfectly straight face, "is of Oriental extraction. It should be recalled that his opponent, only last week, declared that the victor didn't stand a Chinaman's chance of winning."

Soviet Soprano's Fringe Benefits; Hits No High G's

Paris, Nov. 6. Parrying newsmen who "go too far" in their questions is an art on both sides of the Iron Curtain, apparently. An example here a few days ago came immediately after the local debut of Galina Vishnevskaya, Soviet soprano, at the Opera. Miss Vishnevskaya won plaudits in "Aida" and received the press backstage. Most of them were polite and pleasant but one asked, "How much are you being paid for this performance?"

The singer parried by saying it was "an exchange matter, strictly cultural exchange." The newsmen persisted, "All right, so you are paid by your own government. How much?" The singer explained that she didn't bother with such things, it's up to the managements. The newsmen phrased his question differently, but still wanted to know the amount of cash involved. (Continued on page 58)

PARIS NITERY NUDES NSG B.O.—NEW POLICY

Paris, Nov. 6. Helene Martini, who inherited a flock of Pigalle niteries and some theatres from her late husband, Nachat, feels that the city's Pigalle section is getting less tourist play these days and needs a nitery overhauling to bring back clientele. She is revamping some of her own clubs and instituting a policy of fixed prices.

Mrs. Martini says she notices that the boites have fallen into the dreary routines of nude tableau and numbers done in mute, rote style. She also thinks the strip is (Continued on page 63)

NSG STORY SHOWS CUE NEW FORMAT

By MURRAY HOROWITZ

With Danny Kaye, Phil Silvers and Carol Burnett already signed-and-delivered by CBS, the former two in weekly shows; with Jerry Lewis considered as a midseason replacement in a talk show on NBC, and with Mary Martin committed to a new contract by NBC, there's increasing evidence of a big-name, personality push for the '63-'64 semester.

In the tv marketplace for next season, other talent tabbed available by agents and networks, are such personalities as Frank Sinatra, Dean Martin, Alan King, Bob Newhart and Milton Berle, among others.

Probable biggest factor in the big-name push is the CBS-TV experience this season, which finds the web's stable of stars in glittering stalls. Return of Jackie Gleason has proven out a success. Ditto expanding the Red Skelton show to an hour. Lucille Ball is riding high in her new show. Then there's Danny Thomas, Andy Griffith, Jack Benny, etc.

The story form, which has been gaining ascendancy for years on the networks, had severely shrunk on the variety-personality outings. This season, there appears to be a gathering rumble that the story form may no longer be the answer. (Continued on page 40)

Cuba Crisis Cues CBS, NBC Beefs On Restrictions

NBC News joined CBS News last week in protesting what they called restrictions of information in the wake of the Cuban crisis.

In a wire to Presidential Press Secretary Pierre Salinger, CBS News prexy Dick Salant urged prompt action by the Government to remove "the guideline restrictions on full and free reporting which were requested by the White House in connection with the Cuban quarantine."

Said Salant in his wire: "We urge all impediments to normal journalistic coverage should be eliminated. I believe that this becomes particularly imperative if statements attributed to Assistant Secretary of Defense Sylvester concerning the use of news as 'part of the weaponry' accurately represent Administration policy."

"The guidelines viewed in the context of the Sylvester statement to Associated Press combine to raise serious doubts in the public mind that full information is being reported and that journalism is (Continued on page 38)

Inter-Network Rivalry on Election 'Show' Outstrips Ballot Tenseness

By ART WOODSTONE

Perspective Provided

Cold war? Bombs? Castro? No, say the Times Square wags; the real question before America these days is this: "Do you still use that greasy kid stuff on your hair?"

Jury's Still Out With Music Biz On Bossa Nova

Considerable disk activity has been stimulated recently by the bossa nova but the music biz is still asking, "what does it all mean?" With all the material being produced and marketed, the vogue still appears to be more of an internal fancy than a public yen. For observers point out that of the bossa nova LPs and singles released, only one single and one album have made any substantial impact.

"There's a lot of noise in the industry but the public hasn't really gotten into it yet" is the way Herbie Mann, jazz flutist who was one of the earliest importers of the music to the U. S., put it. Commenting on the rash of different pegs the bossa nova is being associated with such as tv themes, rock 'n' roll and others, Mann said last week that "none of these things is going to make it because the bossa nova tag won't sell it."

Since the music is treated as jazz, Mann feels that it has to make it in the Negro market to really break through with any real impact. "Bossa nova here is mostly a white commodity and that's why it hasn't gotten into the right market," he added, "unless the Negro market establishes it as jazz it'll never make it."

As far as the music itself, the (Continued on page 46)

EURASIAN LEAD FOR FILM OF 'NO STRINGS'

Seven Arts pactee Nancy Kwan will star in the film adaptation of Richard Rodgers' "No Strings," Broadway musical which 7A will produce for the screen. Miss Kwan, a Eurasian, will play the role originated on the stage by Negro actress Diahann Carroll.

The timing of the 7A announcement raised some eyebrows along the Main stem last week, coming as it did while a House of Representatives committee held hearings in New York on alleged bias in the employment of Negroes in the entertainment field.

The competition between CBS News and NBC News was never fiercer than for last night's (Tues.) off-year election coverage. The money, the time, the manpower, the machinery exhausted this time was greater than the money, the time, the manpower and the machinery exhausted in any year since the beginning of this never-ending battle between the web news shops. ABC News has also made much more of this election than any election heretofore.

NBC was obviously trying to hang on to the No. 1 position it has achieved the last few years in covering elections, and CBS News was under orders to beat NBC—in quality, at least—or bust. There was, as always, more to this battle royal than corporate ego; CBS and NBC both knew that an election victory means prestige and that prestige means, however indirectly, more advertising dollars.

NBC News used up somewhere over 3,000 men yesterday and it also used up just about \$700,000 to pay overtime, to hire extra help, to buy extra phone lines, to orient cybernetics to politics, and in rehearsal, rehearsal and still more rehearsal. Jockeying for an advantage, CBS News enlarged its own election night staff, to a point where its published staff of 3,000 was reportedly more like 3,800 by airtime last night. CBS is said to (Continued on page 40)

Key Club's Scantily-Clad Waitresses More Vexing To WCTU H.Q. Than Rum

Chicago, Nov. 6. An application for a liquor permit for a key club one block from the international headquarters of the Women's Christian Temperance Union in Evanston, Ill., just north of Chicago, revealed that there's many an oasis in this anti-booze Mecca. As a matter of fact, the town fathers are more worried about the possibility of briefly-clad waitresses in the key club than they are of demon rum.

The new key club is set for a December opening in the Orrington Hotel. Evanston mayor Otto R. Hills said there were at least five other private clubs purveying spirits in that city. He also said that it is common practice for out-of-town visitors and transients to buy "temporary memberships" for a "nominal fee."

Queries as to the possibility of partially undressed waitresses at the new club, per its Chicago counterparts, were shunted aside by Orrington Hotel manager Earl Zweifel. However, Mayor Hills on the same question said: "I firmly believe that Earl wouldn't do that to Evanston." The WCTU was not available for comment.

'World's Strangest People Alive': Could Be Foreign Diplomats' View On Saints & Sinners' Rusk Ribfest

By LES CARPENTER

Washington, Nov. 6. P. T. Barnum Tent of Circus 'Saints & Sinners' built a luncheon around "fall guy" Dean Rusk, the U. S. Secretary of State, and it must be catalogued in the current gravely troubled history of the world as both the beginning and the end of the silly season in Washington.

The top diplomat, normally brainy and serious in manner and action in the present run of crises, gave up two and a half hours of his time to become the butt of clean and dirty jokes. Considering the man's responsibilities, there was the loud ring of "What's going on here anyway?" about the whole thing.

The band played "Roll Out the Barrel," chorus girls danced, a pair of exotics did the hootchy kootchy while shedding almost everything and carnival style signs covered the walls. One of them advertised: "The World's Strangest People—Alive."

Attending the big stag party were some of the U. S. Government's highest officials. Also there (bewildered perhaps) were the

(Continued on page 50)

In Australia Sunday, Ricci Jets to Gotham For Monday Rehearsal

In 1929 a nine-year-old boy from California, dressed in a black velvet blouse and knickerbockers, with a Buster Brown hairbob, made musical history at New York's Mecca Temple tossing off the dazzling pyrotechnics of the Mendelssohn Violin Concerto with the Manhattan Symphony under the baton of Henry Hadley in a performance that caused the next day's newspapers to acclaim the boy, Ruggero Ricci.

Next week (Nov. 15-17 evening, Nov. 16-18 matinees) the same violinist, some 33 years older and presumably musically wiser, will play the same Concerto again in New York. It will be the first time he's done it here since that memorable day in 1929. This time plays Philharmonic Hall with the N.Y. Philharmonic under Karl Boehm.

To keep his dates with the Philharmonic Ricci jets 10,000 miles from Sydney, Australia, where he winds up a four-month concert tour. He rushes from Sydney Conservatorium Hall to make 7 P.M. plane out of Sydney Sunday night to keep a New York piano rehearsal date with Maestro Boehm Monday morning, possible of course only because of the 15-hour time differential.

ASTRONAUT'S CAPSULE, FLA. TOURIST PITCH

Silver Springs, Fla., Nov. 6. A space exhibit, featuring a model of the capsule transporting Alan Shepard into outer space, has been added to the tourists' magnets at Silver Springs. The shining, clean-cut rocket is in vivid contrast to the carriage and antique car collection in the Cavalcadia exhibit, which includes a miniature three-ring circus.

The beach, with year-round 72-degree swimming, has been enlarged and improved. Swimmers in the transparent water are clearly seen from the new underwater theatre, more than 300 feet away. Televiewers know the spot through the Lloyd Bridges "Sea Hunt" series and other aquatainment and commercial films. Glassbottom and jungle cruise boats continue to penetrate the river, providing closeups of the underwater world of marine life and the monkeys and other wildlife inhabiting the tropical terrain. A motorized trip through the Seminole Indian Village has been added to Ross Allen's reptile institute—for the faint-hearted who can't bear to watch him milk rattlers.

Meanwhile, at Tommy Bartlett's deer ranch, the tame pets now number about 300. Here a jungle walk, winding through a typical Florida swamp, is peopled with a variety of animals native to the area—and tourists.

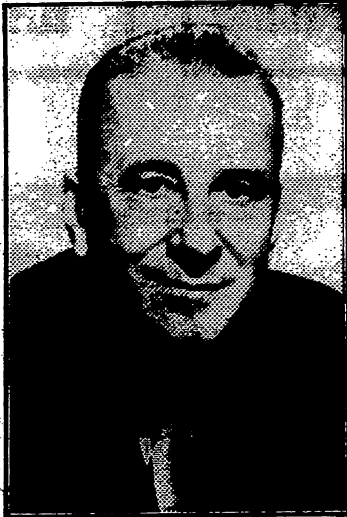
Mex Authorities Nix 'Blue Hawaii,' Everyone Mum On the Reasons

Mexico City, Nov. 6. Elvis Presley is taboo for Mexico and his films are not "bienvenido" (welcome) in the republic. "Blue Hawaii" (Par), originally set for the Mexico Theatre, was suddenly pulled; management said the film had been "prohibited."

A check at the Film Bureau got a brushoff and passing of the buck to the Office of Public Entertainments. At the latter no official voice cared to make a statement, but the fact is that since the outbreak of hoodlum demonstrations at the Americas theatre during the screening of "G.I. Blues," with rock 'n' roll fans tearing up seats, breaking windows, etc., the so-called "King of Rock" is on the Mexican "nervous" list.

As far as can be learned, apparently it was the Office of Public Entertainments, that put the ban on the latest Presley pic. Other

(Continued on page 17)



HY GARDNER

Noted columnist and tv commentator, says:

"The first time I met PAUL ANKA I was impressed to find him extremely talented and refreshingly gracious."

"The only change I've noticed since he became an established star, not a one-time around phenom, is that he talks straight, sings great and still wears the same size—maybe it's even the same—hat."

Uruguay Even Charges You To Get Off Plane

By COL. BARNEY OLDFIELD

Montevideo, Nov. 6.

Uruguay has often been called "The Switzerland of South America," and it's trying its best to get as rich.

The only way for the tourist to lick it is to buy his postal cards at the airport, mail them there, then fly on either to Rio or Buenos Aires, depending on which way they're en route.

Dozens of airports in the world have an embarkation tab for those leaving a country, but Uruguay lets everyone know what's up right away. There is a charge to get off the plane. Hotels have an automatic and legal 26% service charge which is enthusiastically applied.

After Nov. 26, which is election day, the arbitrary but fiercely held rate of 11 pesos to the \$ is expected to slide to around 18 or 19, more in keeping with prices for goods and services.

The country abounds in good schools and hospitals, and these draw on the government-owned

(Continued on page 63)

Kazan's Unusual Book

By ROBERT DOWNING

"America America" by Ella Kazan (Stein & Day; \$4.95) marks an exceptional event in American publishing. It is the first "book" (it cannot truly be called a novel) by the nation's foremost stage director, who is regarded internationally as one of the best screen directors.

At first glance, Kazan's work appears to be the shooting script of the film of the same title he has been making this autumn in Greece. Because of its economy in style, the reader, at the outset, may lift an eyebrow and assume (incorrectly) that the master has simply deleted scene numbers and notes on camera setups from his

(Continued on page 56)

Peripatetic

Jim Bishop

In surveying 'runaway' production details some of his findings in

Dear Hollywood: An
Adios From Spain

one of the many informative
Features in the upcoming

57th Anniversary Number
of

VARIETY

Plus other statistical and data-filled
charts and articles

Can a 'Pleading Film' Free Sobell?

Makers of Documentary Incognito Until Prisoner Sprung — Example of 'Birdman' Not Encouraging

U.S. INFO DOCUMENTS NIGERIAN'S BIG WIN

U. S. Information Agency is in process of putting together a documentary feature on Dick Tiger, Nigerian who won the middle-weight boxing title from Gene Fullmer in a closed-circuit televised fight.

Promoters of the tv'er are making available about three minutes of the footage for the USIA production.

Hollywood Talks Piffle; Survival Necessity Whip On Those Who 'Runaway'

Hollywood, Nov. 6.

Just in from Rome, Columbia Pictures producer Jerry Bresler is steaming over what he terms "the complete misunderstanding of the term 'runaway' by Hollywood." Says he of Yank production in Rome, "they're running towards—rather than away. Most of such films could never get financing here."

He believes most who have departed the Hollywood scene have done so in search of work and for no other reason. "Every one I met there is dying to come home—if they had something to come home to," he says.

Much-traveled producer claims the image of Hollywood still is the most glamorous in the world and that local product is still far and the most desired. "But we've lost sight of this and through factional selfishness we're letting everything get away from us," he maintains.

Bresler would like to see an immediate gesture on everyone's part—guilds, unions and management

KEEPING UP WITH YOUTH

Boys In Drive-In Drunk on Model Plane Glue

El Paso, Tex., Nov. 6.

Four teenage youths were committed to the County Detention Home for using intoxicating drugs. They were arrested at the Trail Drive-In Theatre. Personnel of the ozone telephoned police to report the four—one 13, and three 16—were wandering about the premises drunk and disorderly, causing a disturbance. The management thought they were on marijuana.

Police officers discovered the youths were sniffing model airplane glue, an intoxicating compound. One boy was so drunk, he could not talk, but could only utter weird cries, officers said. All four tried to fight the arresting policemen.

A half-hour, 16m documentary has been produced for the sole purpose of persuading the U.S. Parole Board that Morton Sobell, imprisoned 13 years now on a charge of conspiracy to commit espionage, of which he consistently has pleaded innocent.

Film, titled "Morton Sobell, a Plea for Justice," is said to have been made by top people in the documentary field who want to remain anonymous now, but will identify themselves "on the day Morton Sobell walks out of prison." They worked gratis under the banner of Veritan Productions and feature in the picture such persons as Dr. Harold C. Urey, Nobel Prize scientist; law professor Malcolm P. Sharp of the U. of Chicago; old Socialist presidential nominee Norman Thomas and Los Angeles television commentator Lew Erwin.

In addition to presentation before officials, the film is designed for use by art theatres and tv stations. The soundtrack will be made available to radio stations. Also, it's to be sent abroad for dubbing and distribution.

Sobell is now serving a 30-year sentence at the Federal Penitentiary in Atlanta.

This is believed the first time in which a film specifically has been made with the sole thought in mind only of freeing an imprisoned man. "Birdman of Alcatraz," the Burt Lancaster starrer, crusades for release of a prisoner, now 72, with 50 years behind bars but the Federal authorities are ice-cold to its message. The prisoner is Robert Stroud.

Miss Skinner's Book Segues From 1-Woman Show to 'Belle Epoch'

"Elegant Wits and Grand Horizontals" by Cornelia Otis Skinner (Houghton, Mifflin; \$5), is the unusual example of a book stemming from a Broadway one-woman show. In the early 1950s Miss Skinner developed a solo musical entry, "Paris '90," with score and lyrics by Kay Swift. Being a perfectionist, the star amassed considerable research material on the fin de siècle. With characteristic abandon of an actress, she tossed her findings into the bottom drawer of a guest-room bureau. Being a housewife, she was, eventually, required to clean out the bureau to prepare for an extended visit of house guests. Reexamining her notes and file cards, Miss Skinner, also a lively realist, decided to incorporate her "Paris '90" deadwood into a book. The result is a spirited, amusing, and accurate reflection of "La Belle Epoch."

In Paris Miss Skinner struggled

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BIZ (AS UNUSUAL) WITH REDS

Widmark Loves Films, Not Film Biz; Raps Japanese Showmen's 'Deceit'

By GENE ARNEEL

Richard Widmark, lunching with a VARIETY man in New York last week, declared himself right off as an actor who doesn't like to discuss his pictures or himself. It's embarrassing to him and, anyway, that's fan mag stuff, he stated.

His main concern is the welfare of the picture business and many aspects of it at present are deplorable to him. Just in from Japan, Widmark said he was astonished with the lack of knowledge shown by Americans about Nipponese people, lore and culture.

The Japanese he dealt with were deceitful, he averred, in all business matters, including the matter of making pictures with Yankees. Its not unethical in their belief, it's simply their custom. "They'll promise that a set will be ready tomorrow morning whereas they know it will not be ready for two weeks. But meanwhile they maintain, if only for a few hours, all-important harmony," Widmark related.

Americans working in Japan are not savvy to this and make no effort to understand the workings of the Japanese mind. This they could do simply by studying a couple of books but they don't. The head of at least one major American company in Japan steadfastly remains aloof to knowledge about the country, the thespian stated.

Bitter

Widmark had some choice words for the American picture industry in general. "I love movies and hate the business," he declared, adding: "It's a ruthless, nasty, cut-throat business. The businessmen will throw me over like a log when I'm no longer any use to them."

The embittered performer complained further that the producers regard "talent as secondary, per-

(Continued on page 16)

Ullmer as Director For Six Melcher-Day Films; Exteriors Only Overseas

Hollywood, Nov. 6.

Edgar Ullmer has been signed by Martin Melcher to corporate and direct a slate of six features under Melcher and Doris Day's Arwin banner. Pix will be shot with exteriors abroad and interiors in Hollywood. Melcher has acquired three properties for the slate and is dickering on remaining trio.

First film to go will be "Search for the Sun," original story and screenplay by Michael Pertwee and Jack Davis, to start in January at Postumia, border area of Italy, Yugoslavia and Austria. Film is based on an actual war situation and will have an international cast.

Two other properties purchased by Melcher are "Beyond the Boundary," screenplay by Marcel Achard of a Guy de Maupassant short story, and "Next to Die," novel by Sheridan MacKenzie. Ullmer also said they are negotiating with Swiss playwright Friedrich Duerrenmatt on a play he is now writing, which is aimed as a Doris Day starrer.

Ullmer has a commitment with French actress Jeanne Moreau, whom he will use in one of the pix, all to be made during next two years. Director said he and Melcher are not looking for big star names in casting, will set performers "according to how they fit the story." He said, "Let all the actors in Hollywood know this, I want them all knocking at my doorstep."

Arwin does not have a release deal on any pix, but is planning an international distribution setup similar to that of Samuel Bronston, with distributors to be set individually in various areas. Ullmer says it's cheaper, noting "this way you can get distribution for 20%, but if you go worldwide it often goes up as high as 45 per cent."

Ullmer's last American picture was "Hannibal," made abroad for Warner Bros. Director has been working abroad past three years.

Leonard L. Levinson

who authored a book on 'Wall Street—A Pictorial History,' has an interesting footnote, titled

Stock Brokers And Showgirls

another informative feature in the upcoming

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Plus other statistical and data-filled charts and articles

Cuba Easement Ups Stocks, And Amusements, Too

Amusement stocks showed unusual recuperative powers in the trading week which ended Friday (2). It was the best week for the entertainment securities in some time; just about everything rose, from fractions to more than four points.

The market generally showed strength, obviously bolstered by the easing of the tension over Cuba. The national economic picture was bright, too, despite dividend-cutting by U. S. Steel.

For amusements, this was a reversal of a trend. In past, when the market sagged badly, such as last May 28, the show business issues went down also. But when the market recovered for the most part, many of the show business stocks failed to pick up what they had lost.

In any event these were some of the gains posted last week: American Broadcasting-Paramount Theatres, 2½; Columbia Pictures, 2½; CBS, 3½; Disney 4½; Loew's Theatres, 2½; MCA, 4½; MGM, 2½; Paramount, 2; Stanley Warner, 2½; 20th-Fox, ¾; Warners, ¼, and Cinerama (on Amex), 2¼.

Amusement volume was relatively light, except for Crama, which was second on the American Exchange with a total of 144,400 shares exchanging hands. It closed the trading week at 12¼.

UP FROM PREVIOUS 63c, TRANS-LUX EQUALS 72c

Trans-Lux Corp. reports unaudited net profits for the first nine months of this year rose to \$532,235, or 72c a share, from \$465,815, or 63c a share, for the comparable period in 1961.

The net is not broken down into earnings by the various Trans-Lux divisions, that is, theatres, distributing, television, etc.

NEGOTIATED OUT

Zanuck Regime To Drop Sid Rogell

Hollywood, Nov. 6.

In a further sweep of 20th-Fox studio personnel, the new Darryl F. Zanuck management is negotiating a settlement of Sid Rogell's contract, which still has three years to go.

Rogell, who holds title of executive production manager, recently returned from Rome, where he was sent many months ago to act as "troubleshooter" on "Cleopatra." In confirming that studio asked him to settle his contract, Rogell stated, "We're not too far apart."

Meanwhile, he continues to maintain his office at studio.

RUSSE & YUGO DEALS VERY HOT

By VINCENT CANBY

"Thank heavens for the Zanuck-Mankiewicz war. It took my mind off that other business" (the Cuban crisis).

—An Industry Observer, October, 1962

Two examples of the indomitable optimism (sometimes criticized as parochialism), which has always distinguished show business, were to be seen in Manhattan last week in the persons of a couple of film producers, one an American and the other a Frenchman, both of whom had something more than their lives to lose in any east-west holocaust.

Even while Washington and Moscow were trading souped-up memos with one another, these two showmen, Lester Cowan and Raoul Levy, were busy firming up unique (and separate) east-west film deals, predicated on the assumption that there's nothing wrong with the world that increased east-west film deals won't help to cure.

Cowan's project, a film adaptation of Mitchell Wilson's novel, "Journey to A Far Meridian," is aimed at being the first American-Soviet coproduction approved under terms of the cultural exchange pact between the two countries. Following talks at the State Department last week, leading to official approval of the picture's treatment early this week, Cowan is now making plans to return to Moscow shortly to wind preproduction work looking towards a starting date next March.

Yugoslav Link

Levy's project is his on-again-off-again-and-now-on-again screen spectacle, "Marco Polo." The project, which shut down last February when Levy ran out of money after eight weeks of shooting, is now being reactivated via a large amount of financial cooperation from the Yugoslav National Bank. "In fact," says the French producer, "you might describe it as the first Franco-Italian coproduction to be financed by a Communist country."

That may be oversimplification. However, according to Levy, the Yugoslav National Bank has agreed to guarantee completion bond and to discount the approximately \$2,550,000 which he has coming via preproduction distribution deals signed with United Artists and Allied Artists and due on delivery of the finished picture. Says Levy, UA will be paying \$1,500,000 for worldwide distribution rights, excepting the western hemisphere, which rights go to AA for \$1,050,000.

Cowan's "Journey to A Far Meridian" (due to be retitled) represents not only complicated production and financial logistics, but is going to require a good deal of tact and diplomacy the part of the producer re Washington legislators. Some outspoken Congressmen feel that any east-west film coproduction, by very definition, must inevitably be a propaganda coup for the Soviets.

To avoid this kind of accusation, Cowan says he has been scrupulously abiding by terms of the exchange pact, keeping the State Dept. informed on all his dealings with the Russians and on all aspects of the picture's content. The exchange pact calls for the "subject matter" of any coproduced

(Continued on page 16)

Russians Meet Press at Frisco; Cuba Mess Delayed Their Tickets; Deplore 'We'll Bury You' Film

Paris-Based

Herbert R. Lottman

who is a longtime American-in-Paris resident, reprises some experiences about conniving cabbies, guides and garçons, in a bright piece titled

Tourist Vs. Gyps

one of the many bright features in the upcoming

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

Japan's Yankee Trait: Raising B.O. Admish

Tokyo, Nov. 6.

Admission prices at Japan's film theatres will be boosted once again in time to cash in on the tall New Year season coin.

At the bigger foreign film road-show houses, general admission will go from 78c to 83c and 97c and from a top of \$1.94 to \$2.22 and \$2.50 for soft ticket dates. New releases that will benefit from these hikes include "The Longest Day" (20th-Fox), "Taras Bulba" (UA), "Jumbo" (M-G) and "Diamond Head" (Col).

The increases will reverberate throughout the country, down to general release houses and for domestic product as well as imports.

Considering the hikes of last April, this means increases of about 30% within nine months. In addition, exhibs and distribs absorbed benefits when admish taxes were reduced earlier this year from 30% to 10% with no change in total ticket prices.

New wave of hikes is believed based on dwindling admissions over last year (although U.S. pix are up); increased operational costs, and stiffer terms by foreign distribis for the flow of bigger and more costly product.

JACOBSON'S RULE: 'ALWAYS BRING CASH'

Hollywood, Nov. 6.

Fresh money is being pumped into The Filmgroup, with investor Harvey Jacobson joining company as veepee and partner and making sum of \$500,000 immediately available.

Jacobson, according to prexy Roger Corman, will make a national tour starting next week to meet distributors and exhibs. Sum of \$135,000 cash will be expended immediately on operational improvements and story development, and balance of \$365,000 added to production budgets of features to be made during next eight months.

Wrestler's Revenge On Director

An actor scorned can be more dangerous and ingenious than a woman under comparable conditions.

Mitchell Kowal, who has just completed a role in Samuel Bronston's "55 Days in Peking," in production in Spain, reported in New York last week the notable revenge of actor-wrestler George Ehling against "Peking" director Nick Ray.

When Ehling was unable to get the terms he wanted for a role in "Peking" for which he had travelled from Rome to Madrid, he took up wrestling again and had posters placed all over Madrid announcing his coming bout under the nom-de-ring: "Nasty Nick Ray."

San Francisco, Nov. 6.

The press conference held by the Russian delegation to the San Francisco Film Fest proved considerably more controversial than last year's. Due to a faux pas on someone's part, the group showed up (after several cancellations and rebookings) without an interpreter, nor was one provided by the State Dept. as was done last year. The delegation, headed by director Mikhail Romm ("Nine Days of One Year"), included director Andrei Tarkovsky ("Childhood of Ivan"), film critic Lyudmila Pogozheva, and Yuri Dobrokhodz, member of the organizing committee of the Union of Cinema Workers of the U.S.S.R.

Fortunately for all concerned, Dobrokhodz spoke fluent English and acted as interpreter although he stated frequently that that was not his assignment nor reason for being there. Most of the talking for the Russians was done by Romm, with occasional remarks by Miss Pogozheva and a few comments (usually to his fellow delegates) from the very young Tarkovsky.

Romm stated that he represented the elder member of a trio of directors who symbolize the "new" approach to films in Russia. Whether this was meant to refer to "new" realism or "new" post-Stalinism was not defined. The other two members, he explained, are both students and proteges of his—Grigori Tchoukrai, whose "Ballad of a Soldier" and last year's "The Clear Sky" have made him the best-known of the three, and Tarkovsky, who represents the coming generation in film-makers.

Most of the questions asked at the press conference, other than

(Continued on page 14)

Rap Bulgarian Film Pic As Commie Propaganda; Paper Slams Warners

By JIM ESTES

San Francisco, Nov. 6.

Sixth Frisco International Film Festival got going last Wed. (31) with parties galore and a cool reception for the opening entry, Bulgaria's "Sun and Shadow." Local reviewers all called it Iron Curtain propaganda. News-Call Bulletin's Paul Speelgle waspishly ended his review by saying it would be repeated Thursday evening "for those of you who don't approve of President Kennedy's recent action in the Cuban crisis."

Before the showing, Festival Director Irving M. Levin and Morgan Smith, general manager of the Sheraton-Palace Hotel, hosted a party for press, visitors and local bigwigs.

Afterward, another blacktie party at the California Palace of the Legion of Honor gave aud a chance to carve up the Bulgarians—who sent no delegation and couldn't defend themselves.

Opening was black tie, too, and drew biggest crowd of local social names yet seen at a fest—perhaps indicating more class support for Levin's baby than in previous years.

Chronicle critic, in a Sunday piece before the opening, scored Hollywood for refusing to enter its products, and especially Jack Warner, for denying "Baby Jane" a bow but opening it here during the festival. It debuted at the Paramount Friday (2).

All festival contenders are shown at the 1,000-seat Metro, and most entries are shown again early the following evening.

An oddity this year is a Thailand entry, "Embrace of Fate," with dialog, sound effects and music provided by live actors sitting in the theatre. Rujira and Marasri Israngura are team for this production.

Festival closes Tuesday (13).

Tells Censors They Wish to Delete Dialog Which Favors Their Views; Lawyer's Anatomy of Anita Ekberg

Acting on behalf of Embassy Pictures, attorney Ephraim London has written Mrs. Kitty McMahan of the Kansas State Board of Review asking that the board reconsider its requests for five deletions from Embassy's *Italo import*, "Boccaccio '70." The picture was earlier denied a license unless the cuts were made, but London reports Embassy unwilling to make any cut "that is not dictated by aesthetic considerations."

Commenting on the request for the cut of the phrase "like animals in heat" from the line, "Behave like men, not like animals in heat," London says:

"You are aware, of course, that Dr. Antonio (who speaks the line) was intended as a symbol or representation of the censor. In the statement objected to, Dr. Antonio rebukes a group of men for their inordinate interest in the photograph of a woman. His objection to the men reacting like 'animals in heat' is in effect the same as the Review Board's objection to the sequence in question because it 'arouses lustful desires' (the meaning of obscene in the Kansas law). It is error to label Dr. Antonio's statement obscene as it would be to apply the term to the judgment of the Kansas State Board of Review."

The censors also asked Embassy to delete the word "Whores" from the line, again spoken by Dr. Antonio: "they build temples to whores."

In answer to this London says: "The Lord also condemned the paying of homage to harlots and in doing so used the very word that your board objected to. (See Ezekiel 33.) The Lord's words cannot be described as obscene, and I do not believe a statement of the same idea in virtually the same

(Continued on page 17)

A New Odd Fellows?

Hollywood, Nov. 6.

Special grand jurors who worked together for 11 months in the Government's investigation of MCA got to know each other so well, they're not ending their association with the court's discharge of the jury.

They have formed a Grand Jury Association, plan to meet once a year at a dinner.

MPEA's Vietheer Checks African Sales System

Motion Picture Export Assn. veep George Vietheer took off from New York Friday (2) night for a three-week look-see of the MPEA's West African distribution subsid, American Motion Picture Export Co. (Africa) Inc., which headquarters in Lagos, Nigeria.

Vietheer will spend most of his time in Nigeria, with side trips to Ghana and Ivory Coast. On return, he'll be stopping over in Paris and London.

Martin Davis to Studio

Martin Davis, ad-pub head of Paramount, left his New York base Sunday (4) for promotion conferences with producers and execs at the studio.

He plans a week's stay.

'LONGEST DAY' O'SEAS

10 Cities So Far Rack Up \$361,547 Rentals

Darryl F. Zanuck's "Longest Day" in its initial European engagements has grossed \$361,547 so far in 10 cities with a total playing time of 20 weeks.

According to 20th-Fox, in cities where figures are available for holdover weeks, the gross for each theatre equalled or bettered the first week's gross, "due mainly to the number of standees."

20th May Handle Embassy in U.K.

Talks are continuing in New York this week for 20th-Fox to release for Embassy Pictures in the British market. Principals in the paws for Embassy are prez Joseph E. Levine and exec v.p. Leonard Lightstone and global sales vicepresident Seymour Poe for 20th.

If and when, it's understood 20th would simply provide the physical apparatus, with marketing and ad-promo strictly Embassy decisions. This would echo prior distrib arrangements wherein Levine has retained say-so in such matters.

L.A. to N.Y.

Sy Aaronson
Robert Aldrich
Samuel Z. Arkoff
Bud Barry
Marlon Brando
Bill Chaikin
Bette Davis
C. K. DeLand
George W. George
Frank Granat
Walter Grauman
Stan Margulies
Tom Moore
Alena Murray
James H. Nicholson
Milton R. Rackmil
Allen Rivkin
Aaron Rosenberg
Rosalind Russell
Charles Schnee
Joe Schoenfeld
Alix Talton
Tarita
Dale Wasserman
Eddie Weston

U.S. to Europe

Mildred Freed Alberg
Brooks Atkinson
Oriana Atkinson
Norman Corwin
Jules Dassin
Jimmy Gardner
Harold Hecht
Stubby Kaye
Joe Layton
Gary Loftin
Marcello Mastroianni
James Maureri
Melina Mercouri
George Ross
Oliver Smith
Terence Stamp
Peter Ustinov

Europe to U.S.

Sanford Abrahams
Stuart Allen
Armando Armanni
Peter Cotes
Bridgit D'Oyly Carte
Abe Lastfogel
Joseph E. Levine
Leonard Lightstone
Frederick Lloyd
Leslie Macdonnell
Hugh Murchison
Monty Norman
Tony Pranter
Artur Rubinstein
Joseph R. Vogel
Jay Weston
Eli Wallach

N.Y. to L.A.

Arthur Cantor
Martin Davis
Y. Frank Freeman
William Hammerstein
Phil Kellogg
Harry B. Jameson
Jack Karp
Mitchell Kowal
Fred Matsuo
Sol A. Schwartz
Robert Weston

'Happiness Books'

Albany, Nov. 6.

"Happiness Books." That's the phrase used by Schine Theatres in various situations, to describe its motion picture ticket "discount" books being pushed during the pre-Christmas "slow" period.

More Offkey 'Gypsy' Music

When last Friday (2) the N.Y. Times and the N.Y. Herald Tribune took after "Gypsy" with the back of their fiddles, an oddly embarrassing situation arose at Warners. Should it stick to its own policy, as enunciated in the case of *Variety*, and "ban" the dailies? Or should there be one law for the trade press and another for the lay press?

But that was only part of the embarrassment for Warners. Having "punished" this paper for "failure sufficiently to enthrone" (see Sept. 26 issue for the original trade-aimed *Variety* review), the caustic commentary of Bosley Crowther and Paul V. Beckley promptly made the *Variety* notice, by contrast, quite "kind."

Nor was there much comfort for "Gypsy" in the other New York reviews. If Archer Winston in the *Post* could not quite bring himself to pan the picture, neither could he quite bring himself to praise it. Rose Pelswick in the *Journal-American* was almost equally noncommittal. Only Justin Gilbert of the *Mirror* wrote anything like a "strong" notice, and he had some cryptic digs, like retitling the film, "I Want To Forget Mama."

It's amusing that while the "discipline" against *Variety* still stands—the subscriptions remain globally cancelled, and all the rest of the petulant action of Warners is in force—the review of "Gypsy" printed here may end up being among the most favorable and sympathetic to which Warners could, but won't, point.

Live Scenes Woven Into Documentary

Norman Corwin Prepares Stage Rhetoric for Film — 'Was Gaugin a Moral Monster?' — Roadshow Question

Okay for a Wake

Knoxville, Tenn., Nov. 6.

A medical doctor believes an actor can continue playing his part, although injured, if it only involves lying in a coffin. This followed bump on the head and bruise on the foot to actor Robert Preston here on location in the Paramount feature, "All the Way Home." Preston suffered his injuries when a door jammed and transom fell.

X-rays showed no fracture. Quipped the medico, "It's all right for him to go back to work. He's just lying in a coffin anyway."

Film director Norman Corwin, who started in the documentary trade before and during World War II at the Columbia network, will write and stage a documentary live portion to be combined with a film "The Case of Paul Gauguin." Latter is described as completed.

Lesser-Barsha Productions retained Corwin to provide the spoken word. It is proposed to have two film players of stellar rank and proven rhetoric tour as the artist Gauguin and the wife, Mette, he abandoned in order to wander around the globe from France to Panama, Peru, Tahiti painting like crazy. Painter's point of view and his wife's will be presented, and the audience invited to an emotional decision. Gauguin fled more than a wife. There were five children.

Documentary footage, on which French art critic Maurice Malingue was technical advisor, includes museum shots, stills, travelog material. The segue from screen to stage is planned as a two-hour show to tour as a reserved seat event. Corwin passed through Manhattan last week enroute to England. He'll be back in three weeks.

It will be recalled that Corwin directed for Metro the Vincent Van Gogh biopic, "Lust For Life," starring Kirk Douglas wherein his truculent visitor was Gauguin (played by Anthony Quinn) at the beginning of his migratory existence.

Corwin has staged for legit two documentary-type offbeat shows, "The Rivalry," the Lincoln-Douglas debates and also "An Evening With Carl Sandburg."

A. J. Balaban, 73, Pioneer of Film Luxury Palaces

A. J. Balaban, 73, Chicago pioneer in film exhibition and member of the Balaban family of Paramount and Public show business notables, died of a heart attack Nov. 1 in his apartment at the Wellington Hotel, New York.

He began his career as a singer (with illustrated slides) in the nickelodeons of the day in his natal Chi. At the age of 18 he and his brother Barney, now president of Paramount Pictures, rented the nickelodeon Kedzie in Chi and from this small acorn built a circuit of theatres in partnership with Sam Katz.

"A. J." as he was always known to intimates, and Barney Balaban, along with other members of the family, innovated with "presentations" which comprised films and name live performers. Nora Bayes, Sophie Tucker, Van & Schenck and Belle Baker were among the acts they offered at Chi's Central Park Theatre.

Like a number of other greats of a great era of theatrical expansion, years of retirement and obscurity made A. J. Balaban relatively unknown to many newcomers. They might be prone to doubt his former importance. As one evidence of A.J.'s heft and dimension there was once published an entire special issue (Feb. 27, 1929) of *Variety* bearing the frontpage caption, "A. J. Balaban Edition."

During the 1920s Chicago was a veritable tropical jungle of newly-built lush and plush theatres. Both the downtown Loop firstruns and the outlying deluxe subsequent mounted pretentious live talent, orchestras, organists, and units which were sometimes locally built or trouped in by train as part of the nationwide Public units identified with

(Continued on page 17)

Rogers & Cowan Again Acquires A. P. Jacobs Co.

Hollywood, Nov. 6.

Rogers & Cowan and Arthur P. Jacobs Co., two of largest film publicists have merged, following former's weekend acquisition of Jacobs' outfit. Latter, who got two-year consultative post-in deal, will now devote himself to production of "I love Luisa," which he is coproducing with J. Lee Thompson for Mirisch Co. and UA release.

Jacobs fused his praiseworthy five years ago with R-C, but after one year cut loose to operate solo again. In having R-C take over his biz, Jacobs dissolved the recently established praiseworthy of Jacobs, McElwaine & Springer.

Guy McElwaine again will operate solo shop with Dave Gershenson remaining his partner. John Springer, for past four years at Helm of Jacobs' N.Y. operation, joins R-C as Key Exec in Gotham.



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*StarStream and DynaFan are service marks owned exclusively by Trans World Airlines, Inc.

ASIA HOARDS ITS DOLLARS

Youngstein & Co.'s New Setup Has \$5,000,000 Carry-Forward Loss

Entertainment Industries, now in process of organization as an upshot of Television Industries, with Max E. Youngstein as president, will start off with a \$5,000,000 tax loss, as credited to Television Industries, which can be carried forward via Entertainment Industries. Thus the latter will launch into the theatrical production business with the promising thought that the initial profits up to \$5,000,000 will be tax free.

Control is to be held by Youngstein, president; Jerry Pickman, exec. v.p., and Charles Simonelli, v.p., in the switchover which is still subject to approval by a majority of the 20,000 stockholders of Television Industries. This company now has 1,000,000 shares outstanding.

Company's assets as of now are foreign distribution rights to the old RKO theatrical library and from this, it's figured, there's about \$3,000,000 yet to be taken in.

New and additional capital is to be provided in as-yet indeterminate amounts by show business financier David Baird. Also available, perhaps, will be Serge Semenenko, of First National of Boston. Financing from Semenenko reportedly is ready, if needed.

William Zeckendorf, head of Webb & Knapp, and Walter Mack are on the present Television Industries board but it's uncertain whether they'll segue to Entertainment Industries.

Meanwhile, Entertainment Industries' Youngstein, Pickman, and Simonelli are in process of working out specific modus operandi involving theatrical filmmaking and merchandising. They have several plans in mind such as the merchandising effort Joseph Levine applied to "Hercules" to complete follow-through on production as with the Misch Co. Also tentatively in mind is a distribution plan using a skeletonized exec force (low overhead, low distribution charge to producers).

AB-PT Diversifies Into Ocala Tourism

American Broadcasting-Paramount Theatres has acquired another Florida tourist attraction. It paid an undisclosed sum for the Silver Springs complex at Ocala, which has been clocking visitors at an annual rate of 1,750,000. Circuit earlier this year picked up Weeki-Wachee Springs, near Tampa, which features a program of underwater ballets.

Silver Springs, dating back to latter part of the last century as a resort, was developed into its present concept starting in 1924 by co-owners W. C. Ray and W. M. Davidson, who sold the property to AB-PT. The Ocala layout includes a glass-bottom boat ride, an underwater theatre (Aquatorium), Seminole Indian village, reptile institute, deer ranch, and an extensive collection of horse-drawn vehicles and antique autos.

RETURNS TO MAINE

Leo Young Shifts Back From Neb. Territory

Portland, Me., Nov. 6. Leo Young, former manager of drive-ins in Omaha area for the Senate chain, was named manager of the Strand and Empire Theatres here. The first-run houses are owned by the Snider chain in Boston.

Young was district manager in Maine for 12 years prior and during World War II when Snider operated five houses in the Portland area. He also worked for the Snider chain in Providence.

He replaces Nat Silver who was transferred to the Boston area.

U's 'Man' on COMPO Plan

Universal's "If a Man Answers" is the next pic to get the COMPO plan treatment in the Pittsburgh territory.

It's scheduled to launch Nov. 21 in 25 theatres.

N.Y. Critics Rave; 'Billy Budd' Break For Allied Artists

It's too early, of course, to gauge the domestic boxoffice reaction, but "Billy Budd" at least shapes as a critical hit for Allied Artists on the basis of those important New York reviews. This much in itself is heartening to the company, which has gone for a long spell without a critical hit. ("El Cid," which is doing very well at the wickets, received a mixed critical reception.)

Distrib wasn't surprised by the Gotham judgments, confident that it had a pic of merit in the Ronald Lubin production of the classic sea story. Whether the huzzahs in Manhattan (and elsewhere, as they come) translate into strong b.o. remains to be seen, however. Undecided, as of this week, is whether the acclaim will influence releasing and advertising, latter in terms of possible additional expenditures.

The Manhattan premiere at Cinemas I and II was followed by Washington, with Montreal and Toronto engagements opening later this month. Film stars Peter Ustinov (who also directed), Robert Ryan, Melvyn Douglas and British newcomer Terence Stamp in the title role.

'EMERGING' AREAS HATE TO REMIT

A new kind of "dollar shortage," unlike that which faced American film companies trying to get money out of the major European countries in the decade following World War Two, is now plaguing the U.S. distribs in the Far East and other "emerging" areas.

Principal trouble spots include India, Pakistan and Indonesia (three countries which Motion Picture Assn. of America proxy Eric Johnston will visit on his current tour), as well as Burma and that most lucrative of Asian markets, Japan. In the case of the latter, it isn't so much an actual dollar shortage, as it is a matter of the Japanese government's disinclination to make dollars available for remittances back to New York.

Unlike the postwar European dollar shortage, when Britain, France, Italy, et. al. were of necessity concentrating on reconstructing war-ravaged economies, the current shortage is a direct result of peace, and the high costs of efforts to develop the economies of new nations. Cited by U. S. film people as a typical example is Indonesia, where the government's carefully "guided" economic plans have now resulted in a desperate dollar shortage.

Unfortunately, according to one filmmaker, as the Indonesia exchequer has become more and more strained, government attempts to correct the situation have led it further and further into a complex maze of red tape and restrictions.

The China War
Seen as further complicating the already troubled Indian economy is that country's current border war with Red China, and India's consequent rush orders for arms and defense equipment from the U. S. and Britain.

The emergence of these Asian countries as trouble spots (dollar-wise) in recent years may be traced to their independence from European rule, when their economies were protected by Great

(Continued on page 14)

Estreich, of Youngstein's New Setup, Eyes Japanese Production Angles

Youngstein, Et. Al. File

Entertainment Corp. of America, a Delaware company, filed N. Y. State registration statement listing its Manhattan office.

Morton Siegel was filing attorney.

'Zulu' Partners Embassy, Anglo And Creators

Production of "Zulu," the British colonialist yarn rolling in Africa next spring, will associate Embassy Pictures and Anglo-Amalgamated, with creative principals Stanley Baker (star) and Cy Endfield (director-scenarist) as third party in the deal via their Oakhurst Productions banner.

Participations were finalized in London last week. Pic, Eady Fund-eligible, is budgeted at over \$3,000,000, and is to be shot in color and 70m. Ten weeks of dark continent locationing will get underway in March. Anglo-Amalgamated will retain British distribution rights, Embassy elsewhere.

The "Zulu" deal presages an extended relationship between the two companies whereby they would go hand in hand on production. The British outfit, headed by Nat Cohen and Stuart Levy, has been commercially resonant in recent seasons with the "Carry On" comedies.

Another British quota pic in the Embassy hopper is "Sands of Kalahari," also Africa-located. This one is in association with Joseph M. Schenck Enterprises, and may film tandem with "Zulu" to the extent that African backgrounds for both pix would be shot by the same crew. "Kalahari" is from the William Mulvihill novel.

Basil Estreich, chairman of Television Industries, American Exchange-listed company which owns the old RKO library for television, will leave New York Friday (9) for Tokyo via Los Angeles. His mission is two-fold: (1) to finalize the sell of a package of vintage features to Japanese telecasters and (2) coproduction, theatrically, between Americans and Japanese.

The second agenda item is Estreich's main interest, and the explanations are in order. For his company is to be succeeded in corporate name by Entertainment Industries, with Max E. Youngstein as president, and Estreich as chairman, and Entertainment Industries is already creating a stir in the theatrical business, via its ambitions and personnel. Nothing is definite as yet—but the fact remains that Entertainment Industries is moving underway in the theatrical field—and for a starter doing it on an international basis.

Youngstein this week made it official that Charles Simonelli is a member of the new team. Simonelli, resigning as assistant to Universal president Milton Rackmil, is general v.p. to act in all areas of management, including policy, organization planning and operations. Simonelli thus joins Youngstein, exec v.p. Jerry Pickman and Estreich.

Estreich's trip to the Orient, he said, is for the most part a matter of preliminary maneuvers. But there's no doubting that coproduction with the Japanese is looming as one of the starting points for Entertainment Industries.

The tv deal is with Orient Television Industries of Los Angeles. It is to this outfit that Television Industries is selling the RKO library, numbering 729 features in all. The price is \$600,000. Of this number of features only 100 have been seen by Japanese tv viewers and these via the Japanese Broadcasting Corp.

Estreich is due to arrive in L. A. Saturday (10) and at this point will pick up Fred Matsuo, manager of Orient TV. Together they'll fly to Tokyo, where they'll confer with George Inagaki, Orient prez.

Egypt's Feature Volume Slowing

Washington, Nov. 6.

Domestic film production in the United Arab Republic dropped slightly last year, the U.S. Commerce Dept. (Nathan Golden) disclosed. Moslem nation produced 46 standard-width feature films from September, 1961 to August, 1962.

This compares with 59 films produced in 1960-61 and 58 in 1959-60.

Studio Misr in Egypt the largest and most modern studio was nationalized in 1961, and is now being run by General Egyptian Organization for Cinema Development.

With the recent nationalization of Studio Al-Ahram for production of propaganda films, there remain three independent studios, Golden said.

Egyptian distribs are required to partially finance home product to get distribution rights, the Commerce Dept. official said.

Possibly in the works is a law to About 200 of the 258 films imported into UAR were from the U.S., Golden said.

control production and distribution of Egyptian films, Golden added.

Shep Bloom's New Role

Shep Bloom, who joined 20th-Fox in 1935 and has spent his entire career with 20th, has been named circuit sales contact.

Most recently he's been assistant New York branch manager.

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How the West Was Won (CINERAMA-TECHNICOLOR)

In three words: a boffo blockbuster.

London, Nov. 2. Metro release of MGM-Cinerama (Bernard Smith production, stars Spencer Tracy, Carroll Baker, Lee J. Cobb, Henry Fonda, Carolyn Jones, Karl Malden, Gregory Peck, George Peppard, Robert Preston, Debbie Reynolds, James Stewart, Eli Wallach, John Wayne, Richard Widmark; features Brigid Bazlen, Walter Brennan, David Brian, Andy Devine, Raymond Massey, Agnes Moorehead, Henry (Harry) Morgan, Thelma Ritter, Mickey Shaughnessy, Russ Tamblyn, directed by Henry Hathaway, John Ford, George Marshall. Screenplay: James Webb; camera (Technicolor), William H. Daniels, Milton Krasher, Charles Lang Jr., Joseph LaSalle; editor, Harold E. Kress; music, Alfred Newman; asst. directors, George Marshall Jr., William McGarry, Robert Saunders, William Shanks, Wynate Smith; art direction, George W. Davis, William Ferrari, Addison Hehr; set decoration, Henry Grace, Don Greenwood Jr., Jack Mills; 2d unit camera, Harold E. Wellman; costumes, Walter Plunkett; special effects, Arnold Gillespie, Robert R. Hoar; production supervisor for Cinerama, Thomas Conroy. Reviewed at Casino Theatre, London, Nov. 1, '62. Running time, 155 MINS.

Narrator: Spencer Tracy
Eve Prescott: Carroll Baker
Lou Ramsey: Lee J. Cobb
Jethro Stuart: Henry Fonda
Julie Stuart: Carolyn Jones
Zebulon Prescott: Karl Malden
Cleve Van Valen: Gregory Peck
Zeb Rawlings: George Peppard
Roger Morgan: Robert Preston
Lilith Prescott: Debbie Reynolds
Linus Rawlings: James Stewart
Charlie Gant: Eli Wallach
General Sherman: John Wayne
Mike King: Richard Widmark
Dora Hawkins: Brigid Bazlen
Colonel Hawkins: Walter Brennan
Attorney: David Brian
Peterson: Andy Devine
Abraham Lincoln: Raymond Massey
Rebecca Prescott: Agnes Moorehead
General Grant: Henry (Harry) Morgan
Agatha Clegg: Thelma Ritter
Deputy Marshal: Mickey Shaughnessy
Confederate Soldier: Russ Tamblyn

There can be no element of doubt about "How the West Was Won." This, the first story-line film in Cinerama to reach Europe, is the blockbuster supreme, a magnificent and exciting spectacle which must, inevitably, dwarf the earnings of the travelogs in the three-screen process. It will, undoubtedly, run for several years, and will become one of the industry's all-time top grossers.

Backed by a substantial campaign, the spectacular opened in London with an advance of almost \$450,000, including an unprecedented ticket brokers' guarantee of \$280,000 for the first year of the run. That's indicative of the success to come, and Metro and Cinerama, who are 50-50 partners in the production, should be reaping lush returns.

Technically, there's a vast improvement in the process. The print joins are barely noticeable, and the wobble, which beset earlier productions, has been eliminated. And that enhances the entertainment immeasurably, for the customer can concentrate on the breathtaking backgrounds and action without any distraction.

It would be hard to imagine a subject which lends itself more strikingly to the wide-screen process than this yarn of the pioneers who opened the American West. It's a story which naturally puts the spotlight on action and adventure, and the three directors between them have turned in some memorable sequences. George Marshall, for example, has the credit for the buffalo stampede, started by the Indians when the railroad was moving out West. This magnificently directed sequence is as vivid as anything ever put on celluloid, and has the excitement to compel an audience to sit bolt upright in their seats. Undoubtedly, the highlight of Henry Hathaway's contribution is the chase of outlaws who attempt to hold up a train with a load of bullion. This item must, inevitably, be regarded as the latter day widescreen "Great Train Robbery." The scene packs more excitement and dramatic punch in a few minutes than many motion pictures in two hours. It's unforgettable. John Ford's directorial stint is limited to the Civil War sequences, and though that part does not contain such standout incident, there is the fullest evidence of his high professional standards.

The story is far and away at its best when the emphasis is on the action, but the more intimate moments of the plot come out surprisingly well on the big screen. As the cast list indicates, more than a dozen front ranking international stars, together with top supporting names, are used to tell the story, and though the majority have smallish roles, their appearances on screen serve a two-fold purpose. Having familiar names around eases character identification in such a vast subject; and

additionally, of course, they are invaluable as extra boxoffice bait.

The story-line is developed around the Prescott family, as they start on their adventurous journey out West. Karl Malden and Agnes Moorehead are the parents, and with them are their two daughters, played by Debbie Reynolds and Carroll Baker. They start their journey out West down the Erie Canal, and when James Stewart, a fur trapper, comes on the scene, it's love at first sight for Miss Baker. Although they're headed in opposite directions, she eventually gets her man. After her parents lose their lives when their raft capsizes in the rapids—and that's another of the highly vivid sequences directed by Hathaway—Miss Reynolds joins a wagon train to continue her journey and tries, in vain, to resist the charms of Gregory Peck, a professional gambler, who is first attracted to her when she's believed to have inherited a gold mine.

They are the principal people in the "intimate" part of the story, and Miss Reynolds is about the only one lasting the whole length of the picture. Her performance is a surprise even for her most devout fans. There's an unexpected quality to her acting and a wider emotional sweep than usual. She ages with delicate grace, and towards the end, when her possessions are being sold by auction, she looks back philosophically on a happy and contented life.

As always, Peck gives a suave and polished gloss to his role of the gambler, and though it's an undemanding part he gives it notable distinction. Stewart has some fine, if typical, moments in his scenes, and he gets involved in a magnificently directed fight with some unprincipled adventurers who try to rob him and his friends of their possessions. It's a noholds barred punch-up in which anything goes.

Richard Widmark makes a vital impression as the head man of the construction team building the railroad. He's tough and uncompromising, and it's his determination to press on disregarding the human suffering he may cause, that leads to a clash with the Indians, and the previously mentioned buffalo stampede. John Wayne is another top ranking star with only a minor part as General Sherman in the Civil War episode, but he, too, makes the character stand out.

Another superb cameo comes from Eli Wallach, as the bandit who leads the gang in the train robbery, while Robert Preston plays the wagon master with great authority and sincerity. There's another excellent portrayal from Henry Fonda, who is the white man's emissary to the Indians, and he invests the part with considerable dignity. Other distinctive contributions come from Lee J. Cobb, Carolyn Jones, Karl Malden and George Peppard, and all the feature players.

The courage and tenacity of the pioneers is effectively etched in James Webb's screenplay, but the narrative is no more than a peg for the magnificent action sequences, which mightily dominate the production. The story is never intended to be more than a slender thread. That's surely the right approach, and is underlined by Bernard Smith's monumental production. The technical credits cannot be faulted, and the four cameramen contribute some of the best ever lensing seen in motion pictures. The music is another pleasing feature, and the trio of art directors have designed some impressive sets.

Spencer Tracy is heard but not seen as the narrator. In a clear, well-spoken commentary he provides the introduction to the story, and also the closing comments. And the final scene, of the present day West, with its crowded highways, is a striking salute to the adventurous pioneers. *Myro.*

Tom Griffing Opening His New Drive-In Next March

Albuquerque, Nov. 6. March 1 has been tentatively skedded for opening of new Silver Dollar Drive-In Theatre, now being built in Albuquerque by Tom Griffing.

Construction on screen for ozeon started last week. General work on 1,200-car park started about two months ago, and is moving along at a good pace.

Griffing owns and operates Wyoming Drive-In already operating in this city.

Young Guns of Texas (C-SCOPE-COLOR)

Young sons of Hollywood guns in a humdrum supporting western.

Twentieth-Fox release of Maury Dexter production. Directed by Dexter. Stars James Mitchum, Alana Ladd, Jody McCrea, Chill Wills; introduces Gary Conway. Screenplay, Henry Cross; camera (De Luxe), John Nikolaus Jr.; editor, Richard Einfeld; music, Paul Sawtell. Bert Shefter, assistant director, Clarence Euriat. Reviewed at the studio, Nov. 2, '62. Running time, 78 MINS.

"Young Guns of Texas" is a grade B western with some grade A names to adorn a marquee. Grade A surnames, that is. Starring in the Maury Dexter production are James Mitchum, Alana Ladd and Jody McCrea. Although, at this embryonic juncture in their careers, the resemblance to their fathers is considerably more physical than histrionic, their appearance in the 20th-Fox release gives it the kind of casting novelty that, properly ballyhooed, can enhance its commercial value as a supporting attraction.

Beyond the offbeat casting, however, there is little in "Young Guns" to entice even the western addict. Henry Cross' undistinguished screenplay interweaves two basic stories. One concerns the ill-fated romance of Mitchum and Miss Ladd against the wishes of her father, who resents the fact that Mitchum has been raised by Comanches. The other is concerned with the plight of a young fellow (Gary Conway) searching for his brother, who has been accused of pilfering Union funds. The two issues are resolved in a showdown skirmish with perhaps the most tactically inept band of Apaches ever to thunder across the screen.

The three co-starring youngsters needed a firm directorial hand in this vehicle. Director Dexter didn't supply that firmness, with the result that all three seem ill-at-ease. The picture gets off to a solid start with a rousingly unbelievable fist-fight, then limps along lethargically the balance of the way. Of the young people involved, screen newcomer Conway makes the most vivid and favorable impression. Chill Wills puts in a reliable appearance. Others of note are Barbara Mansell, Robert Lowery and Robert Hinkle.

Art, photographic and musical contributions to the film are adequate. Editing is uneven, however—sluggish over the long haul, yet abrupt in transition once or twice. There's a trite title tune, composed by Paul Sawtell and Bert Shefter, with lyrics by John Her-ring. Kenny Miller sings it over the titles. *Tube.*

Girls, Girls, Girls!

Light drama with music concentrating heavily on salability of Elvis Presley. Film is a general romantic story with handsome color photography.

Hollywood, Oct. 31.

Paramount release of Hal Wallis (Paul Nathan) production. Stars Elvis Presley; features Stella Stevens, Jeremy Slate, Laurel Goodwin. Directed by Norman Taurog. Screenplay by Edward Anhalt and Allan Weiss, based on original story by Weiss; dances, staged by Charles O'Curran; scored and conducted by Joseph J. Lilley with vocal accompaniment by The Jordanaires; camera, Loyal Griggs; editor, Stanley E. Johnson; asst. director, D. Michael Moore. Reviewed Oct. 26, '62, at Village Theatre, Westwood. Running time, 101 MINS.

Ross Carpenter: Elvis Presley
Robin Gantner: Stella Stevens
Wesley Johnson: Jeremy Slate
Laurel Goodwin: Laurel Goodwin
Kin Tung: Benson Fong
Sam: Robert Strauss
Chen Yung: Guy Lee
Alexander Stavros: Frank Puglia
Mama Stavros: Lili Valenty
Madame Yung: Beulah Quo
Mai Ling, Tai Ling and their little brother: Ginny Tiu, Elizabeth Tiu and Alexander Tiu

"Girls, Girls, Girls!" is just that—with Elvis Presley there as the main attraction. Apparently, from the grosses racked up by the performer's earlier pix, he remains generally a salable attraction. This new effort hinges on the popularity of the entertainer, who is given a plethora of songs regardless of whether they fit smoothly into the action.

Hal Wallis' production, directed by Norman Taurog, puts the entertainer back into the non-drama-

New York Sound Track

Inmates at Ohio State Reformatory were treated the other day to a film described in the prison newspaper thus: "The story of an apparently normal young man who satisfies an urge to kill by murdering strangers on the streets of Los Angeles while on his way to keep an appointment with his psychiatrist." Meanwhile, back on the couch...

Laurence Harvey was a brief local visitor, seeing as few press people as possible. Hester Prynnne sins again: producer-director-writer Leo Hurwitz is planning yet another screen adaptation of Nathaniel Hawthorne's American classic, "The Scarlet Letter." He'll shoot it in England. Melina Mercouri and Jules Dassin have wound up their U.S. tour on behalf of "Phaedra" and returned to England, where Miss Mercouri goes into Carl Foreman's "The Victors."

Irina Demich has returned to the States from Paris for another month-long tour on behalf of Darryl F. Zanuck's "The Longest Day." Simon & Schuster will publish Sergei Eisenstein's screenplay for "Ivan the Terrible" (Parts One, Two and the un-filmed Part-Three) next month. Henri Colpi's "The Long Absence," which was co-winner of the top Cannes Fest prize in 1961, will be opened by the Hakim Brothers at the Little Carnegie Theatre here in the near future.

Seven Arts, producers of "What Ever Happened to Baby Jane?" cocktail costars Bette Davis and Joan Crawford at "21" Monday (5) evening. Richard Davis' newly formed Davis-Royal Films, for the release of Col's artie imports, is getting off to a fast start. Its Italo-Tahitian idyl, "Nude Odyssey," now at the New Embassy, will be succeeded Friday (9) by another D-R Italo release, "I Love You, I Love You." "Everybody Go Home" (Tutti a Casa) opened at the Guild Monday (5), and another D-R pic, the French "Sundays and Cybele" ("Les Dimanches de Ville d'Avray") opens next Monday (12) at the Fine Arts. The Guild's Christmas release will be D-R's "The Reluctant Saint." No major company has so many pix in so short a time.

Lillian Gerard has quit as Times Films ad-pub consultant a post she has held for the last two years. Producer and newlywed Harold Hecht passed through town en route from Hollywood to Rome where "Flight from Ashiya" is now working. Lopet expects Greek film director Michael Cacoyannis to be on hand for the local mid-December opening of his "Electra."

Twentieth-Fox hasn't officially announced it but Jack Lang resigned two weeks ago as assistant secretary and personnel manager. He's been succeeded in the personnel job by Wallace Schneider, a newcomer to the company.

Y. Frank Freeman and Jack Karp back west after a week of submitting at the Paramount homeoffice anent production. Joe Pasternak calling on exhibs and press in various keys, spellbinding for "Billy Rose's 'Jumbo'." Aaron Rosenberg in for the premiere of "Bounty," which he produced.

Sidney Ginsberg, who has been with Trans-Lux Corp. for 20 years, has been named assistant veep of T-L Pictures, Distributing and Television corporations. In the newly created post, he'll be responsible for acquisition of new product. Harry Fellerman, who has been manager of Astor Pictures' local branch, has been named general sales manager, succeeding Ernest Sands, who has moved to Allied Artists. Alberto Sordi, whose "Everybody Go Home" is now at the Guild, will come to New York in February to star in Italo director Mario Monicelli's English language film, "An Italian in America." Sordi also starred in Monicelli's "The Great War."

Nat Halpern advises that the Nov. 29 closed-circuit National Cultural Center fundraiser (with JFK, Ike and a large showfolk participation), which Theatre Network Television will carry, is being produced by Robert Saudek Associates, not TNT. AB-PT's Ed Hyman, busy with circuit affairs, is skipping this week's TOA pow down at Miami Beach. Ditto Joseph E. Levine, who was skedded to speak. His domestic sales director, Carl Peppercorn, may sub for him. And TOA's first selection as "most exciting new star" is Suzanne Pleshette. She and star-of-the-year Gregory Peck are billed for the convention's windup banquet Saturday (10) night. Bob Mersey, music director for Columbia Records, scoring "The Truant," the Baron-Brody pic shot in N.Y. the past summer. Museum of Modern Art is publishing Peter Bogdanovich's 42-page monograph on "The Cinema of Howard Hawks."

Joe Louis, former heavyweight champion, in an interview on "Here's Hollywood" over NBC-TV last week, named two pictures, "Kid Galahad," starring Elvis Presley, and "Body and Soul," starring the late John Garfield, as those which he thought had an authentic boxing background. Louis, quizzed by Art Linkletter laughingly remarked, "I think he (Presley) boxes better than he sings." Joe Louis tabbed a third fight film, "A Squared Ring," presenting Tony Curtis. Louis indicated a not too high opinion of that release.

RKO Palace on Broadway, playing the anti-Commie documentary "Two Before Zero" last week, apparently figured the title was too soft on Communism, so the marquee starkly proclaimed "RED HELL," nothing more. Embassy Pictures publicity staffer Jim Mawcer making the London-Paris-Rome circuit for two weeks. Producer Frederick Brisson acquired screen rights to the Norman Corwin book, "Dog in the Sky." Author will do the screenplay. William Snyder and Ulu Grosbard, writer and director respectively of off-Broadway's "Days and Nights of Beebe Fenstermaker," are likewise teamed to film "The Dream and the Game," rolling on Dixie locations next spring. It's Snyder's first picture script. Dick Adler, articles editor of Argosy, is in London scouting screen properties as prexy of the recently-formed Daniel Adler Productions.

Peter Ustinov spoke on books-to-screen evolution before student body at Horace Mann highschool, Bronx, N.Y., part of a broad Allied Artists campaign to whip up campus enthusiasm for the "Billy Budd" pic.

The photograph, illustrating Harrison Salisbury's review in last Sunday's (4) N.Y. Times Book section, was taken by Golda Weiss, wife of 20th-Fox publicity manager, Nat Weiss. The photo, showing Russ crowds in Red Square the day after Stalin's body was removed from the mausoleum, was taken a year ago while the Weisses were on a tour behind the Iron Curtain. United Artists producer Martin Poll back in New York after completing editing and scoring of "The Grand Duke and Mr. Pimm" in the south of France.

Jack Carter, George "Bullets" Durgom and Ray Katz have formed Jacar Productions to make pix for theatres and tv, with the first theatrical project expected to be an original comedy, "The Midas Touch," and the first tv pic, "The Man Who Thought He was Jolson." Producer Mildred Freed Alberg and writer Norman Corwin are in London for casting conferences on their film project, "Wiley Wilbey," based on a New Yorker story by St. Clair McKelway.

Not included in the regularly quoted N.Y. houses in the Broadway boxoffice report of this paper, the Rialto has lately had a 12-week run with a N.Y. indie exploitation item titled "Too Young, Too Immoral." One man, Raymond Phelan, wrote, produced, directed, photographed and edited it. Grossed \$117,287 per Rialto International, its distrib (the same guy) and now hits Boston, Washington and Balto.

Sen. Hubert Humphrey (D-Minn.) has added the official touch to the recent rash of publicity on Cinerama's Nicolas Reisini. In the post-session Congressional Record, released recently, Humphrey capped his praise of Reisini by congratulating the Greek mogul on his new American citizenship and suggesting Congress strike a medal for Reisini's contributions to the arts.

Indie film distrib Morris Goodman on another of his periodic sales swings of the Caribbean. Zasu Pitts a cast addition to Universal's "Thrill of it All." Doris Day-James Garner starrer.

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ALL THAT TOA ANTI-TOLL TOIL

Wall St. Researchers' Cheery Tone

Equity Research Associates, a Wall Street analysis group in succession to Jerome Peck Associates, has devoted an entire report to "The Movie Industry & Columbia Pictures." Document is signed by Frederick A. Baer and Donald I. Trott.

In general the tone of the comment is bullish. Having dipped to low figures of production and admissions, the U.S. film industry has made progress in "coping" with a world it never made, but the Dept. of Justice and television did. "More people are paying more money to see motion pictures more frequently."

Hopefully Columbia has "Lawrence of Arabia" as a potential big boxoffice item, its greatest stake to date, and its biggest possible earner. Equity Research meanwhile estimates 1961 boxoffice receipts (not rentals to distributors) at \$1,500,000,000. It counts 21,000 hardtop and drive-in theatres, a higher tally than usually given, admitting the undependable data in exhibition. Some 44,000,000 weekly admissions are sold in the domestic (U.S.-Canada) market at an average per capita of 54c.

Report takes a long-look backward to Columbia Pictures' big releases since 1934 and offers this contrast of estimated negative cost against world rentals:

Year	Film	Estimated Budget (B) (\$ Millions)	Estimated World Rental (\$ Millions)
1934	"It Happened One Night"	.5	2.5
1935	"One Night of Love"	.5	2.5
1936	"Mr. Deeds Goes to Town"	.5	2.5
1937	"Lost Horizon"	5-2.0	3.0-4.0
1938	"You Can't Take It With You"	5-2.0	3.0-4.0
1939	"Mr. Smith Goes to Washington"	5-2.0	3.0-4.0
1945	"A Song to Remember"	5-2.0	7.0
1946	"Gilda"	2.0	6.0
1947	"The Jolson Story"	2.0	8.0
1949	"All the Kings Men"	2.0	4.2
1953	"From Here to Eternity"	3.0	17.0
1954	"Caine Mutiny"	3.0	12.0
1956	"Picnic"	3.0	9.0
1957	"Pal Joey"	3.0	7.0
1958	"Bridge on River Kwai"	3.0	27.0
1959	"Anatomy of a Murder"	2.0	8.0
1960	"Suddenly Last Summer"	2.5	9.0
1961	"Guns of Navarone"	6.0	25.0
1962	"Lawrence of Arabia"	12.0-13.0	40.0 (A)

On Eve of TOA Miami Gathering, Allied Again Rips 'Sadistic Terms'

Exhibition at the subsequent run level is fortissimo again in its denunciation of major company play-off practices. New emotionalism, as voiced by National Allied officials this week, repeats the charge that the film companies are mentally estranged from economic reality.

Main points tossed up at a press conference in N.Y. are that distribution is overboard on "holiday" release, and is increasingly inflationary with respect to terms. Sales managers are further depicted as downright aloof to doing business with a majority of theatres.

This latest salvo on bread-and-butter issues betokens the tenor for the conclave of the Allied States exhibitors in Cleveland Dec. 3-5. Few, of course, would expect otherwise for a National Allied pow.

An exhib spokesman employs the words "critical" and "frightened" to mirror the mood of the small cousins cross-country. The new alarm is triggered by the company release skeds. Other than for a smattering of second features, the glamour product is bunched for the Thanksgiving and yearend holidays. Remarkable re the "feast" periods, however, are company demands for extended playing time, which the theatres complain forces them to bypass other attractions.

An Allied official accuses the companies of creating an "artificial" product shortage, and likens the resultant hammerlock booking terms to "black market" conditions. The charge thinly veils the conviction of illegality vis-a-vis the Consent Decrees of the 40s.

Admittedly, efforts to conciliate distributors, whether by emotion or persuasive reason, have unavailed. Recourse to drastic steps, often avowed within Allied, is again hinted. One possible trump card might be to instigate stockholder revolt on the grounds that "short-sighted" policies of the companies foreclose profits.

The companies' hard positions is said to be deflecting the subrums more to foreign features, but this is of limited succor. Dependency on the major remains.

Red Buttons with Shirley Jones and Gig Young in Joe Pasternak's "Moon Walk" at Metro.

LAUREL FOR SCHWARTZ

Theatreman—Turned Producer Getting TOA Salute

Miami Beach, Nov. 6. Sol A. Schwartz, himself a former exhibition stalwart as prez of the RKO circuit in Manhattan, now on the production side as Columbia's Hollywood studio chief, is due for an accolade at the TOA pow here this week.

At tomorrow's (Wednesday) luncheon, he's to receive the exhibitors' distinguished alumnus service award "for his efforts to increase quality production." Marks the first time someone outside the TOA ranks has rated the nod.

OK 'Connection' But Licensing Law Not Itself Dumped

Albany, Nov. 6. An eight-word decision by the Court of Appeals Thursday (1) wrote finish to prolonged wrangle here over "The Connection." The Shirley Clarke-directed feature may now proceed to market under N.Y. State license.

Opposite, on Page 2 of a five-sheet list of rulings, under the caption "No. 344—In the Matter of the Application of The Connection Company, Respondent, For an Order Ec vs. The Regents of the University of the State of New York, Appellants"—appeared these terse words: "Order affirmed, with costs. No opinion. All concur."

Thus did the state's highest tribunal drop the curtain.

Swift decision contrasted, intentionally or otherwise, with the "lowness" of legal proceedings which Chief Judge Charles W. Desmond had criticized during the sharp verbal exchanges (of Oct. 24) between Charles A. Brind Jr., counsel for the Regents, and Ephraim S. London, attorney for Irwin Shapiro's Films Round

(Continued on page 14)

SOME HOLD HANDS, NOT THE LINE

By JACK PITMAN

Miami Beach, Nov. 6. Sensed here among gathering exhibitors is that paysee video is now unstoppable. This is being vouched even by the showmen most hostile to the toll medium. At VARIETY presstime, it's too early yet to gauge the emotionalism that may develop here over the issue, since bulk of attendance for this Theatre Owners of America convention at the Americana, Bal Harbour, is still en route for tomorrow's (Wed.) kickoff session.

Mood of facing up to "reality" viz feevee is, of course, fed by defeats before the courts and the Federal Communications Commission. For hardback exhibs, moreover, additional recent discouragement is the knowledge that some of their powerful brethren in exhibition are fixing for a stake in parlor pantomime.

Some bitter acknowledgement of tollvision's muscle is expected when Philip Harling, who has spearheaded the theatres' fight, mounts the dais here Thursday (8). At the same time, he will attempt to buttress morale by emphasizing that "public opinion" is aligned with the showmen. His basis for this is that prior pay-tv experimentation (Chicago, Palm Springs, Bartlesville) failed of adequate support from homefolk.

By way of counterattack, Harling's expected to stress the urgency of a campaign to swing congressional support behind legislation to bar toll as contrary to public interest. There is a "last ditch" sound to this, but plainly just about all that's left in the arsenal.

Product Outlook

Meanwhile, TOA prexy John Stembler reported to the board and exec committee that the organization has strengthened its membership and fiscal resources in the past year. As to product, he said the anticipated total this year from the majors is no more than 200 or so, which would be a new low in modern annals of the industry. Outlook for 1963 appears better, however, with the likelihood of possibly as many as 250 features, forecast being conditioned by recent production announcements of ambitious character.

The prez from Atlanta also noted as encouraging the investment of some \$200,000,000 for theatre remodeling, plus the upbeat in new theatre construction. Accurate figures on same are hard to come by, but Stembler gave out with 180 as the total of hardtops newly-built, under construction, or in the blueprint stage.

Officer warned of the confrontation, soon to come in several states, with new proposals for minimum wage-and-hour legislation. Number of states are lining up to emulate the Federal government's new \$1.25 per hour base pay law, with New York State having already aligned its minimum. Stembler is convinced exhib militancy will be required to modify contemplated legislation so as to exempt theatre payrolls.

In another report to the board, A. Julian Brylawski, TOA's Washington liaison, observed that the past House and Senate generated no legislation immediately affecting exhibition nationally. But he commented briefly on two measures respecting the District of Columbia, one a sweeping municipal "obscenity" bill, the other providing for "classification." Former was vetoed by President Kennedy; the latter was withdrawn, but is figured probable for re-introduction in the next Congress, which is also "City Council" for the District.

Among the cinema figures due here for speeches is Ellis F. Pinkney, general secretary of the British exhib body. He's scheduled for Thursday with a "primer" discussion of the Eady Fund, and doubtless to remark on the advisability of a similar plan for the U. S. in view of the Yank product slump.

Overseated Buffalo Downtown Subtracts 3,000 of Lafayette

Smathers Welcomes TOA

Miami, Nov. 6. Only incumbent politico for the TOA assemblage is U.S. Sen. George Smathers, scheduled for the luncheon dais tomorrow (Wed.).

It's protocol, since he reps the host state and will make the verbal welcome.

Crosby in SEP: 'Tired of Rape'; Favors Rating

John Crosby, ex-television scribe, now a syndicated savant from Europe, has a piece in the upcoming Satevepost, "Movies Are Too Dirty." Opening sentence: "I can't pinpoint the exact moment in history when I became aware that I was tired of dirty movies, but I rather suspect it came somewhere in the middle of 'Walk On The Wild Side.' I fell asleep is what I did." (Columbia release.)

Of "Cape Fear" (Universal) Crosby says it "may be the most sordid, vicious and utterly depraved movie I have ever seen." When Gregory Peck calls Robert Mitchum "a shocking degenerate" adding "it makes me sick to breathe the same air," the writer comments "This dreadfully trite snatch of dialogue sums up the picture itself with stunning accuracy. It literally makes you sick."

A plea for "classification" of films, Crosby centers much of his copy on rape scenes, and a prediction of multiple rapes to come. Here's a further sample of his prose:

"I am one of the most devoted fans of Ingmar Bergman, the Swedish writer, director and producer, but I must confess the rape scene in 'The Virgin Spring' made me physically sick. In fact, I think it was intended to. In this movie the girl (Brigitta Valberg) is of such dazzling purity and innocence that her desecration and murder are almost the outermost limit of evil. In 'The Virgin Spring,' if (Continued on page 14)

'Lawrence of Arabia' Mail Order Strategy; Analyze Periodical Coupon Pull

The power of the N.Y. Times over its competitors to pull advance mail orders for a hardticket film is shown by figures relating to the upcoming Col-Sam Spiegel "Lawrence of Arabia."

Of the total of \$11,420.80 worth of tickets sold (as of Oct. 24) via newspaper or magazine ads for the New York engagement of "Lawrence," starting Dec. 16, at the Criterion, two Times ads accounted for \$6,965. The remaining \$4,455.80 came via ads in the metropolitan edition of Time Magazine, Cue, the New Yorker, the Saturday Review, heralds distributed at the Criterion and one Daily News ad, in that order.

Tickets for "Lawrence" also are being distributed via the Show of The Month Guild. It's understood that Macy's Ticket Club was originally going to distribute the "Lawrence" ducats too, but asked Col to give its customers a 5% discount. Apparently Metro agreed to the discount for Macy's handling of "Mutiny on The Bounty" tickets, but only on the condition that Macy's would not agree to handle any other hardticket pictures, unless on the same terms. Columbia refused. It's understood that 20th-Fox also refused those conditions for its "The Longest Day," now on roadshow at the Warner Theatre.

Buffalo, Nov. 6. Contemporary theatre historians who are engaged in tolling the bell over the continuing demise of deluxe motion picture palaces across the country should spare an extra peal or two for the final shuttering of Basil's Lafayette here this week. Built as a plush crystal and marble, first-run show case in 1922, the Lafayette was a unique operation due to the fact that for 40 years, under three managements, it was devoted exclusively to simon-pure, independent first-run picture exhibition. Unique, too, is the fact that the site has been devoted to theatre purposes continuously, for the past 75 years.

When in the early 1920s the Slotkin-Jacobson group (Buffalo's version of cloak and suit theatre pioneers) bought the old Lyric (Lyceum) and Family theatres then on the site, closed their neighboring Olympic where they had earned amazing wartime profits and erected the million dollar Lafayette with public and bank capital, it was the first attempt by an indie hereabouts to crack the old Shea exhibitor-distributor combination which dominated the entertainment front in Buffalo in the early days.

In the 20's, posh vaude and pictures were the weekly fare at the Lafayette with the competition for top film attractions growing tighter and tighter each year. The Lafayette organ proved to be a show piece, also, and in those days the engagement of the nationally known C. Sharp Minor, a showman organizer, at \$1,000 a week set the city agog. When the general economy started slipping in the late 20's, the original group of investors lost the house by bank foreclosure and in 1929-30 with the depression on the Lafayette was dark for almost a year. Late in 1930, the late A. Charles Hayman, an astute Niagara Falls first-run operator, leased the theatre and opened it on a 25c round the calendar, round the clock policy which drew capacity crowds for months. In two years at 25c Hayman paid not only the maximum percentage rental under his lease but according to accurate public records, netted almost \$200,000 in profits and much national notoriety for himself.

In 1943, the Lafayette was purchased by the Basil interests who were then operating 12 neighborhoods in and around Buffalo. They have continued in possession ever since but, with first-run operations bleeding most exhibitors white, the house was sold.

For those inside or outside the industry who think the elimination of this 3,000-seater will help the Buffalo downtown situation, it is pointed out that there is still better than 13,000 chairs in the remaining six downtown first-runs and it will probably require the elimination of at least another 6,000 seats before there can be any consistently profitable downtown operations.

PIX BETTER 'N' EVER ON TV, PER ALLIED

Detroit, Nov. 6. In a special report, Allied States Assn. of Motion Picture Exhibitors said: "There are more, better and newer motion picture features on tv than at any time since the advent of television. Major motion picture productions now take up most of the prime time on Saturday and Sunday evenings. This fact is a substantial factor in the serious decline in theatre attendance, which most of us now are experiencing."

"During this period of acute product shortage more and more exhibitors have been finding themselves in the embarrassing position of having booked a repeat day and date with free television." In order to help have its members such "embarrassment," the Allied bulletin listed titles of films on tv since April, 1962, and a schedule of the "Sunday Night at the Movies" ABC network show for November, through April, 1963.

D.C. Soaring; 'Gigot' Great \$11,000, 'Candidate' Smash 15½G, 'Budd' Big 15G, 'Divorce' Sock 12G, 'Escape' 11G

Washington, Nov. 6. As weather turned cool, biz warmed up. Strong openers and holdovers in several houses will make for a rousing round at local firstruns. "Phaedra" looks wow in second round at small DuPont, running ahead of comparative figures of "Never on Sunday." "Longest Day" goes into fourth sock session at Ontario.

"Billy Budd" looks smash in opener at Palace as does "Manchurian Candidate" at Keith's. "Escape From East Berlin" looks strong in first at Capitol. "Divorce, Italian Style" shapes sock at Apex for opener. "Gigot" is boffo at Playhouse on first.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"Whatever Happened to Baby Jane" (WB). Sock \$19,000. Last week, "Chapman Report" (WB) (3d wk), \$7,500. **Apex (KB)** (940; \$1.25-\$1.40)—"Divorce, Italian Style" (Embassy). Sock \$12,000. Last week, "Waltz of Torreadors" (Cont) (4th wk), \$3,500. **Capitol (Loew)** (3,240; \$1-\$1.49)—"Escape From East Berlin" (MGM). Strong \$11,000 or close. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk), \$7,300. **DuPont (Mann)** (400; \$1-\$1.65)—"Phaedra" (Lope) (2d wk). Terrific \$10,000 after \$11,000 in first. **Keith's (RKO)** (1,839; \$1-\$1.49)—"Manchurian Candidate" (UA). Smash \$15,500 or near. Last week, "Tower of London" (UA) and "Vampire and Ballerina" (UA), \$7,000. **MacArthur (KB)** (900; \$1.25-\$1.40)—"Matter of Who" (Indie) (4th wk). Oke \$4,000. Last week, \$4,500. **Ontario (KB)** (1,240; \$1.49-\$2.75)—"Longest Day" (20th) (4th wk). Sock \$15,000. Last week, same. **Palace (Loew)** (2,360; \$1-\$1.49)—"Billy Budd" (AA). Lusty \$15,000 or over. Last week, "Sabrina" (Par) and "Roman Holiday" (Par) (reissues), \$8,700. **Playhouse (TL)** (459; \$1.49-\$2)—"Gigot" (20th). Boffo \$11,000. Last week, "Hiroshima" (Indie) and "Lovers" (Indie) (reissues) (2d wk), \$2,500. **Plaza (TL)** (278; \$1.49-\$1.80)—"Secrets of Nazi Criminals" (T-L) and "Battle of Stalingrad" (T-L) (2d wk). Tepid \$5,000 after opening week's \$6,500. **Town (King)** (800; \$1-\$1.49)—"Pigeon That Took Rome" (Par) (4th wk). Slow \$3,500. Last week, \$3,500. **Trans-Lux (TL)** (599; \$1.49-\$2)—"Boccaccio '70" (Embassy) (5th wk). Trim \$7,000. Last week, \$10,000. **Warner (SW)** (1,250; \$1.25-\$2.30)—"West Side Story" (UA) (8th wk). Hot \$8,000. Last week, \$6,800.

'Defiant' Nice \$7,000 In L'ville; 'Answers' Loud 6G, 'Angels' 8G in 2d

Louisville, Nov. 6. Trade at the firstruns here currently is spotty. However, "Damn the Defiant," town's only new entry, is doing nicely. The Kentucky's "If Man Answers" shapes hotly in second. Cooler nights are bringing slightly upped attendance at downtown houses. As lure of outdoors is slackening, hereabouts.

Estimates for This Week

Kentucky (Switow) (900; 75-\$1.25)—"If Man Answers" (U) (2d wk). Healthy \$6,000, after last week's \$7,500. **Mary Anderson (People's)** (1,100; \$1-\$1.25)—"Damn the Defiant" (Col). Sole new entry is looking for fine \$7,000 or near. Last week, "Chapman Report" (WB) (3d wk), \$4,500. **Ohio (Settos)** (900; 75-\$1.25)—"Three Stooges in Orbit" (Col) and "Ring-A-Ding-Rhythm" (Col) (2d wk). Nice \$5,000 after last week's \$6,000. **Rialto (Fourth Avenue)** (1,100; \$1.25-\$2.50)—"Brothers Grimm" (MGM) (10th wk). Fair \$4,500. Ninth round was \$4,700. **United Artists (Fourth Avenue)** (3,000; \$1-\$1.25)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Neat \$8,000 or near after second week's \$10,000.

Key City Grosses

Estimated Total Gross
This Week \$2,551,500
(Based on 23 cities and 261 theatres).

Last Year \$2,436,360
(Based on 22 cities and 270 theatres, chiefly first runs, including N.Y.)

'Candidate' Wow \$25,000 in Philly

Philadelphia, Nov. 6. Firstrun film biz is improved here this stanza with some new product helping. "Manchurian Candidate" shapes sockeroo on opener at the Fox while "Gigot" still is lusty in second at Trans-Lux.

"Requiem for Heavyweight" is rated torrid in second at the Viking. "What Ever Happened to Baby Jane" looks big at Stanley in first. "Longest Day" still is boffo in fourth round at Goldman.

Estimates for This Week
Arcadia (S&S) (622; \$1.20-\$1.80)—"Chapman Report" (WB) (4th wk). Good \$7,000. Last week, \$10,000.

Boyd (SW) (1,536; \$2-\$2.75)—"Brothers Grimm" (MGM) (15th wk). Great \$11,000. Last week, \$10,500.

Fox (Milgram) (2,200; 95-\$1.80)—"Manchurian Candidate" (UA). Sockeroo \$25,000. Last week, "No Man Is Island" (2d wk), \$6,500.

Goldman (Goldman) (1,000; \$2-\$2.75)—"Longest Day" (20th) (4th wk). Big \$18,000. Last week, \$22,000.

Midtown (Goldman) (1,200; \$2.50-\$2.75)—"West Side Story" (UA) (52d wk). Okay \$6,000 in last round after \$4,900 last week.

Randolph (Goldman) (2,200; 95-\$1.80)—"Roman Holiday" (Par) and "Sabrina" (Par) (reissues). Dull \$5,000. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (3d wk), \$5,000.

Stanley (SW) (2,100; 95-\$1.80)—"Pigeon That Took Rome" (Par) (3d wk). Good \$8,000. Last week, \$9,000.

Stanton (SW) (1,483; 95-\$1.80)—"What Ever Happened to Baby Jane" (WB). Big \$21,000 or near. Last week, "Mongols" (Indie) (2d wk), \$5,500.

Studio (Goldberg) (383; 95-\$1.80)—"She Shoulda Said No" (Indie) and "Daughters of Sun" (Indie). Hot \$7,000. Last week, "Naked Interlude" (Indie) and "Assault" (Indie), \$4,000.

Trans-Lux (T-L) (500; \$1.20-\$1.80)—"Gigot" (20th) (2d wk). Lush \$9,000 or close. Last week, \$11,500.

Viking (Sley) (1,000; 95-\$1.80)—"Requiem for Heavyweight" (Col) (2d wk). Big \$10,000. Last week, \$16,500.

'Answers' Boff \$9,000, Indpls.; 'Candidate' 8G

Indianapolis, Nov. 6. Biz is moderately good here at firstruns this stanza despite rainy weekend. Two potent new films, "If Man Answers" at Keith's and "Manchurian Candidate" at Loew's, "Answers" being socko. Both look strong enough to hold. "Brothers Grimm" is off but still big in 12th stanza at the Indiana.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Oke \$5,500. Last week, \$10,000, helped by kids on vacation from school two days.

Indiana (C-D) (1,100; \$1.25-\$2.50)—"Brothers Grimm" (MGM) (12th wk). Big \$5,000. Last week, \$7,500.

Keith's (C-D) (1,300; \$1-\$1.25)—"If Man Answers" (U). Socko \$9,000. Last week, "Chapman Report" (WB) (3d wk), \$4,000.

Loew's (Loew) (2,427; 75-\$1.25)—"Manchurian Candidate" (UA). Nice \$8,000. Last week, "Son of Samson" (Indie) and "Last of Vikings" (Indie), \$3,000.

'Candidate' Tops Buff., \$15,000; 'Requiem' 7G

Buffalo, Nov. 6. There are just enough fresh films at firstruns here currently to add zest to the biz picture. "Manchurian Candidate" looks best of the new entrants, with a sock take at the Buffalo. "Gigot" shapes fancy on opener at the 1,000-seat Granada while "Requiem For Heavyweight" is rated fair in first at Century. A couple of reissues are not doing so well at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 90-\$1.49)—"Manchurian Candidate" (UA). Sharp \$15,000. Last week, "Sword of Conqueror" (UA) and "Hero Island" (UA) (6 days), \$5,000.

Center (AB-PT) (2,500; 90-\$1.25)—"Chapman Report" (WB) (4th wk). Modest \$6,000. Last week, \$6,300.

Century (UATC) (2,700; 90-\$1.25)—"Requiem for Heavyweight" (Col). Fair \$7,000. Last week, "Eddy Duchin Story" (Col) and "Pal Joey" (Col) (reissues), \$8,000 in 8 days.

Paramount (AB-PT) (3,000; 90-\$1.25)—"Roman Holiday" and "Sabrina" (reissues). Thin \$5,500 in 5 days. Last week, "Horror Hotel" (Indie) and "The Risk" (Indie), \$6,000.

Teck (Loew) (1,200; \$1.75-\$2.75)—"Brothers Grimm" (MGM) (11th wk). Good \$4,000 in 8 days. Last week, \$3,800.

Cinema (Martina) (450; 90-\$1.25)—"Carry On, Teacher" (Gov) (4th wk). Moderate \$2,000 after \$2,200 in third.

Granada (Schine) (1,000; 90-\$1.25)—"Gigot" (20th). Fine \$6,000 or close. Last week, subruns.

'Day' Boffo 15½G, Cincy; 'Island' 8G

Cincinnati, Nov. 6. Cincy film front is bristling this week on the wham beaching of "Longest Day" at the Grand and sturdy openers at three other downtown spots. "What Ever Happened to Baby Jane" looks sweet at the flagship Albee. "Manchurian Candidate" at Keith's looks big while "No Man Is Island" at Palace is rated good.

Longrun "Brothers Grimm" is rebounding on extra shows. "Gigot" holdover at the Valley bids only mildly. Twin ozoner bids seasonal okay with "Tell-Tale Heart" paired with "Rasputin."

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"What Ever Happened to Baby Jane" (WB). Sweet \$11,000. Last week, "Pigeon That Took Rome" (Par) (2d wk), \$7,000.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (13th wk). Okay \$9,000. Last week, \$9,200.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Carry On, Teacher" (Gov) (2d wk). Lotsa apples at \$1,800 after \$2,000 opener.

Grand (RKO) (1,400; \$1.25-\$2.50)—"Longest Day" (20th). Wham \$15,500. Last week, "Tower of London" (UA) and "Vampire Ballerina" (UA), \$5,500 at \$1-\$1.25 scale for 6 days.

Guild (Vance) (300; \$1.25)—"Divorce, Italian Style" (Embassy) (3d wk). Nice \$1,800. Second round, \$1,900.

Hyde Park Art (Cin-T-Co) (500; \$1.25)—"White Sheik" (Indie) and "Young and Passionate" (Indie). Fair \$1,000. Last week, "A Matter of Who" (Indie), \$600.

Keith's (Cin-T-Co) (1,500; 90-\$1.25)—"Manchurian Candidate" (UA). Big \$8,000. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk), \$6,500.

Palace (RKO) (2,600; \$1-\$1.25)—"No Man Is Island" (UA). Good \$8,000. Last week, "Wonderful to be Young" (Par), \$6,500.

Twin Drive-In (Cin-T-Co) (800 cars; \$1)—West side only: "Tell-Tale Heart" (Indie) and "Rasputin" (Indie). Okay \$4,500. Last week, "White Slave Ship" (Indie) and "Brain That Couldn't Die" (Indie), \$4,600.

Valley (Cin-T-Co) (1,275; \$1.25-\$1.50)—"Gigot" (20th) (2d wk). Mild \$4,500. Last week, \$5,000, with last-half sag.

'Gigot' Lofty \$10,000, Det.; 'Requiem' Solid 12G, 'Pigeon' 14G; 'Day' 17G, 2

Broadway Grosses

This Week \$577,100
(Based on 30 theatres)
Last Year \$627,000
(Based on 30 theatres)
Estimated Total Gross

'Day' Giant 14G Leads in Denver

Denver, Nov. 6. With about half of the firstruns this week offering new product, biz has spurred forward with the best advance in weeks. "Longest Day," playing on hardticket and upped scale, is heading for a wham session in first week at the Aladdin. "Manchurian Candidate" is rated socko on initialer at Paramount with 90-\$1.25 scale. "Requiem For Heavyweight" shapes strong on first at Orpheum. There are several other good openers.

"Almost Angels" paired with the oldie, "Lady and Tramp," looks okay in third at the Denver. "Brothers Grimm" still is fast in 13th session at the Cooper.

Estimates for This Week

Aladdin (Fox) (900; \$1.25-\$2.25)—"Longest Day" (20th). Wow \$14,000. Last week, "Seven Brides Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues) (2d wk), \$3,000.

Centre (Fox) (1,270; \$1.25-\$1.45)—"What Ever Happened to Baby Jane" (WB). Tall \$11,000 or close. Last week, "Pigeon Took Rome" (Par) (2d wk), \$8,500.

Cooper (Cooper) (814; \$1.65-\$2.50)—"Brothers Grimm" (MGM) (13th wk). Fast \$11,000 or near. Last week, \$16,500.

Crest (Wolfberg) (750; \$1.25)—"Chapman Report" (WB) and "Bramble Bush" (WB) (m.o.) (2d wk). Good \$3,000. Last week, \$3,500.

Denham (Indie) (800; \$1.25-\$2.50)—"West Side Story" (UA) (27th wk). Neat \$5,000. Last week, \$6,500.

Denver (Fox) (2,432; \$1.25)—"Almost Angels" (BV) and "Lady and Tramp" (BV) (reissue) (3d wk). Okay \$9,000 or near. Last week, \$13,500.

Esquire (Fox) (600; \$1.25)—"I Love Money" (Indie). Dandy \$2,600. Last week, "Forever, My Love" (Par) and "Rose Tattoo" (Par) (reissues), \$1,900.

Orpheum (RKO) (2,690; \$1.25)—"Requiem For Heavyweight" (Col) and "Pirate and Slave Girl" (Indie). Strong \$8,000 or close. Last week, "The Head" (Indie) and "Horror Hotel" (Indie), \$9,500.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Manchurian Candidate" (UA). Sock \$16,000. Last week, "Tower of London" (UA) and "Vampire and Ballerina" (UA), \$11,500.

Towne (Indie) (600; \$1.25-\$1.45)—"Very Private Affair" (MGM) (3d wk). Sad \$2,200. Last week, \$2,500.

'Candidate' Boff 11G, Seattle; 'Story' 6G, 37

Seattle, Nov. 6. Some new product and closer to normal conditions, with the fair closed, will perk up boxoffice activity in current stanza. Top newcomer is "Manchurian Candidate" which shapes socko at Coliseum. "Requiem for Heavyweight" is rated moderate at the Fifth Avenue. "West Side Story" still is solid in 37th round at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) 739; \$1.25-\$1.50)—"Chapman Report" (WB) (M.O.). Fair \$5,000. Last week, \$1,500-\$1.75—"Music Man" (WB) (3 wk), \$4,100.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50)—"Manchurian Candidate" (UA) and "War Paint" (UA). Sock \$11,000 or over. Last week, "Pigeon Took Rome" (Par) and "Twist All Night" (FF), \$6,700.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50)—"Requiem for Heavyweight" (Col) and "Two Tickets to Paris" (Col). Modest \$6,500. Last week, "Damn the Defiant" (Continued on page 12)

Detroit, Nov. 6. Firstrun biz is a bit spotty this season, with some newcomers failing to measure up. However, "Gigot" looks lofty at Trans-Lux Krim. "Requiem for Heavyweight" looks solid at Grand Circus. "Escape from East Berlin" shapes barely okay at the Adams.

"Longest Day" still is standout, being great in second at the Mercury. "Pigeon That Took Rome" is rated nice at Michigan. "Brothers Grimm" continues boffo in 14th week at Music Hall.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; \$1.25-\$1.49)—"I Spit on Grave" (Indie) and "Ninth Bullet" (Indie) (5th wk). Steady \$8,000. Last week, \$8,500.

Michigan (United Detroit) (4,026; \$1.25-\$1.49)—"Pigeon That Took Rome" (Par) and "It Happened in Athens" (Par). Nice \$14,000. Last week, "If Man Answers" (U) (2d wk), \$8,500.

Palms (UD) (2,995; \$1.25-\$1.49)—"Wonderful to Be Young" (Par) and "Ring-a-Ding Rhythm" (Par). Okay \$10,000. Last week, "Brain That Wouldn't Die" (AI) and "Invasion of Star Creatures" (AI), \$6,000.

Madison (UD) (1,408; \$1.25-\$2)—"Chapman Report" (WB) (2d wk). Good \$15,000. Last week, \$17,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Requiem for Heavyweight" (Col). Solid \$12,000. Last week, "Roman Holiday" (Par) and "Sabrina" (Par) (reissues), \$8,000.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Escape From East Berlin" (MGM). Okay \$9,000. Last week, "Sky Above" (Embassy) and "No Place Like Homicide" (Embassy) (2d wk), \$3,500 for 5 days.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"Brothers Grimm" (MGM) (14th wk). Wonderful \$15,000. Last week, \$15,500.

Mercury (United Motion Theatre Co.) (1,468; \$1.50-\$3)—"Longest Day" (20th) (2d wk). Great \$17,000. Last week, \$17,300.

Trans-Lux Krim (Trans-Lux) (980; \$1.80-\$2)—"Gigot" (20th). Lofty \$10,000 or over. Last week, "Girl With Golden Eyes" (Kings) (3d wk), \$2,000 in 5 days.

'Candidate' — Stage Tall \$25,000. Hub: 'Convicts' 15G; 'Day' Big 20G, 4

Boston, Nov. 6. Biz picked up a bit at the wickets this week with drenching rain Saturday (3) driving patrons in. "Whatever Happened to Baby Jane" looks big at the Memorial. "Manchurian Candidate" is rated nice at Music Hall with stagework. "Convicts 4" looks fair at Orpheum.

"Longest Day" is riding high at Astor in fifth session. "Phaedra" looks big at Beacon Hill in third. "Barabbas" is holding stoutly at Gary in fourth round. "Brothers Grimm" is holding fine at the Boston in 14th stanza. "Gigot" is great at Capri in third week.

Estimates for This Week

Astor (B&Q) (1,170; \$1.80-\$2.95)—"Longest Day" (20th) (5th wk). Fourth week was fine \$20,000. Last week, \$19,000.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Phaedra" (Lope) (3d wk). Big \$15,000. Last week, \$16,500.

Boston (Beacon Ent) 1,345; \$1.20-\$2.95—"Brothers Grimm" (MGM) (14th wk). Neat \$13,000. Last week, \$14,000.

Capri (Sack) (850; 75-\$1.80)—"Gigot" (20th) (3d wk). Second week ended last night (Tues.) was great \$14,000. Last week, \$16,000.

Exeter (Indie) (1,276; 90-\$1.49)—"Island" (Indie). Opened Saturday (3). Last week, "Waltz of Torreadors" (Cont) (6th wk), good \$4,500.

Fenway (Indie) (1,300; \$1.50)—"Question 7" (Indie). Okay \$7,000. Last week, "Summerskin" (Angel) (3d wk), \$3,000.

Gary (Sack) (1,277; \$1.50-\$3)—"Barabbas" (Col) (4th wk). Slick \$14,000. Last week, \$16,000.

Mayflower (ATC) (689; 90-\$1.80)—"Chapman Report" (WB) (4th wk). Good \$8,000. Last week, \$9,000.

Memorial (RKO) (3,000; 90-\$1.50)—"Whatever Happened to Baby Jane" (WB) and "Payroll" (AA). Big \$23,000 or close. Last week, "Lady and Tramp" (BV) (reissue) (Continued on page 12)

NEW PIX PERK UP CHICAGO BIZ

L.A. Uneven; 'Island' Fair \$16,000, 'Sky' Soft 21G, 'Wind' Fast \$6,500; 'Day' Big 20G, 'Grimm' Hefty 19G

Los Angeles, Nov. 6

L.A. firstruns continue spotty currently, with holdovers showing the most strength. "Sky Above," in first general release, is after a soft \$21,000 in five theatres while incoming "No Man Is an Island" looks to do fair \$16,000 in three houses. "Tower of London," paired with "Vampire and Ballerina," is rated okay \$14,000 in two spots.

"Gone With Wind," back again for 15th time, at Egyptian, looks nice for opener. "Lolita" looks good \$23,000 in second for four locations, excepting the Beverly where it's in 20th week.

"Brothers Grimm" should hit a hefty \$19,000 in 13th round at Warner Hollywood. "Chapman Report" is modest \$13,000 in fourth at Pantages. "Gigot" is rated slick \$10,000 in second at Four Star.

Hardtickers "Longest Day" is big \$20,000 in fourth at Carthay while "West Side Story" shapes strong \$18,000 in 47th Chinese session.

Estimates for This Week

Hillstreet, Iris (Metropolitan-FWC) (2,752; 825; \$1-\$1.49) — "Tower of London" (UA) and "Vampire and Ballerina" (UA). Okay \$14,000. Last week, with Fox Wilshire, Village, Loyola, "Pigeon That Took Rome" (Par) (1st general release), "Breakfast at Tiffany's" (Par) (reissue), \$19,900. Warren's, Fox Wilshire, Hollywood (Metropolitan-FWC) (1,757; 1,990; 856; 90-\$1.50) — "No Man Is an Island" (U) and "To Hell and Back" (U) (reissue). Fair \$18,000. Last week, Warren's, Hollywood, "Carnival of Souls" (Herts), "Devil's Messenger" (Herts), \$6,300.

Los Angeles, Hawaii, El Rey, Village, Loyola (Metropolitan-G&S-FWC) (2,047; 1,108; 856; 1,535; 1,298; \$1-\$1.50) — "Sky Above" (Embassy) (1st general release) and "No Place Like Home" (Indie). Soft \$21,000. Last week, Los Angeles, Hawaii with Baldwin, "If Man Answers" (U) (2d wk), plus reissues, \$9,500. El Rey, "Advise and Consent" (Col), (Continued on page 12)

New Films Boost Mpls.; 'Candidate' Wham 12G, 'Gigot' Brisk at \$7,000

Minneapolis, Nov. 6

Several barnburners have arrived here and will stimulate first-run biz judging by their take-offs. "Manchurian Candidate" looks wow at State. "Gigot," also new, shapes sock at World. Other newcomers shape up mostly as minor leaguers.

There's plenty of steam still left in such longruns as "Brothers Grimm," "Longest Day," "Boccaccio '70" and "Requiem for a Heavyweight."

Estimates for This Week

Academy (Mann) (1,000; \$1.50-\$1.75) — "Boccaccio '70" (Embassy) (4th wk). Nice \$4,500. Last week, \$5,000. Avalon (Frank) (800; \$1) — "Erotica" (Indie) and "Sun Lovers Holiday" (Indie) (reissues) (3d wk). Okay \$1,200. Last week, \$1,400. Campus (Mann) (600; \$1) — "Antigone" (Ellis). Moderate \$1,200. Last week, "Important Man" (UA), \$1,500. Century (Par) (1,300; \$1-\$1.25) — "Oklahoma" (20) (reissue). Good with \$6,500. Last week, "Spartacus" (U) (reissue), \$4,800. Cooper (CF) (808; \$1.65-\$2.50) — "Brothers Grimm" (MGM) (12th wk). Great \$12,000. Last week, \$12,500. El Lago (Carisch) (600; \$1) — "Love Is My Profession" (Indie) and "Love By Appointment" (Indie) (reissues). Okay \$1,400. Last week, "Back to Nature" (Indie) and "Case of Dr. Laurent" (Indie) (reissues) (2d wk), \$1,000. Gopher (Berger) (1,000; \$1-\$1.25) — "Scarface Mob" (Desilu). Mild

(Continued on page 12)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include U. S. amusement tax.

'Phaedra' Hot 16G, Balto; 'Gigot' 7G

Baltimore, Nov. 6

"Phaedra" is off to a sock start at both the downtown Charles and suburban Crest. "Requiem for a Heavyweight" is bangup opener at the Town. "Gigot" looks nice in first week at the Mayfair while "Kind of Loving" is the same in first at Playhouse.

"Waltz of Toreadors" looks nice in second at the Little. "Lady and Tramp" plus "Almost Angels" is off in third at the New.

Estimates for This Week

Aurora (T-L) (367; 90-\$1.65) — "God Created Woman" (Kings) and "Lady Chatterley's Lover" (Kings) (reissues). Fair \$2,000. Last week, "Waltz of Toreadors" (Cont), \$2,200. Charles (Fruchtman) (500; 60-\$1.50) — "Phaedra" (Lope). Sock \$7,000. Last week, "Boccaccio '70" (Embassy) (9th wk), \$2,000. Crest (Fruchtman) (1,700; 90-\$1.50) — "Phaedra" (Lope). Fast \$9,000. Last week, "Les Liaisons" (Astor), \$4,000.

Cinema (Schwaber) (460; 90-\$1.50) — "Smiles of Summer Night" (Janus) and "Seventh Seal" (Janus) (reissues). Fair \$1,700. Last week, "Secrets of Women" (Janus) and "Naked Night" (Janus) (reissues), \$1,500.

Hippodrome (T-L) (2,200; 60-\$1.65) — "Seven Little Foys" (Par) and "Fancy Pants" (Par) (reissues). Dull \$5,000. Last week, "Very Private Affair" (MGM), \$6,000.

Five West (Schwaber) (435; 90-\$1.50) — "Carry On Teacher" (Gov) (3d wk). Okay \$1,500. Last week, \$2,500.

Little (T-L) (300; 90-\$1.65) — "Waltz of Toreadors" (Cont) (2d wk). (Continued on page 12)

'Phaedra' Big \$8,000 In Cleve; 'Candidate' 11G

Cleveland, Nov. 6

Several new entrants here currently but not all of them are shaping well. "Manchurian Candidate" shapes okay at State while "Phaedra" looks big daydating Westwood Art and the Heights Art, two arties. "Flame in Streets" is only fair at the Hipp. "Operation Snatch" is rated good at Colony Art.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1-\$1.50) — "Fyquiem for Heavyweight" (Col) (2d wk). Light \$8,000. Last week, \$9,500.

Colony Art (Stanley-Warner) (1,354; \$1.50) — "Operation Snatch" (Cont). Good \$4,200. Last week, "Divorce Italian Style" (Embassy) (3d wk), \$2,900.

Continental Art (Art. Theatre Guild) (900; \$1.50) — "Ivan the Terrible, Part I and II" (Indie). Okay \$2,600.

Heights Art (Art. Theatre Guild) (925; \$1-\$1.50) — "Phaedra" (Lope). Solid \$4,700 or close. Last week, "Waltz of Toreadors" (Cont) (3d wk), \$1,800.

Hippodrome (Eastern Hipp) (2,700; \$1-\$1.50) — "Flame in Streets" (Indie). Fair \$10,000. Last week, "Chapman Report" (WB) (3d wk), \$7,000.

Ohio (Loew) (2,700; \$1.25-\$1.50) (Continued on page 12)

'CANDIDATE' AND 'GIGOT' MIGHTY

Chicago, Nov. 6

Five new pix, a trio of first round reissues and a moveover are grabbing coin that ranges from good to excellent in what shapes as an upbeat session at Chi deluxers. "Manchurian Candidate" is posting a wow \$28,000 debut at the Woods, and "What Ever Happened To Baby Jane?" is bowing to a sock \$48,000 at the Chicago. "Gigot" is prepping to a great \$13,000 at the Loop.

"Phaedra" is nabbing a hot \$18,000 opener at the Esquire while "The Island" shapes fancy in first Town stanza. Monroe pair of "Mermaids of Tiburon" and reissued "Night In A Harem" is pulling a nice opener.

"Requiem For A Heavyweight" is socko in its second Oriental round. "Operation Snatch" continues sweet in Cinema third stanza.

Of the hardtickers, "Longest Day" is nailing another potent take in its Roosevelt fourth. "Brothers Grimm" is steady in McVickers 12th session and "West Side Story" is posting a bright 37th Todd canto.

Estimates for This Week

Carnegie (Telem't) (495; \$1.25-\$1.80) — "Anna Karenina" (Indie) (reissue). Fair \$3,200. Last week, "Unsent Letter" (Artkino) (2d wk), \$3,200.

Chicago (B&K) (3,900; \$1.25-\$1.80) — "What Ever Happened To Baby Jane?" (WB). Big \$48,000. Last week, "If Man Answers" (U) (3d wk), \$15,000.

Cinema (Stern) (500; \$1.50) — "Operation Snatch" (Cont) (3d wk). Fast \$4,000. Last week, \$5,000. Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) — "Phaedra" (Lope). Big \$18,000. Last week, "A Kind of Loving" (Gov) (2d wk), \$8,200.

Loop (Telem't) (606; \$1.25-\$1.80) — "Gigot" (20th). Smash \$13,000 or close. Last week, "Very Private Affair" (MGM) (3d wk), \$5,500.

McVickers (Cinerama) (1,100; \$1.75-\$3.50) — "Brothers Grimm" (MGM) (12th wk). Okay \$13,000. Last week, \$13,200.

Monroe (Jovan) (1,000; 65-90) — "Mermaids of Tiburon" (AI) and "Night In Harem" (AI) (reissue). Fine \$4,600. Last week, "Female and Flesh" (Indie) and "Three" (Continued on page 12)

'CANDIDATE' GOOD 9G, PORT.; 'ANSWERS' 6½G

Portland, Ore., Nov. 6

Trade looks on the sluggish side currently despite some new entrants. "Manchurian Candidate" shapes good on initialer at Paramount while "If A Man Answers" is rated okay in first at Broadway. "Boccaccio '70" looks only fairish on opener at Orpheum. "West Side Story" still is bright in 34th week at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50) — "If Man Answers" (U) and "Come September" (U) (reissue). Okay \$6,500. Last week, "No Man Is an Island" (U) and "Battle Hymn" (U) (reissue), \$5,800.

Fox (Evergreen) (1,600; \$1-\$1.49) — "Chapman Report" (WB) and "Couch" (WB) (2d wk). Nice \$5,000 or near. Last week, \$10,100.

Hollywood (Evergreen) (1,180; \$1.49-\$2) — "Cinerama Holiday" (Cinerama) (6th wk). Steady \$5,000. Last week, \$4,800.

Music Box (Hamrick) (640; \$1.50-\$3) — "West Side Story" (UA) (34th wk). Bright \$3,900. Last week, \$4,000.

Orpheum (Evergreen) (1,536; \$1-\$1.49) — "Boccaccio '70" (Embassy). Fairish \$5,500. Last week, "Damn Defiant" (Col) and "Pirates Blood River" (Col), \$3,900.

Paramount (Port-Par) (3,006; \$1-\$1.50) — "Manchurian Candidate" (UA) and "Valiant" (UA). Good \$9,000 or close. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (3d wk), \$4,100.

Election Day Lifting B'way Trade; 'Period' Potent 39G, 'Budd' Boffola \$22,500, 'Candidate' Smash 41G, 2d

With a boost from Election Day (Tues.) holiday, Broadway first run trade shapes stronger than it has been in recent weeks. The holiday helped hardticket pix especially since all skedded matinees for the day.

"Period of Adjustment," one of the newcomers, hit a potent \$39,000 in first stanza daydating the Paramount and Murray Hill. "Gypsy" plus stagershow is heading for a very big \$181,000 or thereabouts on initial week at the Music Hall. "Two Before Zero" was highly disappointing at the Palace and was yanked after six days.

"Manchurian Candidate" held with smash \$41,000 in first hold-over round daydating the Astor and Trans-Lux 85th St. "Billy Budd," daydating the Cinema One and Cinema Two, landed a great \$22,500 on initial round at these two art houses.

"Requiem for Heavyweight" still was strong with \$36,000 in third session daydating the Criterion and Kips Bay. "Chapman Report" dipped to an okay \$14,000 in third round at the Victoria. "We'll Bury You" slipped sharply to a slim \$7,000 or less in six days of second week at the Forum, and was pulled.

Considerable interest is focused on the preem of "Mutiny on the Bounty" which tees off on hardticket tomorrow (Thurs.) at the State. Several preview performances were held this week.

"Longest Day," one of the current smash hardticket pix, looks to hold with a great \$40,500 in fifth round at the Warner, with boost from the matinee yesterday. "Barabbas" shapes big \$27,000 in fourth stanza at the DeMille, being aided in same manner.

"Brothers Grimm" wound its 13th session at the Cinerama with a big \$28,000, up from last week. "West Side Story" is heading for a socko \$32,000 in 55th week at the Rivoli; with two added performances.

Estimates for This Week
Astor (City Inv.) (1,094; \$1.25-\$2) — "Manchurian Candidate" (UA) (3d wk). Initial holdover week ended yesterday (Tues.) was smash \$27,000 or near after \$31,000 for opener. Daydating with Trans-Lux 85th St.

Cinerama (Loew) (1,552; \$1.50-\$3.50) — "Brothers Grimm" (MGM) (14th wk). The 13th stanza completed Sunday (4) pushed to big \$26,000 after \$23,000 for 12th week.

Criterion (Moss) (1,520; \$1.25-\$2.50) — "Requiem for Heavyweight" (Col) (4th wk). Third session finished yesterday (Tues.) was great \$28,000 or close after \$27,000 for second. Daydating with Kips Bay.

DeMille (Reade) (1,463; \$1.50-\$3.50) — "Barabbas" (Col) (4th wk). This week winding today (Wed.) is heading for socko \$27,000 or near after \$28,000 for third session. It was helped by Tuesday matinee this week.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "Nude Odyssey" (Fine Arts) (2d wk). This round finishing tomorrow (Thurs.) is heading for modest \$6,500 after \$11,000 for opener. "I Love, You Love" (Indie) opens Nov. 9.

Palace (RKO) (1,642; \$1.25-\$2) — "Imitation of Life" (U) and "Written on Wind" (U) (reissues). Opened yesterday (Tues.). In ahead, "Two Before Zero" (Ellis) was very dull \$6,000 or less for six days, and pulled. Made such a dismal showing despite previews the last few days of run.

Forum (Moss) (813; \$1.25-\$1.80) — "Separate Tables" (UA) and "Sweet Smell of Success" (UA) (reissues). Opened yesterday (Tues.). In ahead, "We'll Bury You" (Col) (2d wk-6 days). Small \$7,000 or under despite previews.

Paramount (AR-PT) (3,665; \$1-\$2) — "Period of Adjustment" (MGM) (2d wk). Initial stanza fin-

ished yesterday (Tues.) was potent \$31,000 or close.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Gypsy" (WB) with new stagershow. First session ending today (Wed.) looks like very big \$181,000 or close. Stays. In ahead, "Gigot" (20th) with stagershow (5th wk), \$110,000, for a very satisfactory extended run.

Rivoli (UAT) (1,545; \$1.50-\$3.50) — "West Side Story" (UA) (55th wk). Current round winding today (Wed.) is heading for great \$32,000, with help from two extra shows, after \$28,000 last week, with one added performance.

State (Loew) (1,900; \$1.50-\$2.50) — "Mutiny on Bounty" (MGM). World preem here on hardticket tomorrow night (Thurs.), following two or three days of previews.

Victoria (City Inv.) (1,003; \$1.25-\$2) — "Chapman Report" (WB) (4th wk). Third week finished yesterday (Tues.) was okay \$14,000 after \$17,000 in second.

Warner (SW) (1,813; \$1.50-\$3.50) — "Longest Day" (20th) (5th wk). Round finishing tomorrow (Thurs.) is heading for smash \$40,500 after \$37,000 in fourth Current week is being helped by Tuesday (6) matinee.

First-Run Arties

New Baronet (Reade) (430; \$1.25-\$2) — "Loneliness of Long Distance Runner" (BL) (5th wk). Fourth stanza ended Sunday (4) was smooth \$8,500 after \$9,500 for third. Holding.

Fine Arts (Davis) (468; \$1.80-\$2) — "A Kind of Loving" (Gov) (6th wk). Fifth week completed Monday (5) was okay \$4,700 or near after \$5,700 for fourth.

Beekman (Rugoff Th.) (590; \$1.50-\$2) — "Boccaccio" (Embassy) (subrun) (2d wk). First session ended Sunday (4) was lively \$7,000 for this subsequent run.

Carnegie Hall Cinema (F&A) (300; \$1.50-\$2) — "Yojimbo" (Indie) (4th wk). Third round completed Sunday (4) was socko \$7,100 after \$8,200 for second.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; \$1.50-\$2) — "Billy Budd" (AA) (2d wk). First round completed Monday (5) was smash \$22,500. In ahead, "Boccaccio" (Embassy) (18th wk-6 days), at Cinema One, okay \$8,000 and an amazing longrun plus an extended run at Cinema Two.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2) — "American in Paris" (MGM) (subrun) (2d wk). First session hit great \$4,500.

Normandie (T-L) (592; \$1.75-\$2) — "Passion of Slow Fire" (T-L) (4th wk-8 days). Round ending tomorrow (Thurs.) looks like slow \$3,000, after \$4,000 for third week. "Legend of Lobo" (BV) opens Friday (9).

Little Carnegie (L. Carnegie) (520; \$1.25-\$2) — "Arkadin" (Talbot). Opening yesterday (Tues.) for one week run. "Long Absence" (Hakim) opens Nov. 14.

Kips Bay (Baker) (519; \$1.50-\$2) — "Requiem for Heavyweight" (Col) (4th wk). Third stanza ended yesterday (Tues.) was big \$8,000 after \$8,500, over hopes, for second.

Guild (Guild) (450; \$1-\$1.75) — "Everybody Go Home" (Davis). Opened yesterday (Tues.). In ahead, "The Island" (Zenith) (8th wk-8 days). Okay \$5,300 after \$6,000 for seventh regular week.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2) — "Period of Adjustment" (MGM) (2d wk). Initial round completed yesterday (Tues.) was fairly good \$8,000.

Paris (Pathe Cinema) (568; \$1.50-\$2) — "Divorce, Italian Style" (Embassy) (8th wk). Seventh session ended Sunday (4) was smash \$20,000 after \$20,500 for sixth.

Plaza (Lopert) (525; \$1.50-\$2) — "Phaedra" (Lope) (3d wk). Week winding today (Wed.) is heading for smash \$13,000 or over after \$16,500 for second round.

Sutton (Rugoff Th.) (561; \$1.50-\$2) — "Crime Does Not Pay" (Em-

(Continued on page 12)

FOUR EXCITING BOXOFFICE PORTRAYALS!



*Ivan, the
Eurasian
photographer*



*The thrill
seeking
American
girl named
Fay*



*The
Yoshiwari
night-girl
named Eiko*



*The
high-born
Japanese
girl named
Tamiko*

SPECIAL
NATIONWIDE
EXHIBITOR
**RED
CARPET**
SCREENINGS!
**TUESDAY,
NOV. 13th**
(EXCEPT
NEW YORK CITY AND
HOLLYWOOD)

COOLIDGE THEATRE
BROOKLINE, MASS.
(BOSTON)

10:30 A.M.

ESQUIRE THEATRE
CINCINNATI, OHIO

2:00 P.M.

LINCOLN THEATRE
NEW HAVEN, CONN.

2:00 P.M.

APEX THEATRE
WASHINGTON, D.C.

10:30 A.M.

CENTER THEATRE
JACKSONVILLE, FLA.

9:30 A.M.

MEMPHIAN THEATRE
MEMPHIS, TENN.

10:15 A.M.

CINEMA 21 THEATRE
PORTLAND, ORE.

2:00 P.M.

MILITARY THEATRE
OMAHA, NEB.

2:30 P.M.

INGERSOLL THEATRE
DES MOINES, IOWA

2:30 P.M.

PITT THEATRE
NEW ORLEANS, LA.

10:00 A.M.

SOUTHEAST THEATRE
SALT LAKE CITY, UTAH

2:00 P.M.

RHODES THEATRE
ATLANTA, GA.

10:30 A.M.

PAGEANT THEATRE
ST. LOUIS, MO.

1:00 P.M.

Be Sure To Check Your Paramount Man

LAURENCE HARVEY · FRANCE NUYN · MARTHA HYER

HE WAS HALF ORIENTAL... SHE WAS THE WOMAN OF THE HOUR... WITHOUT SHAME OR GUILT!

IN HAL WALLIS' PRODUCTION

A GIRL NAMED TAMIKO

All the beauty of Japan photographed in
TECHNICOLOR

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SCREENPLAY BY

EDWARD ANHALT

AND

MIYOSHI UMEKI

MUSIC—ELMER BERNSTEIN

A PARAMOUNT RELEASE



MANOR THEATRE
PITTSBURGH, PA. 1:45 P.M.
GRAND CIRCUS THEATRE
DETROIT, MICH. 10:00 A.M.
VARSITY THEATRE
MILWAUKEE, WISC. 2:00 P.M.
RITZ THEATRE
DENVER, COLORADO 2:00 P.M.
ALHAMBRA THEATRE
SAN FRANCISCO, CALIF. 2:00 P.M.
SURF THEATRE
CHICAGO, ILL. 2:30 P.M.
UPTOWN THEATRE
SEATTLE, WASH. 1:30 P.M.

VOGUE THEATRE
CLEVELAND, OHIO 2:00 P.M.
DIPSON'S AMHERST THEATRE
BUFFALO, N. Y. 2:30 P.M.
WARNER'S MADISON THEATRE
ALBANY, N. Y. 2:30 P.M.
PLAZA THEATRE
OKLAHOMA CITY, OKLA. 8:00 P.M.
LOGAN THEATRE
PHILADELPHIA, PA. 1:45 P.M.
MANOR THEATRE
CHARLOTTE, N. C. 10:00 A.M.

KIMO THEATRE
KANSAS CITY, MO. 1:30 P.M.
ARLINGTON THEATRE
INDIANAPOLIS, IND. 12:45 P.M.
PALACE THEATRE
DALLAS, TEXAS 10:00 A.M.
WESTGATE THEATRE
MINNEAPOLIS, MINN. 2:00 P.M.
*TOWER EAST (LOEW'S) THEATRE
NEW YORK CITY Nov. 14th, 10:00 A.M.
*SCREEN DIRECTORS GUILD THEATRE
HOLLYWOOD, CALIF. Nov. 12th, 8:30 P.M.

Now For Your Red Carpet Invitation To This Important Motion Picture Event!

'Gigot' Sock \$15,000, Pitt; 'Divorce' Wow 6G; 'Requiem' Boff 8G in 2d

Pittsburgh, Nov. 6. "Whatever Happened to Baby Jane" shapes best in a cluster of new entries which is bringing a rosy glow to biz at Pitt deluxers currently. Only "We'll Bury You" at the Gateway looms soft. "Baby Jane" rates big at Stanley. However, "Gigot" looms almost as big at Penn.

"Divorce, Italian Style" looks wow at Squirrel Hill while "Best of Enemies" is shaping fancy at Shadyside, both first weeks for these arty spots. "Requiem for Heavyweight" came in way over expectation for first round and is maintaining snappy pace in second at Fulton. Other holdover, "Brothers Grimm" is showing new burst of excitement in 13th at Warner.

Estimates for This Week
Fulton (Assoc.) (1,530; \$1-\$1.50)—"Requiem for Heavyweight" (Col) (2d wk). Sock \$8,000 after snappy first round of \$9,400, way over estimate.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"We'll Bury You" (Col). Drab \$4,000. Last week, "White Slave Ship" (AI), \$4,100.

Penn (UATC) (3,300; \$1-\$1.50)—"Gigot" (20th). Sock \$15,000 or over. Last week, "Very Private Affair" (MGM) (6 days), \$6,500.

Shadyside (MOTC) (750; \$1.25)—"Best of Enemies" (Col). Loud \$3,800. Last week, "Lady Doctor" (Gov) (2d wk), \$1,500.

Squirrel Hill (SW) (834; \$1.25)—"Divorce, Italian Style" (Embassy). Wow \$6,000 or near. Last week, "Forever My Love" (Par) (2d wk), \$1,800.

Stanley (SW) (3,700; \$1-\$1.50)—"What Ever Happened to Baby Jane" (WB). Big \$19,000. Last week, "Chapman Report" (WB) (2d wk), \$9,000.

Warner (SW) (1,516; \$1.50-\$2.75)—"Brothers Grimm" (MGM) (13th wk). Sturdy \$10,500, and ahead of last week's \$9,000.

'CANDIDATE' HOT 13G, ST. L.; 'ANSWERS' 12G

St. Louis, Nov. 6. There's a flock of newcomers here this round and most of them are doing very strongly at the wickets. "If a Man Answers" shapes sturdy in opener at Esquire while "Manchurian Candidate" is smash for first at Loew's Mid-City. "Boccaccio '70" is rated good at State for initial round.

"Gigot" looms big in first session at Pageant while "Wonderful to Be Young" is only mild at the St. Louis for opener. "What Ever Happened to Baby Jane" looks lofty at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,870; 90-\$1.25)—"Chapman Report" (WB) (4th wk). Good \$9,000. Last week, \$10,000.

Anello Art (Grace) (700; 90-\$1.25)—"Big Deal" (Indie) and "Mr. Hulot's Holiday" (Indie) (reissue) (2d wk). Okay \$1,300. Last week, \$1,500.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25)—"If a Man Answers" (U). Sturdy \$12,000. Last week, "Kid Galahad" (UA) (3d wk), \$7,900.

Fox (Arthur) (5,000; 90-\$1.25)—"What Ever Happened to Baby Jane" (WB). Tall \$20,000. Last week, "No Time for Sergeants" (WB) and "Indiscreet" (WB) (reissues), \$10,000.

Loew's Mid-City (Loew) (1,150; 60-90)—"Manchurian Candidate" (UA). Smash \$13,000 or near. Last week, "Lady and Tramp" (WB) (reissue) and "Almost Angels" (BV), \$7,000.

State (Loew) (3,600; 60-90)—"Boccaccio" (Embassy). Good at \$10,000. Last week, "Very Private Affair" (MGM) and "The Game" (MGM), \$10,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Gigot" (20th). Big \$6,000 or over. Last week, "Nearly Nasty Accident" (U) (2d wk), \$2,500.

St. Louis (Arthur) (3,800; 75-90)—"Wonderful to Be Young" (Par) and "Zotz" (Col). Mild \$8,000. Last week, "Roman Holiday" (Par) and "Proud and Profane" (Par) (reissues), \$7,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Divorce, Italian Style" (Embassy) (3d wk). Hep \$2,200. Last week, \$2,500.

CHICAGO

(Continued from page 9)

Blondes In Life" (Indie) (reissues), \$4,500.

Oriental (Indie) (3,400; 90-\$1.80)—"Requiem for Heavyweight" (Col) (2d wk). Sock \$18,000. Last week, \$26,000.

Roosevelt (B&K) (1,400; \$1.75-\$3.50)—"Longest Day" (20th) (4th wk). Strong \$22,000. Last week, \$22,500.

State-Lake (B&K) (2,400; 90-\$1.80)—"Chapman Report" (WB) (5th wk). Fine \$14,500. Last week, \$17,000.

Surf (H&E Balaban) (685; \$1.50-\$1.80)—"A Kind of Loving" (Gov) (m.o.). Excellent \$4,400. Last week, "Shoot Piano Player" (Astor) (2d wk), \$3,500.

Todd (Todd) (1,089; \$2.20-\$3.50)—"West Side Story" (UA) (37th wk). Busy \$12,000. Last week, \$12,050.

Town (Teitel) (640; \$1.25-\$1.80)—"The Island" (Indie). Hosty \$4,000. Last week, "European Nights" (Burs) (3d wk), \$3,800.

United Artists (B&K) (1,700; 90-\$1.80)—"Boccaccio '70" (Embassy) (6th wk). Great \$13,000. Last week, \$13,500.

Woods (Essaness) (1,200; 90-\$1.80)—"Manchurian Candidate" (UA). Wow \$28,000. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (4th wk), \$13,000.

World (Teitel) (608; 90-\$1.25)—"Don Giovanni" (Indie) (reissue). Trim \$3,000. Last week, "Lovers" (Astor) and "Hiroshima" (Astor) (reissues) (2d wk), \$3,500.

'Escape' Okay \$9,000 in Toronto; 'Gigot' Socko 10G, 'Boccaccio' 12G, 2d

Toronto, Nov. 6. Among the newcomers here this round, "Escape From East Berlin" shapes okay at Loew's, and "Convicts 4," playing four theatres, is rated disappointing. "Gigot" looms big in second at the Hollywood.

"Boccaccio '70" is hitting a new house high in second at the Towne. "Waltz of Toreadors" looms smash in fifth at the University.

Estimates for This Week

Carlton (Rank) (2,318; \$1.25-\$2.75)—"Barabbas" (Col) (5th wk). Sturdy \$10,000. Last week, \$13,000.

Downtown, Glendale, Scarborough, State (Taylor) (1,059; 995; 682; 696; 50-\$1)—"Convicts 4" (AA) and "Cry Double Cross" (IFD). So-so \$12,000. Last week, "No Man Is an Island" (U) and "Phantom of Opera" (U), seven-house hit \$21,500.

Eglinton (FP) (918; 50-\$2.75)—"Brothers Grimm" (MGM) (12th wk). Healthy \$6,000. Last week, \$5,500.

Fairlawn (Rank) (1,165; \$1-\$1.10)—"Touch of Mink" (U) (14th wk). Hefty \$6,500. Last week, \$7,500.

Hollywood (FP) (1,080; \$1-\$1.50)—"Gigot" (20th) (2d wk). Big \$10,000 or near. Last week, \$12,000.

Hyland (Rank) (1,165; \$1.25-\$1.50)—"Interns" (Col) (7th wk). Still strong at \$5,000. Last week, \$6,000.

Imperial (FP) (3,216; \$1-\$1.75)—"Requiem for Heavyweight" (Col) (2d wk). Lusty \$12,000. Last week, \$13,000.

International (Taylor) (\$1-\$1.25)—"Sky Above" (IFD) (8th wk). Good \$3,000. Last week, \$3,500.

Loew's (Loew) (1,641; \$1-\$1.50)—"Escape from East Berlin" (MGM). Okay \$9,000. Last week, "Pressure Point" (UA), \$5,500.

Tivoli (FP) (935; \$1.50-\$2.50)—"West Side Story" (UA) (25th wk). Holding steady at \$7,000. Last week, same.

Towne (Taylor) (693; \$1-\$1.50)—"Boccaccio '70" (IFD) (2d wk). Broke house record, previously set by "Gigi" (MGM) this time at \$12,000. Last week, \$14,000.

University (FP) (1,393; \$1-\$1.50)—"Waltz of Toreadors" (Cont) (5th wk). Torrid \$12,000. Last week, ditto.

Uptown (Loew) (2,250; \$1-\$1.50)—"If Man Answers" (U) (3d wk). Hefty \$9,000. Last week, \$10,500.

LOS ANGELES

(Continued from page 9)

"Bird Man of Alcatraz" (UA) (reissues), \$1,700.

Egyptian (UATC) (1,392; \$1.50-\$2)—"Gone With Wind" (MGM) (reissue). Nice \$6,500. Last week, "Flame in Streets" (Man) (3d wk-5 days), \$3,900.

Vogue (FWC) (810; \$1.25-\$1.49)—"If Man Answers" (U) and "Pigeon That Took Rome" (Par) (m.o.). Light \$4,000. Last week, "Touch of Mink" (U), "Pillow Talk" (U) (reissues), \$2,000.

State, Pix, Wiltern, Beverly, Baldwin (UATC-Prin-SW-State) 2,404; 756; 2,344; 1,150; 1,800; \$1-\$2—"Lolita" (MGM) (2d wk, State, Pix, Wiltern; 20th wk, Beverly; 1st wk, Baldwin) and "View from Bridge" (Cont) (reissue) (State, Pix) (2d wk), "I Thank Fool" (MGM) (Wiltern) (2d wk), "Bird Man of Alcatraz" (UA) (Baldwin) (1st wk). Good \$23,000. Last week, State, Pix, Wiltern, Beverly, \$25,300.

Four Star (UATC) (868; \$1.50-\$2)—"Gigot" (20th) (2d wk). Slick \$10,000. Last week, \$10,100.

Music Hall (Ros) (720; \$2-\$2.40)—"Riff" (Indie) and "Only French Can" (Indie) (reissues) (2d wk). Slow \$3,200. Last week, \$3,200.

Warner Beverly (SW) (1,316; \$1.49-\$1.75)—"Requiem for Heavyweight" (Col) (3d wk). Mild \$6,500. Last week, \$7,100.

Carthay (FWC) (1,138; \$1.80-\$3.50)—"Longest Day" (20th) (4th wk). Great \$20,000. Last week, \$18,500.

Pantages (RKO) (1,512; \$1.25-\$2.75)—"Chapman Report" (WB) (4th wk). Modest \$13,000. Last week, \$20,000.

Lido (FWC) (876; \$2-\$2.40)—"Divorce, Italian Style" (Embassy) (4th wk). Wow \$7,000. Last week, \$7,900.

Crest (State) (750; \$2)—"Matter of Who" (Herts) (9th wk) and "Roommates" (Herts) (2d wk). Busy \$2,300. Last week, \$2,800.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80)—"Brothers Grimm" (MGM) (13th wk). Hefty \$19,000. Last week, \$18,900.

Hollywood Paramount (State) (1,468; \$1.75-\$2.65)—"Music Man" (WB) (15th wk). Lush \$15,000. Last week, \$14,500.

Fine Arts (FWC) (631; \$1.49-\$2)—"Boccaccio '70" (Embassy) (15th wk). Firm \$3,000. Last week, \$2,600.

Chinese (FWC) (1,408; \$1.25-\$3.50)—"West Side Story" (UA) (47th wk). Mighty \$18,000. Last week, \$16,600.

BALTIMORE

(Continued from page 9)

Worm \$2,000. Last week, \$2,100.

Mayfair (Fruchtman) (700; 60-\$1.50)—"Gigot" (20th). Loud \$7,000 or over. Last week, "Sky Above" (Embassy) (4th wk), \$3,000.

New (Fruchtman) (1,600; 60-\$1.25)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (3d wk). Down to \$4,000. Last week, \$7,000.

Playhouse (Schwaber) (365; 90-\$1.50)—"Kind of Loving" (Gov). Good \$2,800. Last week, "Girl With Golden Eyes" (Union) (2d wk), \$1,200.

Stanton (Fruchtman) (2,800; 90-\$1.50)—"Chapman Report" (WB) (4th wk). Dull \$4,000. Last week, \$6,000.

Town (T-L) (1,125; 60-\$1.65)—"Requiem for Heavyweight" (Col). Bang up \$8,500 or over. Last week, "Sabrina" (Par) and "Roman Holiday" (Par) (reissues), \$6,000.

CLEVELAND

(Continued from page 9)

"Damon and Pythias" (MGM) (m.o.). And "Savage Guns" (MGM) (m.o.). Dull \$4,000. Last week, "Very Private Affair" (MGM) (m.o.), \$3,000.

Palace (F & A Theatres) (2,739; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (13th wk). Jumped to big \$13,000 in final week. Last week, \$7,800.

State (Loew) (3,700; \$1-\$1.50)—"Manchurian Candidate" (UA). Okay \$11,000. Last week, "Damon and Pythias" (MGM) and "Savage Guns" (MGM), \$6,000.

Stillman (Loew) (3,700; \$1.50)—"We'll Bury You" (Col). Poor \$5,000. Last week, "Fancy Pants" (Par) and "Seven Little Foys" (Par) (reissues), \$4,000.

Westwood Art (Art Theatre) (955; \$1-\$1.50)—"Phaedra" (Loew). Fine \$3,300 or over. Last week, "Picnic on Grass" (Indie) and "Come Dance With Me" (Indie) (reissues), \$2,500.

National Boxoffice Survey

Trade Still Lagging; 'Candidate' New Champ, 'Day' 2d, 'Grimm' 3d, 'Jane' 4th; 'Requiem,' 'Story' Next

BOSTON

(Continued from page 8)

and "Almost Angels" (BV) (3d wk), \$11,000.

Music Hall (Sack) (4,300; 90-\$3)—"Manchurian Candidate" (UA) and stagershow featuring Sergio Franchi. Fine \$25,000. Last week, "Interns" (Col) (7th wk), \$9,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"Convicts 4" (AA) and "Frightened City" (AA). Fair \$15,000. Last week, "Panic in Year Zero" (AI) and "Prisoner of Iron Mask" (Indie), \$7,500.

Paramount (NET) (2,357; 70-\$1.65)—"Night They Killed Rasputin" (Indie) and "Scarface Mob" (Indie). Passable \$12,000. Last week, "Mongols" (Indie) and "Trojan Horse" (Indie), \$8,500.

Park Square (Indie) (300; \$1.80)—"Divorce Italian Style" (Embassy) (7th wk). Nice \$4,500. Last week, ditto.

Saxon (Sack) (1,100; \$1.50-\$1.80)—"Requiem for Heavyweight" (Col) (3d wk). Okay \$9,000. Last week, \$10,000.

State (Trans-Lux) (730; 75-\$1.25)—"Shameless" (Indie) and "Girl Fever" (Indie) (rerun). Hotsy \$11,000. Last week, "Amorous Sex" (Indie) and "Uncover Girls" (Indie) (3d wk), \$5,500.

'PANIC' MODEST 7½G, PROV.; 'REQUIEM' 6½G, 2D

Providence, Nov. 6.

Moderation is the word for the b.o. pace hereabouts currently. Heavy Saturday (3) rains and interest in the elections will hurt the biz setup. Mild topper is the State's "Panic in Year Zero." Majestic's "What Ever Happened to Baby Jane" is fairly good. Albee's reissue combo of "Pillow Talk" and "Operation Petticoat" looks okay. "Requiem for Heavyweight" in second at Elmwood shapes torrid.

Estimates for This Week

Albee (RKO) (2,200; 75-\$1)—"Pillow Talk" (U) and "Operation Petticoat" (U) (reissues). Okay \$6,000. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (3d wk), \$4,500.

Elmwood (Snider) (724; 90-\$1.25)—"Requiem for Heavyweight" (Col) (2d wk). Hotsy \$6,500 expected. First was \$7,200.

Majestic (SW) (2,200; 75-\$1)—"What Ever Happened to Baby Jane" (WB) and "I Like Money" (WB). Fairly good \$7,000. Last week, "Son of Samson" (Indie) and "Make Way for Lila" (Indie), \$5,000.

State (Loew) (3,200; 75-\$1)—"Panic in Year Zero" (AI) and "Prisoner of Iron Mask" (AI). Mild \$7,500. Last week, "Tarzan Goes to India" (MGM) and "Damon and Pythias" (MGM), \$7,800.

Strand (National Realty) (2,200; 75-\$1)—"Gigot" (MGM) and "Light in Piazza" (MGM) (reissues). Slow \$3,000. Last week, "Notorious Landlady" (Col) and "Mr. Hobbs Takes Vacation" (20th), \$4,500.

MINNEAPOLIS

(Continued from page 9)

\$4,000. Last week, "Tower of London" (UA) and "Vampire and Ballerina" (UA), \$5,000.

Lyric (Par) (1,000; \$1.25-\$1.50)—"Requiem for Heavyweight" (Col) (2d wk). Corking \$6,500. Last week, \$8,500.

Mann (Mann) (1,000; \$1.25-\$2.80)—"Longest Day" (20th) (3d wk). Smash \$11,000. Last week, \$12,000.

Orpheum (Mann) (2,800; \$1-\$1.25)—"Sky Above" (Embassy). Good \$8,000. Last week, legit.

Park (Field) (1,000; \$1.50)—"Only Two Can Play" (Kings) (2d wk). Nifty \$5,000. Last week, \$6,000.

State (Par) (2,200; \$1.25-\$1.50)—"Manchurian Candidate" (UA). Wow \$12,000 or close. Last week, "Almost Angels" (BV) and "Lady and Tramp" (BV) (reissue) (2d wk), \$7,000 at \$1-\$1.25.

Suburban World (Mann) (800; \$1.25)—"Carry On, Teacher" (Gov) (2d wk). Okay \$2,000. Last week, \$2,500.

World (Mann) (400; \$1.25-\$1.50)—"Gigot" (20th). Smash \$7,000. Last week, "Pigeon That Took Rome" (Par) (3d wk), \$4,000 in nine days.

With exhibitors in key cities covered by VARIETY getting a lift from the semi-holiday of Election Day (Tues.), some spots are showing a nice improvement at the wickets. But on the overall, trade is still lagging as seriously as last round.

New boxoffice champion is "Manchurian Candidate" (UA), which is playing in some 16 keys this session. It is uniformly sock to big in a vast majority of cities. "Longest Day" (20th) is holding close in second place after being on top for several weeks.

"Brothers Grimm" (MGM) is finishing third. It was second a week ago. "What Ever Happened to Baby Jane" (WB) is winding up fourth. "Requiem for Heavyweight" (Col), fourth last round, is landing fifth position.

"West Side Story" (UA) will take sixth money. "Gigot" (20th), third stanza, is finishing seventh.

"Chapman Report" (WB) is landing in eighth slot. "Phaedra" (Loew) is taking ninth place although this is the first week out in circulation to any extent.

"Boccaccio '70" (Embassy) is winding in 10th spot. "If Man Answers" (U) is capturing 11th position while "Divorce, Italian Style" also from Embassy rounds out the Top 12. "Almost Angels" (BV) and "Pigeon That Took Rome" (Par) are the two runnerup films.

"Escape From East Berlin" (MGM), one of few pix just getting started this round, is a bit uneven, being okay in Detroit and Toronto, and strong in Washington. "Billy Budd" (AA), also new, is rated great in N.Y., playing two arty houses, and lusty in Washington.

"Period of Adjustment" (MGM), another newbie, shapes solid at N.Y. Paramount and Murray Hill. "Wonderful to Be Young" (Par), also a fresh entrant, looms okay in Detroit but mild in St. Louis. "Gypsy" (WB) looks very big in first week at N.Y. Music Hall.

"Barabbas" (Col) still is slick in Boston, stout in Toronto and sock in N.Y. "No Man Is an Island" (U), fair in L.A., looks good in Cincy.

"Waltz of Toreadors" (Cont) still is torrid in Balto, big in Boston and fancy in Toronto. "Carry On, Teacher" (Gov) looms good to okay in four of five key cities, where now playing.

(Complete Boxoffice Reports on Pages 8-9-12)

BROADWAY

(Continued from page 9)

bassy) (4th wk). Third week ended Monday (5) was lofty \$7,500 after \$8,000 for second.

Tower East (Loew) (588; \$2-\$3.50)—"Long Day's Journey Into Night" (Levine) (4th wk). Stanza finishing today (Wed.) looks to hit great \$15,500, with a boost from one extra matinee after \$15,000 in third. Stays indef., with parties helping to keep this grossing so high.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Chapman Report" (WB) (4th wk). Third round completed yesterday (Tues.) was good \$7,500 after \$11,500 for second week.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Manchurian Candidate" (UA) (3d wk). Second session ended yesterday (Tues.) was sock \$14,000 after \$14,500 for opener.

World (Perfecto) (390; 90-\$1.50)—"Immoral Mr. Teas" (Mishkin) (7th wk). Sixth week ended Thursday (1) was solid \$8,500 after \$10,200 for fifth. Current week is running ahead of sixth.

SEATTLE

(Continued from page 8)

fiant" (Col) and "Pirate of Blood Creek" (Col), \$5,500.

Music Box (Hamrick) (850; \$1.50-\$3)—"West Side Story" (UA) (37th wk). Solid \$6,000. Last week, \$5,200.

Music Hall (Hamrick) (2,200; \$1.25-\$1.50)—"Demon and Pythias" (MGM) and "Savage Guns" (MGM). Flopper at \$4,000.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50)—"We'll Bury You" (Col) and "Mothers" (Col). Drab \$3,500, low for weeks here.

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*"...The men of Sodom were wicked and sinners
before the Lord exceedingly..."* —GENESIS, XIII, 13

SODOM AND

GOMORRAH



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*This ad is part of the tremendous campaign which
heralds the new concept in merchandising from 20*

Brazilians Detail Aspirations; Mexico: Never Again Sunday; Angles at Frisco Festival

San Francisco, Nov. 6.

The Frisco Festival's first press conference, held by the Brazilian delegation, was planned for a half-hour on Thursday afternoon (1), but turned into a two-hour bash that proved the very articulate Latins had plenty to say and welcomed the opportunity to say it. Acting as general spokesman for the group was producer Luis Serrano, who repped the Brazilian film industry generally. Also present were Anselmo Duarte, director of "The Civen Word"; Jeece Valadea, star and co-producer of "The No-Good Ones"; Sergio Ricardo, scripter-composer of the Brazilian short, "Boy in the White Pants," and, for window-dressing, Julie Strauss ("Miss Brazil"), who is a pocket edition of Anita Ekberg.

No American deals have been made to date for either of the Brazilian entries. "The No-Good Ones" has been having a running battle with the U.S. Customs Department for an entry permit because of some nude scenes. The Festival print has been brought in under diplomatic immunity. All the delegates stated that they would welcome co-production offers from American sources, and that an investment of \$250,000 of American money would result in a film that would look like a million-dollar production.

Brazil's major studios are in Rio de Janeiro and Sao Paulo. One, Rio's Vera Cruz, has space capable of handling six productions at once but due to general tendency to do much of shooting on location, there is always space available at studio. Many of the technicians in the country are immigrants, mostly from Europe, but including quite a few Japanese.

There are currently about 20 features in production, with most of them being shot on location, done as much as possible for both authenticity and economic reasons. Color is now being used freely, mostly Eastmancolor and, due to available Japanese technicians, the softer Japanese effect is sought. Sometimes this is acquired unintentionally due to the negative used not always being fresh. What may appear to be a filtered shot is frequently a blur.

Most of the actors have legit experience and backgrounds: Frequently, as in the case of Valadea, actors are forced to become producers to obtain complete artistic freedom. His "The No-Good Ones" is freely accepted in most Latin countries but is forbidden in both Spain and Portugal because of its very broad approach to sex. In Brazil there is no precensorship but the Department of Morals oversees the entire industry and the Dept. of Protection of Minors supervises the classification of films into permissible age groups—no one under 10, no one under 14, for 18-year-olds and over.

About four years ago tv invaded Brazil but the local shows presented and, particularly, the flood of old, lower-grade Brazilian films drove many viewers out of their homes and into the country's pix houses for intelligent entertainment. The Brazilians, incidentally, consider "Orfeu Negro" probably the best-known film to come from their country, not really authentic but a picture of Brazil seen through the eyes of an artistic Frenchman. Financing for films is done through banks but, as yet, the banks do not ask for such rights as script and cast approval.

One of the most popular types of film is the Brazilian version of our western, based on the exploits of the cangaceiros, their counterpart of the Argentine gaucho, and something like our cowboys.

David & Lisa

The festival really came alive with the screening of the American entry, "David and Lisa." Star Keir Dullea and producer Peter Heller were on hand, and it was an ovation. Dullea should be a hot property when this film gets around a bit, but insists that his next project is a legit performance in New York in "Who'll Save The Plowboy?" It would be an off-

Broadway production, probably in the Phoenix Theatre.

Many festival guests were puzzled by inclusion of director Francois Reichenbach's two-year-old "L'Amerique Vue Par Un Franciscain" which has been retitled "L'Amerique Insolite" (America The Unexpected). Made in 1959 1960 by Reichenbach on a tour of the U.S. it is literally a slam at U.S. foibles and our seamier side. Prisons, Las Vegas garishness, regional religious services, and many other areas of the two-view approach have been exploited by his "generally excellent camera work and a consistently insulting script. The program footnotes on the film are an excellent example of "double entendre." "When his months of travel were over and the footage was edited, it proved so interesting that it was released as a color documentary on the United States. Although it was extremely well received in both Western and Eastern Europe, it was also criticized in some quarters as being anti-American." That it is, forsooth.

Late-Arriving Juror

Czech director Jiri Weiss finally showed, completed the jury. He will have to catch up on the films shown at special screenings, and has asked Fest director Irving Levin to request that two of his films be sent from Czechoslovakia for showing to the jury and festival personnel. One is his latest, "The Wolftrap" and the other, "The Coward," was shown at the Cork Film Festival.

Mexicans Miffed

Rumors are that the large Mexican delegation expected cancelled out when they found that Mexican films had, once again, been relegated to Sunday matinee showings. This has been sore point in past but apparently nothing has been done to correct it. Also, along with Japanese, Korean and Rumanian pix, are not scheduled for repeat showings. In view of Mexico's "Animas Trujano" topping fest awards last year, this may also be considered slight. Only director Valentin Gazcon ("Smiles of the City") has shown up so far.

THAILAND FESTIVAL REPS DELIGHTFUL

San Francisco, Nov. 6.

The morning press conference held by the Thailand delegation was short but delightful. Spokesman for the small contingent was Prince Anusorn Yukol. The narrators for the Thai film, "Embrace of Fate," are a husband and wife team, Rujira and Marasri Israngura, who "speak" the dialog and many of the sound effects for the film from a booth alongside the screen.

This is a common means of narration used in Thailand which has more than 4,000 theatres. There are three film studios in Bangkok but most of actual shooting is done on location. Television is not a problem in Thailand as yet although there are two stations in Bangkok. Reception is considered good and Prince Yukol claimed that they can sometimes receive a Manila station. Because of some quirk of nature, this reception from the Philippines is accelerated during the typhoon season. This overseas reception is direct and not relayed by some intermediate point.

Prince Yukol's son, Chaki, a student at UCLA, and his wife, Princess Yukol, are also members of the Thai delegation.

Fred Stein As Barker

Los Angeles, Nov. 6.

Fred Stein, prexy of Fred Stein Enterprises and Statewide Theatres Circuit, succeeds Jack Hessick as Chief Barker of Tent 25, Variety Clubs of Calif.

Other newly-elected officers include Alfred S. Lapidus, first assistant chief barker; Marvin E. Mirisch, 2d asst. chief barker; Chester J. Doyle, property master; and Pat R. Notaro, dough guy.

Gleason Rises in West

Minneapolis, Nov. 6.

Jackie Gleason hereabouts is getting more favorable publicity and word-of-mouth attention than any of the amusement world's stars. Show circles are pointing out that it should work out to his box-office advantage in every way.

Gleason is played up in the selling of two current releases, "Requiem for a Heavyweight" (Col) and "Gigot" (20th). Local critics bestowed praise.

This, of course, is along with the heavy promotion for his popular Saturday night network television series. The Gleason video show is carried here by WCCO-TV, the CBS affiliate.

Impala Completes First Film, 'Mathias Sandorf'; Backers Put Up 150G

Madrid, Nov. 6.

Termination of shooting last week on the Louis Jourdan starrer "Mathias Sandorf," adapted from one of Jules Verne's lesser-known novels, marked the debut of a new production banner, Impala.

In this first venture, Impala invested around \$150,000, giving it a 25% share in the French-Spanish-Italian coproduction. Sirius of Paris has a 50% interest, while Procusa of Spain, together with Domiziani Internazionale of Italy, hold a 25% share.

"Mathias Sandorf" had a five-week studio schedule in Paris and a seven-week location schedule in Barcelona and Catalonia.

Officers of the new production company, headed by prexy Eduardo Sainz de Vicuna, include Enrique Peral Buesa, vice president EA Studios, Spain's biggest dubbing installation; Juan Manuel Sainz de Vicuna, Coca Cola chief in Spain; Epifanio Ridruejo Briea of Madrid's Industrial Credit Bank. Ex-MPEA legalite in Spain, Gregorio Maranon, is legal advisor. Jose Sainz de Vicuna is general manager.

"Mathias Sandorf" will be distributed in Spain by C. B. Films, United Artists franchise outlet in this country.

Harold Lasser's Tag

Los Angeles, Nov. 6.

Harold Lasser, who joined National General Corp. in September as chief legal counsel, succeeds Laurence A. Peters as secretary of the corporation. Peters has resigned to start private law practice in Orange County.

Prior to joining NG, Lasser had been associated since 1954 with Universal Pictures in N.Y. From 1942 to 1953, he was trial attorney for anti-trust division of Dept. of Justice and handled litigation in the Gotham area involving entertainment and related industries.

OK 'Connection'

Continued from page 7

World. The decision came nine days after the court heard them.

London had pleaded for such dispatch even without opinion—because of "the thousands of dollars" which the respondent had spent in advertising. Latest litigation followed the recent attempt to show it, without a license, at the D. W. Griffith Theatre in New York. London also emphasized the "loss in value" that occurs when a film is "held back" by the Regents for a year or more.

Precise significance of the Court of Appeals' decision is debatable. Although it gave London his first victory over Brind, in that tribunal—previous victories have been in the U. S. Supreme Court—the ruling did not grant London's strongly expressed, persistently advanced plea for invalidation of the film licensing statute itself, on the ground it "violates constitutional guarantees of freedom of speech and press."

The five-man Appellate Division did not strike down that law. Its decision, holding that "At most, the use of the word may be classified as vulgar, but it is not obscene, pursuant to Section 122 of the Education Law," rejected London's contention that "the licensing section (126) is unconstitutional, as the fiscal charge constitutes the imposition of a tax and not a fee."

Soviet Party Meets S.F. Press

Continued from page 3

the technical ones, were answered with an obvious "stay-away-from-controversy" feeling, resulting in some platitudes, rather than spontaneous opinions. Admittedly, the delegates were asked questions that nothing to do with films and on subject that they would obviously not have been free to discuss.

Waited For Doves

When asked why they had changed their minds about coming to the Festival, Romm replied "Our trip here was decided long ago, but last Thursday, when we had to buy the tickets, the situation in the world was so difficult that it was decided to postpone a bit and watch whether we would fly the ocean without a risk. But things changed to the better and we went ahead and bought tickets on the next available plane leaving for the U.S. Our delayed arrival yesterday was caused by the fact that winter is beginning in Moscow and there is much fog, rain, etc."

To the inquiry as to whether the delegates felt better about the world situation now, Romm replied "Of course." Asked about the feeling last week in Russia, he answered "We don't want war, we are afraid of war. I was in Rome when your President Kennedy spoke over the television. In Rome many women came up to me and asked 'will it happen or not?' They thought because I was a Russian, I would know."

When the question was pursued as to the feeling in Moscow, he said "Every Russian wants better relations with the United States and it was a big joy when the time of negotiations was announced."

When queried as to whether films have changed from their previous tendency to sell political dogma, Romm answered "Even at the time we were making such films, we were also making films of a different nature."

Once the conversation got around to Russian filmmaking the delegates relaxed considerably and became animated in their conversation. Romm continued to voice the group's thoughts but he was frequently interrupted by Miss Pogozheva and somewhat by Tarkovsky, commenting further or even reminding him of points.

Romm said that all three directors aforementioned share the same feelings for humanism but are completely different in tastes, approach and style. He believes that "style" as typified by France's "nouvelle vague" is disappearing from most films.

To an inquiry as to whether Russian actors today follow the Stanislavsky system, the press was informed that all actors in Russian film studios and schools study the Stanislavsky system but not every teacher knows, and therefore teaches, it equally well. The difficulty with this system, he explained, is that it is not stable and must be changed from time to time. The group apparently was unfamiliar with the American "method" but did add that the 100th anniversary of Stanislavsky's birth would soon be celebrated in Russia.

Kim Only Talk

On coproduction with Americans, the Kim Novak situation was dismissed with the remark that, so far, the actress has only expressed a desire to make a film but has done nothing about it. The one active instance of co-production is Mitchell Wilson's "The Far Meridian," which, they hope, will be shot in both America and Russia.

To a question on financial rewards for outstanding artists, the reply was that writers and directors are the best-paid members of the Russian film industry, actors coming along next but not too close. The American pix that have made good impressions to date include "Twelve Angry Men," "Roman Holiday" and "Marty." Stanley Kramer's "On the Beach" has been shown only to cinema circles (similar to film clubs and open only to cinemaworkers; this is one phase of film business in which Dobrokhodz is active and is a center of influence). Generally, however, the Russians are not as familiar with American films as they are with the French and Italian. Many American names mentioned were unknown to them but they all freely discussed Fellini, Belmondo, Mastroianni, Ros-

sellini, Renoir, and other European film names.

There is currently active co-production with Cuba, with a film being shot in Cuba now, "Me, Cuba," which will have Spanish dialogue with Russian dubbing for exposure in the U.S.S.R. It is a revolutionary setting but involves no American troops or Americans of any type other than some tourists who visit the restaurant in which the heroine works. It is presumably about the Batista regime although he is not shown in the film. The actors are all Cuban. Romm insisted that the picture is not anti-American.

He did protest the showing of "Well Bury You." Although none of them had seen the film, they had been told that it was being shown in New York and that it was violently anti-Russian. He stated, "We are not producing any films that would in any way touch the feelings of Americans. This includes the Cuban co-production."

He added that "In every way we would like to sponsor the bringing together of our peoples. This is one reason why we participate in these festivals."

Crosby on Pix

Continued from page 7

I understand him correctly, Bergman was showing the loss and rebirth of faith in God. Pretty strong and splendid stuff, that, and he needed an extremity of evil.

"Well, he got it all right; the rape scene was horrifyingly explicit; the murder was sickeningly gruesome. It had such an impact on me that I couldn't get with the picture again. Bergman lost me there; he overreached himself dramatically and fell over the other side. He's not the only good writer who's done that, either. Shakespeare had a character's tongue torn out and her hands cut off, on stage, in one of his early plays, "Titus Andronicus." And he had Gloucester's eyes plucked out in "King Lear." I think these plays were severely damaged by these excesses—and it's interesting to note that they are not among Shakespeare's successful plays.

"Sophia Loren got an Academy Award for her performance in "Two Women" and it, too, had a rape scene—in this case the rape of mother and daughter by a whole crowd of screaming African troops. In one shot the young girl is screaming one moment; suddenly the eyes widen and the face goes rigid, as if she had suddenly and irrevocably discovered that life is evil rather than a fundamentally good thing; that sex is essentially a horrifying rather than an ennobling experience.

"Of course, any good director will tell you that a shot which could express all that in a flash on a screen is a great shot. But I'm not so sure. Because right there "Two Women"—which is a pretty good and very honest picture—lost me. That shot is so powerful it blots out everything else."

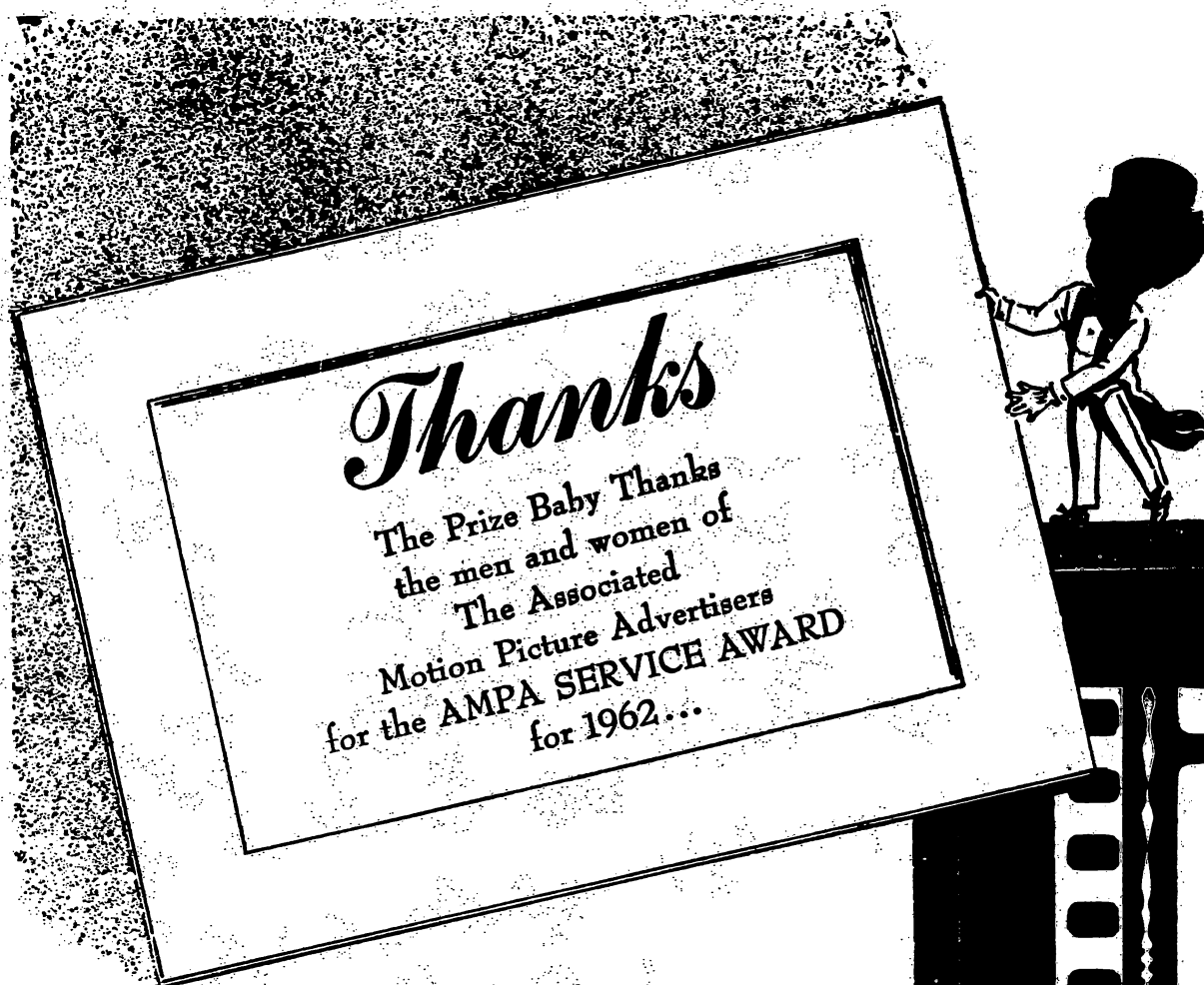
Asia Hugs

Continued from page 3

White Fathers in London or the Hague, as well as to the fact that U. S. films are doing increasing biz in these areas, thus the receipts not being remitted are of growing importance to the New York home-offices.

Supplementing the dollar shortage problems in the Far East, are the inflationary economies of key Latin American nations, particularly Brazil and Argentina.

A Motion Picture Export Assn. exec reports, however, that the situation in Chile, which has been so bad that no U. S. film companies have brought out dollars for the last four or five months, is expected to improve shortly. As a result of a visit 10 days ago by MPEA veep Bob Corkery, the Chilean government has agreed to an increase in admission prices in an effort to boost receipts and thus offset the depreciation of the escudo as well as the effects of an increase in film import duties.



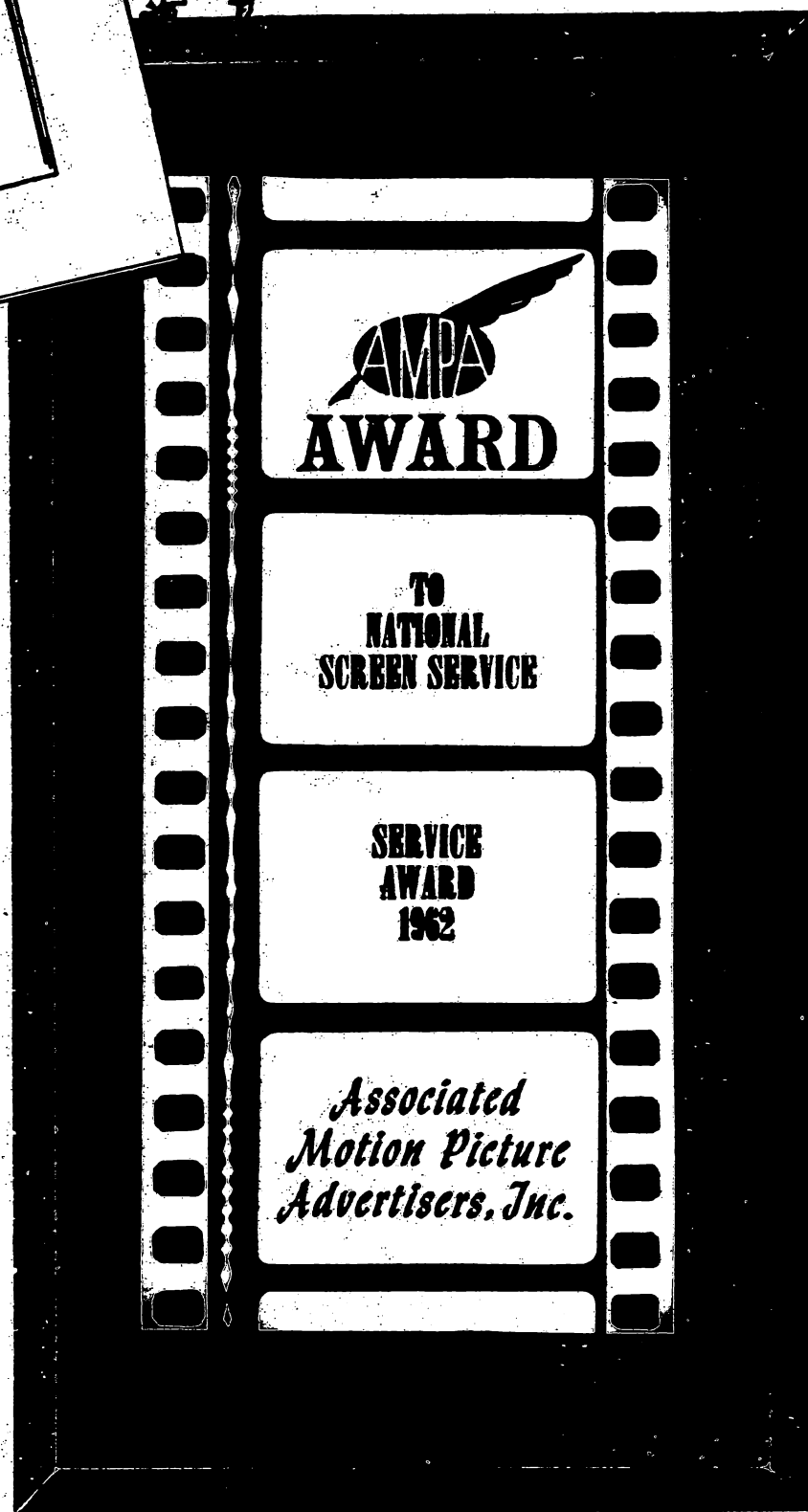
*...and thanks to
AMPA President
TED ARNOW*

who, in presenting
the award, said:

"In an industry that has been beset with problems for quite a few years...we still take a lot of things for granted. We flip a light switch and expect the lights to come on. We lift a telephone and expect to get a dial tone. Sometimes, it doesn't happen.

For almost Fifty Years our industry has enjoyed a service that has fed Showmanship to our Lobbies and our Screens with very much the same regularity that the electric company has supplied light for our marquees.

Despite a constantly diminishing market...changing releasing procedures...increased operating costs...and most of the problems that beset Exhibitors themselves...NATIONAL SCREEN SERVICE continues to supply Trailers and Accessories nationally...to promote Showmanship in the theatres...to develop new advertising tools for Special Shows, the Holidays and for any purpose that might conceivably aid the Box Office, despite the financial risk involved. It is one company that provides a valuable service to Exhibitors and Distributors alike."



THANKS, TED! —

Buster E. Robbins

PRESIDENT — NATIONAL SCREEN SERVICE

Republic Corp.-America Corp. Abandon Merger; Antitrust Attitude a Factor

Merger of Republic Corp., L.A.-based diversified industrial concern, and America Corp., N.Y. industrial holding company, now seems unlikely and both firms are going ahead with plans to strengthen their holdings in other areas. Rep chairman Victor M. Carter and America proxy Gordon K. Greenfield have jointly disclosed.

Abandonment of year-old plans for Rep to acquire America, which had been approved by stockholders of both companies, was laid to costly legal delays, stemming chiefly from Government antitrust action.

Carter reported that an informal poll of Rep directorate indicated a general consensus that America acquisition should be dropped. Greenfield said that at a meeting of America directors a plan had been approved to sell 265,420 shares of Rep common stock purchased in mid-1961 as an initial step toward proposed merger.

Action was taken, he added, because of the continued uncertainty of federal and state clearance of the pending purchase of his company by Rep. Plan, details of which weren't revealed, will be submitted for stockholder approval within next 30 days. Disposal of Rep stock would free America to strengthen its industrial holdings elsewhere, he noted.

In commenting on Rep directors' thinking, Carter said, "Continuing costs from the long delay in our plans to acquire America since the proposal was first announced some 14 months ago lead us to believe that it may be wiser to direct Republic's expansion program elsewhere and along other lines." Rep, he indicated, has already started negotiations for two other specific acquisitions.

Republic now plans to withdraw its application to issue additional shares in exchange for America stock presently before the California Corporations Commission, according to Carter.

Action still pending by both federal and state agencies includes California Corporations Commission having held under consideration since last May an application for Rep's additional stock issue. In addition, U.S. Justice Dept. has sought to block merger on grounds that combination of Rep's Consolidated Industries and America's Pathe Lab operations would constitute a restraint of trade.

Although a federal court last December nixed a Justice Dept. request for a preliminary injunction against acquisition and gave Republic permission to progress with its purchase of America, no final disposition of case has been made.

'Bounty' Hits Gotham; Metro Replica Breezes Cross-Pond From England

All that was missing was a 21-Gun salute as H.M.S. Bounty, a three-masted sailing vessel with diesel motors just in case, glided into a breezy and damp N.Y. harbor last Thursday (2) by way of heralding this week's premiere of Metro's "Mutiny on the Bounty." It had come in from England after having been around the world. Replica of the original Bounty, the ship is a \$750,000 item on the Metro budget.

Four Coast Guard cutters, tug and fire boats and numerous small craft surrounded the colorful vessel from the past. Some 10 helicopters were overhead. "Mutiny on the Bounty Day" was proclaimed by Mayor Wagner.

Pier 83, held by the sightseeing Circle Line, was the tieup point and it's at this 43d Street location on the Hudson River that the ship will remain berthed for a couple of weeks to show itself off to the tourists, for free.

U.S. Marine Corps band, Metro execs, civic notables and just plain rubbernecks were on hand to greet the Bounty and make with a onceover aboard. So far it's been visited by an estimated 4,000,000 at various global ports of call.

Capt. Ellsworth Cogswell is in command of a crew of 22.

Frank McDonald to direct Ben Schwab production, "The Gunfighters," David Janssen starrer for Allied Art's re-

Need More Joe Levines

Albany, Nov. 6.

Joseph E. Levine is "a decided asset to the motion picture industry, which today could use two or three like him." This opinion was voiced by Charles A. Smakwitz, Stanley Warner zone manager for New Jersey and New York, during a visit to Albany.

"Joe is a real promoter, a hustler, a salesman—a chap with ideas, credit to back them up in film production, courage, and the willingness to take a chance. I admire him greatly," commented Smakwitz.

Breadth of Plans Mark Dimensions

Hollywood, Nov. 6.

New Dimensions Inc., set up by Douglas Laurence, Dale Wasserman and Ted Loeff, is blueprinted as a three-pronged show biz enterprise, according to proxy Laurence. Firm is already contracted, he said, for film, legit and book publishing projects.

Wasserman, who has long record of stage directing and playwriting, will supervise dramatization and stage productions, also acting as producer for film-making program. Laurence will be in charge of film and tv production arm. Development and publication of book material will fall under Loeff's wing with New American Library of World Literature (Signet and Mentor Books) providing both financial backing for hard and softcover version of books.

Wasserman, who also will supervise all creative effort in the literary field, declared the broad coverage would make at least 12 books available to NDI for filming and development during balance of year and all of 1963. Further, he declared company would be involved in at least two dramatizations aimed at Broadway. Book authors and dramatists will partner with NDI in all projects being sponsored by company. Original material for most part will stem from creative effort of the three partners.

In N.Y., Lael Wertenbaker is developing a largescale novel which will be completed in late January. Irving Shulman last week started another novel, untitled, while Alan Caillou ("Rampage") is in final stages of a 700-page African novel. Robert Tallman also is putting finishing touches on "The Goodkind Affair." Publishing contracts have been set for all books.

"The Fog," original play by Wasserman, will be converted into a novel simultaneously with company setting up a stage version.

Laurence stated company would be active in production and sale of material, and that it would invest in film rights for top properties such as D. H. Lawrence's "The Princess," picked as outfit's takeoff production and which Wasserman currently is adapting. Filming starts in late Spring next year.

A highly specialized phase of development will be that of tv specials, first of which is to be based on Wertenbaker's "Little Showboat."

Laurence, speaking of prospective writers for NDI said: "Authors assigned to projects will do their work without creative interference. The fact that we may provide basic material and research will have no bearing on the author's own design of his story or play. We will aid in providing financing while the writer is at work so he need not turn in an entire manuscript before he is paid."

Filmack's Election

Chicago, Nov. 6.

Bernard Mack was reelected president of the Filmack Corp. at the board meeting following the annual stockholders meeting here.

Other officers include Josepa Mack, veep; Donald Mack, veep-treasurer; and Vi Dane, secretary.

Do Biz With Reds

Continued from page 3

pic to be approved by both governments, and there has been some question whether State would require seeing a finished script, an interpretation, which Cowan has fought, since he didn't want to be rigidly bound by a script that might likely be changed "in unimportant ways" in the natural course of production. He won his point this week by State's approving his "treatment," with that approval being "subject to review on submission of the completed film."

Two other unique aspects of the unprecedented project: (1) Cowan and Mosfilm (his Moscow partner) have agreed that any disputes which may arise during the course of production will be arbitrated under the auspices of the Stockholm Chamber of Commerce, and (2) Lloyds of London has agreed to underwrite Cowan's investment (against sickness, accidents, delays, etc.) to the tune of \$2,000,000 provided they can examine the actors and get visas for their adjustors to enter Russia should the need arise.

Walter Reade Jr. is Cowan's production partner this side, but whether or not the film would go out as a release of Reade's Continental Distributing depends on whether or not the pic goes with big U.S. stars. Gregory Peck has already expressed interest, but his commitment hangs on viewing the completed script. (Cowan has been negotiating with Peter Ustinov to write the final American version). Should Peck agree to do the film, it's likely that the producer will make a distrib deal with one of the major companies.

The timetable for "Journey" calls for shooting to start on U.S. locales next March (with a second unit working simultaneously in the Caucasus), with first unit shooting in the U.S.S.R. from May through August. Release would be early in 1964.

Levy, who hopes to resume shooting on "Marco Polo," by next February or March, is in the States to sign a "top American male star" to replace French star Alain Delon, who played the title role in the footage shot earlier this year and who, says Levy, raised his price too high for this second try. According to Levy, most of that footage can be salvaged so that the \$1,200,000 spent at the time production shutdown earlier will not be lost. The producer plans several weeks of shooting in Nepal (if all is calm by that time) and Iran, before returning to Yugoslavia to do the major portion of the remaining sequences.

An interesting aspect of his Yugoslav deal, he said, is that since the Yugoslavs have a sizeable amount of Indian rupee credits, the location shooting in India works out to the advantage of all parties. According to Levy, Seven Arts, which has a \$200,000 investment in the project, is his production partner on a 50-50 basis. Levy says he has \$800,000 of his own dough tied up in the picture.

Levy ascribes the Yugoslav enthusiasm for his project to a desire to attract foreign production, as well as to a need to get dollars. "The Yugoslav film industry today is at the point at which the Italian industry was 10 years ago. They want us," he says. If "Marco Polo" turns out well, he'll also work there on "The Camp Followers," which has been on his sked for the last several years. The producer is to visit Hollywood before returning to Paris next week.

Widmark

Continued from page 3

sonalities first." Further, he charged, they take no interest in the future, as in the development of new talent.

In line with the latter point he said a group of cinema students at the U. of Southern California had no access to the studios, no means of working with professionals in actual picture-making.

They approached director Fred Zinnemann. Latter and Widmark, along with actor Whit Bissell, got with it, and in collaboration with the students they made an eight-minute film ("I can't remember the title"), which, said Widmark, is good enough for theatres or television although it wasn't done for commercial outing. The students handled the technical assignments.

Hal Roach Sues Harold Lloyd For Erasure of Credit as Producer

Los Angeles, Nov. 6.

Charging that his prestige and reputation as a film producer had suffered "great and irreparable damage" through his name having been omitted as producer on films starring Harold Lloyd and distributed by Lloyd this year in both theatres and on tv, Hal E. Roach slapped comedian and his Harold Lloyd Corp. with a \$1,000,000 breach of contract damage suit.

While complaint filed (31) in Superior Court did not specifically name title of "Harold Lloyd's World of Comedy," a 95-minute feature composed of clips and longer sequences of Lloyd's past hits and which Continental Dist. is releasing suit enumerated titles of 18 Roach-made comedies from which feature in part was drawn. Roach claimed that Lloyd had represented that he was producer of said pix while actually he had been associated with them only as an actor. Feature also included segments from films Lloyd later produced under his own banner.

Named also as defendants were Pathe Exchange Inc. and several John Does and unknowns. Roach asserted that during period from 1919 to 1923 he had contracted with Pathe to distribute his films, on which he said he was guaranteed sole producer credit with introduction, "Hal E. Roach Presents." In either 1933 or 1934, he added, Pathe transferred and assigned to Lloyd and his corporation the agreements to the 18 pix.

Roach asked \$500,000 for deletion of his producer credit, and an additional \$500,000 for films having been exhibited in a "mutilated, abridged, distorted and intermixed form," and in a manner "utterly destroying the artistic merit" of the creditor thereof.

A spokesman for Lloyd declared that Lloyd had bought all rights to the Roach films from Pathe in either 1933 or 1934. Pathe, he reported, owned all copyrights because it had financed Roach in making films.

HARVEY PERGAMENT TO ASIA FOR SELZNICK

Hollywood, Nov. 6.

Harvey Pergament, proxy of Cavalcade Pictures, has been set as David O. Selznick's special sales rep for the Far East and left Sunday for Tokyo on first leg of a trek which will take him as far as India.

Exec. has taken six-month leave-of-absence from Cavalcade, which will operate until his return under aegis of Ted Cunningham.

Runaway Films

Continued from page 2

— towards settling differences. "Something is terribly wrong when big grossers are losing money," he says.

Bresler is prepping "Gidget Goes to Rome" exteriors to start Feb. in story locale with interiors to be shot here. He claims actual Rome setting to be essential to story, otherwise, he says, he would much prefer doing the whole thing here. Producer says he would just as soon make a picture set in Yosemite or the Grand Canyon—if he could find an appropriate story.

"Strangely, many of America's most photogenic settings have been largely ignored in recent years," he says, maintaining the industry is probably very ready for a swing back to home based pictures.

Producer again emphasized his belief that "runaway" filming is not a matter of American producers going abroad to save money, but rather an attempt, on their part, to launch projects that no one in Hollywood would be interested in. Travel in search of authenticity, he maintains, is a natural reflection of current public tastes.

John Gavin inked three-pix deal with Glasa Films, Mexico's largest indie, with first starrer to be "Night Call," produced-directed by Robert Gabeldon. Gavin also to dub himself in Spanish and Portuguese versions.

Novelist's Enrichment

Robert Aldrich relates that the original asking price for the novel, "What Ever Happened to Baby Jane?" was \$10,000. But as interest spread in the novel the tag went up and up.

Deal finally was made at \$85,000, this also to cover a script by novelist Henry Farrell for director Aldrich.

N.Y. Times Snubs 'Bounty' Ballyhoo

Last week's arrival of H.M.S. Bounty in Manhattan, coinciding with this week's premiere of "Mutiny on the Bounty," got the brush from the N.Y. Times. The Mirror, Post, Journal-American, World Telegram & Sun and the Herald-Tribune all provided photo and/or copy coverage. The News was out of action due to the Newspaper Guild strike.

Times refused to run a line on the colorful three-master, presumably on the theory that the ship just represented a publicity venture, and lacked "cultural" significance.

The Guild strike gave the Metro promotion specialists, particularly head man Dan Terrell, some anxious moments. They feared all Gotham papers might have been struck and this obviously would have meant a complete newsprint blackout on the Bounty. But only the News was forced to shut.

Radio and television coverage was extensive.

Film Review

Continued from page 6

Girls, Girls, Girls!

tic, purely escapist light musical vein. The thin plot, scripted by Edward Anhalt and Allan Weiss from an original story by Weiss, has him the romantic interest of two girls. Hackneyed tale is of poor boy fisherman who meets rich girl who doesn't tell him she is rich but who, naturally, falls in love with him.

Presley, on the other hand, is far more interested in recovering a sleek sailboat originally built by his father but then forced into other hands. All the usual elements, including a dastardly villain who turns out to be a wolf, but not in disguise, are present. Notably, Weiss also penned story for the earlier "Blue Hawaii," which Taurog also directed for Wallis.

Essentially, Presley plays himself in the breezy sea session. He handles the role capably, though one would hardly expect a hardened fisherman to be as soft, smooth and white as the one Presley depicts. The character has little depth, but he is pleasant.

Most striking thing about the picture is the introduction of new Paramount pactee Laurel Goodwin, who makes an auspicious film bow. Youngster has the cute, homespun potential of a Doris Day.

Stella Stevens, however, is wasted in a standard role as a sultry torch singer who has given up ever really nailing the guy. She does her best but, aside from singing three songs (her first singing in a film) in a style suitable for the character, there just isn't enough for her to do.

Jeremy Slate plays the villain with a combination of crass charm and broad comedy. His is a solid performance. Also fine are Benson Fong, Robert Strauss, Guy Lee, Frank Puglia, Lili Valenty and Beulah Quo. Cute scene features moppets Ginny and Elizabeth Tiu in a Chinese song.

Notably, Wallis edited out five minutes from the film previewed, taking out two songs, which quickens the pace of one drawn out section.

Production is dressed nicely by Edith Head. Musical numbers were staged by Charles O'Curran, scored and conducted by Joseph J. Lilley, with vocal accompaniment by The Jordanaires. Loyal Griggs' Technicolor photography is handsome.

Date.

Dassin Understands, Doesn't Practice Producer Presold Property Fixation

Hollywood's continued reliance on the "presold property," whether it be a bestselling book, a hit play or a television script, is one of the major reasons for the lack of excitement in U.S. films, according to director-writer Jules Dassin, an alchemist who turned one of his own original un-presold ideas into the boxoffice gold of "Never on Sunday."

Dassin, who learned his craft in Hollywood and has been working abroad lately, says that although he can understand the reasons for preponderance of presold properties, he believes it restricts the freedom and originality of the creative filmmaker, namely, the director.

One of the principal reasons, he thinks, that European features have had such a marked impact on American critics lately is that in the European film industries, the director most often is the originator of a film project. "In Italy, for example, a director might say 'I'm going to do a picture about horses,' and if he's a good director, that's all he need say to secure financing and the proper cast. Here the director is often the last man to be hired."

Dependence on properties which were not conceived for the film medium necessarily results more often than not in static—or simply photographed—stories which have no integral relationship to the form in which they are told. All the most successful (critically and boxoffice-wise) imported features have been "director's films"—Fellini's "La Dolce Vita," Dassin's own "Sunday," Bergman's "The Virgin Spring," to name the most recent examples.

This isn't to say that the presold property does not pay off for Hollywood—seven out of the 10 top domestic grossing releases as listed in VARIETY are modeled on material from another medium—rather it means that the major companies are inclined to risk their capital most often on titles which are known to the public in advance of production.

Dassin acknowledges that the U.S. majors are in a tighter bind than ever these days, what with rising costs, increased competition for luesure time, etc. As long as most U.S. directors remain in a secondary position to the producer as far as production is concerned, it's inevitable that non-directing producers will seek to put together packages by using a known property to lure acting talent, as well as financing.

Important Example

Though he is not particularly enthusiastic about many of the pictures turned out in late years by France's young *nouvelle vague* directors, he cites their "tremendous importance" in showing a spirit of freedom in filmmaking. They demonstrated that even though one has very little money, it is possible to take a camera and go out into the streets and make a film "with complete liberty." In Dassin's estimation, this "liberty" is perhaps the most essential aspect for the making of dynamic, meaningful films.

Concerning American product, Dassin says he feels that the often expressed pessimism about the future of U.S. films "is very unjustified." What American films has he found entirely satisfying? That question makes Dassin smile as he admits that he is never entirely satisfied. However, he has seen films in which he found great promise of things to come. Among these, he names "The Savage Eye," as well as two pix—"The Little Fugitive" and "Weddings and Babies"—by indie New York filmmaker Morris Engel.

When told of the difficulties faced by producer-director-writer-photographer Engel in trying to secure backing for his projects, Dassin said that the indie was the kind of filmmaker he would like to encourage. Some day, he added, he hoped to form his own production company to make use of the talents of men like Engel. When he heard of Engel's disinclination to work on somebody's else's project, or to work under the guiding supervision of somebody else, Dassin answered: "Good! That's just the kind of person I want."

Elvis at Which Fair?

There's been a title change in the currently-shooting Elvis Presley picture at Metro. It originally was called "Take Me to the Fair."

But the Seattle World's Fair is over and it was decided that the tense of the picture's nomenclature was thus rendered wrong. So it's now "It Happened at the World's Fair."

Goldwurm Backs Balto Challenge

Baltimore, Nov. 6

Ronald Freedman, exhibitor who has tangled with the State Board of Censors on a number of occasions, is in another hassle with them after showing a film at his Rex Theater without first submitting it to the Board.

Freedman began showing "Revenge at Daybreak" at 6:45 p.m. Thurs. (1) and ten minutes later was notified that he was in violation of the law. Notice was served by Eva M. Holland, member of the Board.

Freedman, who showed nude film "Surfside 77" at Rex for three profitable weeks, without license from the Board, admits he is showing unlicensed films to fight the censorship law, which he considers "unconstitutional."

"There is no legal or moral justification for the fact that a small group can dictate what a 3,000,000 Marylanders may or may not see," he said. "No matter what standards may be set by the State, the decisions of the Censor Board are ultimately a matter of whim."

Freedman maintains that prior censorship such as that done under Maryland law, is in violation of the First Amendment which guarantees freedom of speech, and press.

Robert F. Sweeney, assistant attorney general called Freedman's move an attempt to test the constitutionality of the censorship law.

Sweeney said Freedman's attorneys and Times Film Corp., distributors of the film, had notified his office that had intended to show the film.

It was generally agreed that the film itself, a drama about the Irish Civil War, would have been licensed by the Board.

Further action in the matter is now up to the Board. It is expected that they will make formal charges against Freedman who is already facing trial on four similar censorship violation charges.

Goldwurm Stands Behind

What could turn out to be an important new test of the right of states and municipalities to censor films was begun in Baltimore Friday (2) at the initiative of Times Film Corp. The indie distrib. with the cooperation of Baltimore exhibitor Ronald Freedman, opened the picture, "Revenge at Daybreak," at Freedman's Rex Theatre sans permit from the Maryland licensing bureau.

Maryland's state's attorney's office immediately issued a warrant against Freedman for violating the censorship statute. The upcoming criminal trial of Freedman, and subsequent appeals, could possibly once again lead the U.S. Supreme Court to a review of all film licensing statutes.

Times is the same distrib which initiated the unsuccessful fight two years ago against the Chicago licensing statute, culminating in a majority ruling to the effect that states or cities with licensing statutes could demand the submission of pictures prior to issuing licenses. In that case, however, the court emphasized that the question of whether a license could be withheld on any grounds whatsoever was not being decided.

The picture in the Maryland test is involved with the Irish revolution. This is unlike the Chicago case since Times has not asked for a license, while in Chicago, Times asked for a license, offered to pay the licensing fee, but refused to allow the authorities to look at the picture in advance.

A. J. Balaban

Continued from page 4

Jack Partington and other showmen of that epoch.

B&K houses were as flossy as the biggest in Manhattan. The so-called "Paul Ash Policy" originated at its McVickers and then transferred to the new Oriental. There such favorites of yesteryear as Ginger Rogers and George Givot had their start.

Thus it was that the Balabans first began taking on prominence. Balaban & Katz in 1929 merged with Paramount and "A. J." three and a half years later retired to Geneva, Switzerland, but the retirement proved to be an on-off-again semi-withdrawal from the world of show business. In 1937 he returned to the United States to join his brothers in construction of the Esquire Theatre, also Chi. Another retirement followed and, in 1937, at the request of Spyros P. Skouras, then president of theatre-owning 20th-Fox, he became exec director of 20th's Roxy Theatre in N. Y., a post he held actively for nine and a half years.

Later he stayed as a consultant, spending six months a year with his family.

A. J. Balaban's survivors are his widow, the former Carrie Strump; two daughters, Josie (Ida Joy), Mrs. Louis Couture, and Cherry, Mrs. Harold Robbins; and a son Bruce, television producer.

The surviving brothers are Harry and Elmer, who now run the H. & E. chain in Chi. and Barney Balaban.

Services Nov. 3 at the Universal Chapel, Manhattan, and Nov. 5 at the Pizer Chapel, Chi. Balaban was for decades a close student of Christian Science.

Chides Kansas

Continued from page 4

words in a film will justify its suppression."

In the same sequence, the Kansas film board asked for the deletion of "the extreme bobbling of the nearly bare breast on the billboard girl as she runs."

Says London: "The billboard girl is portrayed by Anita Ekberg who, as you noticed, is well endowed. The 'bobbling,' when she runs, is unavoidable. The movement of a part of her body cannot properly be the basis of objection. No exception was taken to the views of Miss Ekberg reclining and believe most normal men would agree that Miss Ekberg running is less likely to arouse lustful desire than Miss Ekberg in repose."

In addition to these three bits, the board asked for the deletion of two scenes of Romy Schneider in the nude. Of the first, the attorney says simply that she is "literally" seen "through a glass darkly" (Corinthians, Chapter 14). Of the second, he says only her back and side are visible and this cannot be considered more objectionable than other scenes "not disapproved by the Board" in which she appears partially undressed.

'Hawaii' Mex Blues

Continued from page 2

Presley starrers such as "Kid Galahad," "Girls, Girls, Girls," etc., will also be prohibited here unless authorities are influenced by the distributor to change heart.

With exhibition of Presley films vetoed, Paramount, it is learned, has approached the Film Bureau about the possibility of doing "Vacation in Acapulco," starring Presley. (There may be title trouble since a Mexican film, produced by Alfredo Ripstein, had a similar name.) Miss Baez of the Film Bureau said there would be nothing "inconvenient" about this, after looking over the screenplay, with minor changes suggested in scenes showing a group of Mexican juvenile delinquents.

There's no certainty if this pic, when it is ready for release, can be shown here. All official sources are very mum on the Presley taboo. There have, after all, been other pictures which have caused minor disturbances, vandalism, and stars have not been penalized, nor their distributors. It remains to be seen if Presley is granted an entry permit into Mexico.

Rembusch's 1956 Antitrust Suit Seen Running Up to 90 Court Days

Indianapolis, Nov. 6.

Though the \$2,700,000 antitrust suit brought by Syndicate Theaters Inc., owned by Trueman T. Rembusch, was filed back in 1956, trial has only just begun. Judge William E. Steckler told 125 prospective jurors that the case would take from 40 to 90 working days, at five days each week. Two days were required to select the jury of 10 men and two women and three alternates.

Rembusch, who operates theaters in Columbus, Franklin, Elwood, Wabash, and Batesville, filed his charges against five Hollywood film distributors and Greater Indianapolis Amusements Inc., which operates four first-run houses in downtown Indianapolis, the Lyric, Circle, Indiana, and Keith. He charged defendants violated anti-trust laws from 1954 to 1960. This violation was defined as a conspiracy or agreement between downtown Indianapolis theaters and Hollywood distributors that provided a "timelag" after first-run films were shown in the Indianapolis houses before they would be released to theatres operated by Syndicate or others in smaller communities.

Rembusch argued that because of the "time lag," his theatres were prevented from showing top box office attractions early enough to keep him competitive. He contends his houses were forced "to play pictures old and stale."

In opening statements, Claude M. Spilman Jr., counsel for Rembusch, said "None of our theaters are in competition with the downtown Indianapolis houses. This will be one of the main issues of the lawsuit," he declared.

Thomas M. Scanlon, counsel for the distributors, said the big point was whether the distributor has a right to market his own product to his own best interest. He said that smaller theaters pay less and the larger theaters pay more, thus prints go first to higher-paying larger theaters.

It was pointed out that in many cases the total paid attendance at downtown Indianapolis houses have exceeded the total population of the largest town where the plaintiff has a theater, namely Columbus. Top box office attractions at the Lyric have brought crowds ranging from 125,000 to 175,000. It was also brought out that the Lyric had invested more than \$225,000 for theater improvements in the ten-year period, 1950-60.

Rembusch became the first witness, after the opening statements from both sides.

THE 'DIAMOND' PITCH: SCHWARTZ AS JEWELER

John C. Flinn, advertising-publicity director at the Columbia studio, is on a promotional tour in behalf of "Diamond Head" and underlining a new angle. His pitch is that "Diamond Head" is the second major Col picture made under the aegis of Sol A. Schwartz, v.p. in charge of Col's Coast operations. The first was "The Interns," a click, and why not the second a click?

Followups under Schwartz are "Bye Bye Birdie" and "The Man from the Diner's Club," both upcoming.

P.R. Circuit's Divvy

San Juan, Nov. 6.

Commonwealth Theatres of Puerto Rico has declared a 12½c quarterly dividend on the common stock, payable Jan. 20 to stock of record Dec. 20.

The circuit, the largest on island, has 42 theatres and, in addition, is engaged in vending and concessions operations.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600

ROSALIND NATALIE KARL
RUSSELL • WOOD • MALDEN

"GYPSY"
Produced and Directed by MERVYN LLOYD

A Warner Bros. Picture in Technicolor
ON STAGE "ENCHANTED ISLANDS"

A Two-Pill Picture

New Haven, Nov. 6.

Woman patron, emerging from local film house recommended film to a friend thusly:

"It's a wonderful picture. I just had to take two tranquillizers to get over it!"

Mike Myerberg's Roach Studio Bid

Scranton, Nov. 6.

Michael Myerberg, planning a return to film activity, says he will be among bidders for the Hal Roach Studios at a public auction of the sprawling 14-acre Culver City, Cal. property in Federal Court here this Friday (9).

The New York legitimate stage figure was among three prospective bidders cited when the sale failed to develop as scheduled last (2) Friday. Judge Sheridan granted a week's continuance, after previously granting continuance Oct. 19.

Attorney Joseph Sharfsin, Philadelphia, chairman of the Pennsylvania Public Utility Commission who represented Myerberg, said his client will make a "substantial" offer.

Asked by a VARIETY reporter if the offer would meet the \$1,500,000 upset minimum price established by Judge Sheridan, Myerberg replied in the affirmative. He added that he wants the property for production of movies for theatre exhibition and tv. He said he is acting on his own behalf, and not for a syndicate.

Myerberg name failed to ring a bell with reporters for daily papers of the local area, and Sharfsin volunteered, "He's the owner of the Brooks Atkinson Theatre."

He seemed to feel more was needed and added, "I guess he's best known because he once managed Leopold Stokowski."

Asked with what film production he has been connected, Myerberg thought awhile and then smilingly admitted, "I guess I've drawn a blank." He later identified "Hansel and Gretel" as one of the films.

Attorney Norman Harris, of counsel for the trustees, Attorney J. Julius Levy and John F. Murphy, asked for the continuance because two California syndicates needed more time to be represented. Sharfsin concurred in petitioning for the continuance, on the grounds Myerberg needs time to examine the property personally.

Harris said one of the syndicates is interested for investment purposes and the other for movie and TV production. F. Basil Lambros, Beverly Hills, was identified as a principal of one of the syndicates.

Under questioning by reporters, Harris said he had not heard lately from Danny Thomas or Four Star Television with respect to the Roach property. Thomas expressed interest in buying the studios when the comedian made benefit appearances in this area in September.

George Elber, Four Star executive vice president, confirmed reports discussions had been held with Thomas about possible joint production in the Roach property. The confirmation came as Elber attended a scheduled sale of the studios before Judge Sheridan Oct. 19. No bidders showed up, and the jurist granted a continuance until today.

The delay is costing Scranton Corporation, owner of the subsidiary firm, lots of money, according to an SC spokesman. A report filed last week showed losses on the Roach studios to date this year total more than \$300,000.

Scranton is in reorganization under the Bankruptcy Act.

U Takes 'Dark Purpose'

Universal acquired U.S.-Canada rights to "Dark Purpose," which rolls about Feb. 1 in Italy with Shirley Jones and Rossano Brazzi. George Marshall directs.

Gala Films to Market Foreign Language Pix for Col. in Britain

London, Nov. 6.

An equal partnership deal between Columbia and Gala Film Distributors, whereby the latter will handle U.K. distribution of all Col's foreign language product, was disclosed in London last week. The agreement had been finalized in New York the previous week, when Kenneth Rive, Gala's managing director, met with Abe Schneider, Leo Jaffe, Mike J. Frankovich and Mo Rothman.

The London disclosure, made jointly by Frankovich, Rothman and Rive, also "envisaged" the prospect of Columbia joining in Gala's exhibition activities. At present, Gala either controls or has booking rights to 37 theatres, and it aims to increase the circuit strength up to a maximum of about 50. They are all art theatre-type properties.

Under the deal, Gala will also coproduce British productions with Columbia with the emphasis on moderate budget films, having strong exploitation angles and designed primarily to appeal to specialized audiences.

There is no ceiling to the number of foreign language pix which Gala will be releasing under the deal. As a start, they'll have automatic rights to 12 films which Columbia is to make in Europe in the coming year, and they'll also handle any product acquired from continental producers.

The arrangement, being limited to foreign films, would exclude such productions as "Barabbas" and "The Best of Enemies," which were made in English by Dino de Laurentiis. In broad essentials it follows the pattern of the Davis-Royal tieup with Columbia in America.

The Columbia-Gala affiliation is regarded here as a significant development, and is designed to insure expert handling of continental product. The foreign language film has made substantial inroads into the British market, though earnings are still on the modest side, and final grosses of as low as \$3,000 have been recorded for some imports. On the other hand, "La Dolce Vita" has already topped \$280,000, and is still going.

The tieup with Gala is the latest move in Columbia's streamlining operation initiated by Mo Rothman with the British Lion affiliation which led to the creation of the joint distribution company, BLC.

NEW AUSTRALIAN CO. WANTS PUBLIC FUNDS

Melbourne, Nov. 6.

An attempt to restart a major film-making industry in Australia has been announced by a new company, Allied International Ltd., who are seeking a public subscription of \$2,250,000.

Proposing to make Aussie cinema features pre-eminent throughout the world the first venture is to be a \$84,500 World War II drama filmed in Sydney with a top Hollywood actor in the lead. The name of the actor hasn't yet been disclosed, but the film is said to be based on a book written by an Aussie. The film will probably be started early next year.

To start with the company intends to import top acting, production and direction talent from the U.S. and during the first two years of operation popular, mass-entertainment feature films and television shows will be made.

The company intends to buy 35 acres in an outer Sydney suburb to build studios and after two years may build studios in Melbourne. It is understood that United Artists have agreed to distribute the company's films.

In recent years "On the Beach," "Seige of Pinchgut," "Summed of the 17th Doll" and "The Sundowners" have all been made in Australia by foreign companies. Last year a new Aussie film company was founded with the intention of firing off an Aussie new wave. Shooting started on a film about the expedition of explorers Burke and Wills, but the company ran out of finance and the film was never completed.

ABC Campaign Honors 154 Theatre Managers

London, Oct. 30.

More than 60% of theatre managers in the Associated British circuit who participated in the showmanship contest launched by BLC Films, James Carreras and Charles H. Schneer, in connection with the saturation release of "Pirates of Blood River" and "Mysterious Island," were prize-winners. There were 154 winners out of 250 entries.

The double bill, which was given a saturation launching during the August holiday season with a \$140,000 advertising campaign, turned out to be one of the top attractions, and according to D. J. Goodlatte, managing director of ABC, grossed almost \$1,000,000 on its first run.

Prizes were in two categories. There was a cash award of \$14 if receipts reached a certain level, and double that sum if they soared to a higher figure. The total cash paid out amounted to almost \$4,000.

Mex. World Film Fest Slates 160G Budget; Metro Enters Three

Mexico City, Nov. 6.

A \$160,000 budget for the World Review of Film Festivals has been set, with the inaugural scheduled for Nov. 24 to Dec. 6 in Acapulco. Repeating last year's policy, event will close in Taxco, with Palenque Heads awarded Dec. 7.

Metro controlling the world distribution of three European fest prize winners, has the lead in the number of films set for the fest. This has caused some misunderstanding here, with the Film Bureau pointing up fact that films are not MG product but pictures it releases for other producers.

Carmen Baez, head of the Bureau, had to issue a statement stressing there was no "favoritism" for Hollywood product. Each nation is assigned specific dates and additional films can only be shown unofficially. Cuba, which had won an award at Karlovy Vary for "Young Rebel," will not be invited. Diplomatic rejection of the film was indicated by Miss Baez who said: "We have the difficult task of selecting 13 top pictures from a total list of 49. Cuba just ran into bad luck."

Official pictures set for the event include three Italian films; two each from Hollywood, France and Mexico; one each for Russia, England, Brazil and Argentina.

Valdimir Obrubov, Mexican rep of Sovexport Films has delivered four candidates to the Bureau for selection; however, it has been learned that the Russians plan to show others outside the festival.

Mexico City Getting New Cinerama House

Mexico City, Nov. 6.

Quirino Ordaz Rocha, head of the National Theatre Operating Co. says the official exhibition chain is now set to build a modern theatre to house Cinerama. It is to be located in this city and while the site is still unselected, it probably will be on Paseo de la Reforma, Paseo de la Reforma, incidentally, is becoming movie row here with modern theatres including the Chapultepec, Latino and Diana.

Rocha said the initial project to install Cinerama in one of the existing first run houses was rejected since the feeling is that the projection system needs an ample theatre.

Allegedly talks with Cinerama reps have been satisfactorily concluded, and Rocha estimates that the system will be ready toward the close of 1963. Rocha also stated that city authorities have, in general, agreed that Cinerama spectacles merit a higher admission. He did not specify what this admission would be although in talks with Cinerama executives the sum of \$2.00 was frequently mentioned.

Merge 2 Adv. Assns.

Rome, Oct. 30.

The two major international screen advertising associations, International Screen Advertising Services (I.S.A.S.) and Int'l Screen Publicity Association (I.S.P.A.) will merge effective Jan. 1, 1963. New outfit will be called Screen Advertising World Association (S.A.W.A.).

Forty-three companies currently form the new grouping, with others expected to join in next few months in various world areas. One function of the S.A.W.A. will be the organization of the annual Publicity Film Festival. Next one will be held in Cannes, from June 17-22.

Current S.A.W.A. toppers are: Ernest Pearl (prexy and founder of I.S.A.S.), President; Charles Ruedi (prexy and founder of I.S.P.A.), V.P.; Lionel Gale, General Secretary; Peter Taylor, Director of the Festival. Headquarters for S.A.W.A. is London.

Italy is repped at S.A.W.A. by two organizations, SIPRA (one-time member of ISAS) and O.P.U.S. (previously with I.S.P.A.).

Berlin Staging Pantomime Fest

Berlin, Nov. 6.

Festival-conscious West Berlin has launched another one, an International Pantomime Fest. It's reportedly the first of its kind in the world and Marcel Marceau is said to be its spiritual initiator. It runs until Nov. 22.

Organizers of Berlin's unique festival are 76-year-old Mary Wigman, the grand lady of German expressive dance, Dr. von Butlar, head of the Academy, writer Karl Guenter Simon, and concert agent Gertrud Heinicke.

Most noteworthy about this festival is the substantial foreign participation which includes several Eastern countries. Henryk Tomaszewski's Polish Pantomime Theatre will show up with five programs. Ladislav Fialka's Balustrade Theatre of Prague is going to perform "The Way" while Hungarian Laszlo Ferencz will present mimic studies.

Israel will be represented by Samy Molcho, who has made a big name in West Berlin, and female pantomime Deborah Bertonoff.

The world-famous Japanese Kabuki Theatre has in Onoe Baiko VII and Onoe Kikuzo two top-flight representatives. Lineup of other performers includes Enrique Noisvander and Jaime Silva of Chile, Deryk Mendel of England, Jacques Lecoq of France, Rob van Reijn of Holland, and there are ensemble performances from France and Italy (Commedia dell'Arte) on the bill.

Dr. von Butlar stated that aside from the Peking Opera, the world's pantomime elite will take part in the event, and even the Peking Opera would have come had it not had other previous commitments. Jean-Louis Barrault has promised to come if time allows, and even Charlie Chaplin has expressed interest in the affair, but it's doubtful whether he'll come. Marceau, incidentally, won't dance this time, he'll hold a lecture on pantomime on the fest's final day.

Germany's entry at the fest is Willy Schmidt's Kafka experiments, a demonstration in word, music, dance and pantomime, which was one of the offbeat offerings at the recent Cultural Festival.

The Second German tv network has purchased the complete program of the festival, with the sale financing the fest. Ticket sale is going well with nearly all events taking place at the Academy Studio which has 400 seats.

2 U.S. IND. FILMS WIN

Rome, Nov. 6.

United States entries this week walked off with the two Grand Prizes at the Rome Festival of Scientific Films.

Winners were the feature-length "Great Expectations" and the short "Mitosis" both were produced by Encyclopedia Britannica. They won out in a field of 20 entries from 36 nations. A second prize in its special category was also won by Yank entry, Remington Rand Univac's "Electronic Computers."

International Sound Track

London

More signings by Carl Foreman for his current production, "The Victors," now filming at Shepperton: Graydon Gould, who is the voice of puppet hero Mike Mercury in "Supercar," and nine year old Alan Barnes, who appeared last year in "Whistle Down the Wind." "The L-Shaped Room," produced by Richard Attenborough and James Woolf and written and directed by Byron Forbes, has its world preem at the Columbia Theatre on Nov. 15. Pic stars Leslie Caron and Tom Bell, and is released through BLC. Preempting tonight (Wed.) is "The Amorous Prawn," based on Anthony Kimmins' play, which ran for two and a half years in the West End. Kimmins directed and Leslie Gilliat produced, with Joan Greenwood, Cecil Parker, Ian Carmichael, Dennis Price and Liz Fraser in the leads. It's also a BLC release. Location filming has started on Roy Baker's production of "Two Left Feet," with Michael Crawford, Julia Foster, Nyree Dawn Porter and Michael Craze. "Howard Hawks' 'Hatari'" is skedded for a Plaza launching on Dec. 13. It's a Paramount release. For the fourth year in succession, the Rank Organization has been awarded the bronze Oscar of Industry for the best produced annual report from the world's motion picture and theatre industry. The award, which is for the group's 1961 report, is sponsored by the Financial World of America.

Paris

With pic production falling here, the Syndicate of French Film Workers has suggested a supplementary aid setup for pix made as all-French features or majority French coproductions to rev up employment. More Yank production is also being welcomed to help fill studios. Though costs, installations and weather are not up to Rome, Paris is getting more American play these days. Algerian film activity is getting straightened out fast and beginning to be the number one entertainment according to reports.

Pierre Roustang starting his sketch pic "The Greatest Swindles in the World" with Claude Chabrol to handle a French seg on a man who sold the Eiffel Tower to a hick at the turn of the century. Like his "Love in Twenty" Roustang will have episodes made by top directors in many countries. Buster Keaton's silent pic "The General" doing fine biz around France after its solid career in Paris. Mattéo Jankolovics in to headquarter here to rep Belgrade Studios for production there and sales of Yugoslav pix here. Yugoslavia is again trying for greater Western production there and ready to invest in pix for Yugoslav rights via production coin and facilities.

Jeanne Moreau suing to have deleted a publicity quote of hers about her recently released pic "Eve," directed by Joseph Losey, to the effect that it is her preferred role. Producers Robert and Raymond Hakim claim she authorized it. Case comes up soon. Miss Moreau had a quote about her last pic "Jules and Jim," about it being the role of her life, used in the same way and without any objections on her part. Liz Taylor and Richard Burton kept out of the limelight while here doing some dubbing for "Cleopatra." Kim Novak quietly building up a new Paris wardrobe for herself and painting here. Viviane Romance, pre-war and early post-war French film star, out of the limelight for some time, now making a comeback in the new Jean Gabin pic "Melodie En Sous-Sol (Melody For the Underworld)" in which she plays his wife. He is an aging gangster waiting to pull one more job and retire. Word is that Luis Bunuel will make one, or maybe two more films in Spain in spite of the reaction to his "Viridiana" which had the Minister of Culture fired. It's still forbidden there.

Rome

Alberto Sordi's latest release, "Mafioso" speaks clearly—if fictionally—about Mafia activities in Sicily and its links with U. S. crime elements. Stateside Italo associations can no longer complain about Yank pix and video interpretations of this evil society, now that Italians themselves are making outspoken pix about it. "Longest Day" Italo premieres in Rome and Milan brought out the V.I.P. crowd, with Robert Wagner, Irina Demich, Ron Randell, and others of pic present, as well as Gina Lollobrigida, Anna Magnani, Jeff Hunter and a group of Italo personalities from amusements and politics. Rome opener was under sponsorship of "Donatello David" Assn. pic got fine reviews here, Rome's "Messaggero" calling it "a page of history not to be forgotten," though opining that it was "less dramatic" than the Cornelis Ryan original.

"Prisoners of Altona" (Titanus-20th) has its Italo (and world) premiere in Milan this week, with Sophia Loren, Max Schell, Robert Wagner, and director Vittorio DeSica present at gala. Rome opener follows next week. Orson Welles likely star-director of a new version of "Crime and Punishment," to be shot here next September with Maximilian Schell as star. Robert Haggag and Joseph Berne would co-produce pic. Berne reportedly will precede "Crime" with "Swing Low" to be shot in Israel with Cyd Charisse, Tony Martin, Sam Jaffe. George Jessel would coproduce this one. Bernardo Bertolucci, whose first pic, "Commare Secca" was a hit at Venice, signed for five pix by Antonio Cervi.

Madras

The Mysore State Resources and Economic Committee has recommended upward revision of entertainment taxes, which will probably curb filmgoing habit. Indian film producers have agreed to pay royalty of 2½% to singers. Producers would continue payment until final arrangement is arrived at with the recording company (Gramophone in this instance) providing for additional payment by the recording outfit. Gramophone stopped all recording of film songs in Nov. 1961 and a new recording subsidiary started by Rajkamal Studios has started pressing records for producers.

German television team (NDR) Hamburg, consisting of Carsten Diercks and Jens Uwe Scheiffer presently in Bombay making tv films on the Indian film world. Team will visit other production centres in the east and south before departing.

Paucity of Indian films threatens to shutter a number of houses in Pakistan. Pakistani Gov., however, has concluded a deal with MPEA for the import of 200 films valued at about \$250,000. While India has not imposed any ban on entry of Pakistani films. Indian Motion Picture Producers Association is riled at the Pakistan ban on Indian films and has started putting pressure on the Indian Govt. to impose a similar edict. On expiration of their present lease, Keki Modi owner of Central Studios in Bombay has agreed to give up possession. Landlord is bent on constructing industrial and residential housing on lot which will bring five times present revenue. Studio workers have appealed to the government to prevent studio closure. Actor-producer Dev Anand has teamed up with Pearl Buck for the Indian production in English and Hindi of Indian writer R. K. Narayan's Guide. Pearl Buck's representative Ted Danielewsky was recently in Bombay to finalize arrangements with Anand who will star in both versions. Actor-producer, Guru Dutt, participated in the Beirut Film Festival. His own production "Chaudwin Ka Chand" was entered.

Geens Hotel to be pulled down next year to make way for 14 story hotel on up-to-date lines with 150 air-conditioned rooms. Hotel is just opposite Gateway of India and is owned by Taj Mahal Hotel. German theatre group "Die Brucke" consisting of five actors on a six week tour of India. Team will give performances at Bombay, Poona, Bangalore, Madras, Calcutta, and Steel towns Jamshedpur and Rourkela. Indian Govt. has proposed to limit the footage of all advertising shorts to 100 feet and the number of copies of each is to be restricted to 40.

In Eight Years C'rama's London Showcase Grossed \$9,490,000 On 4 Films, Expansion Plans Noted

By HAROLD MYERS

London, Nov. 6. In just over eight years, the Casino Theatre, Cinerama's only British showcase, has grossed a total of \$9,490,000 on four pictures. These figures were cited for the first time last week by Nicolas Riesini, Cinerama topper, on the eve of the world premiere of "How the West Was Won," which opened with a charity gala on Thursday (1), and started its regular engagement the following day.

Each of the four films had also been rerun in recent months, and the grosses for the second round were only 10% less than the original returns. This is how the four Cinerama travels played off at the Casino: "Cinerama Holiday" played 108 weeks initially, and 12 weeks rerun; "Seven Wonders of the World" stayed for 88 weeks, followed by 13 weeks rerun; "This Is Cinerama" and "South Seas Adventure" both held for 70 weeks, but the former had a 16 weeks return date, and the latter only 10 weeks.

Commenting on the recent deal by the Combined Theatre Libraries, whereby the ticket brokers have guaranteed \$280,000 for the first year of "West," Riesini said he was elated, as it opened the door for the entire industry. That deal, and the one for "Lawrence of Arabia," represented an important breakthrough.

"But was there much of an element of chance about it?" he asked. Since Cinerama opened shop at the Casino on Oct. 1, 1954, the brokers had sold tickets to the tune of \$1,632,400, and that equalled about \$204,400 per year. So in effect, they were taking the smallest of risks as their trading with Cinerama in the past was just a fraction below the amount guaranteed. He wanted to emphasize, however, that in his view, the brokers had expressed their faith in Cinerama as a medium, based on experience of more than eight years.

Riesini confirmed the recent VARIETY exclusive that Cinerama wanted another showcase in London, and were also opening up in key provincial centres. He was looking for an independently owned theatre, not controlled by any of the majors, and would even consider two theatres if suitable properties were available. Cinerama was in the position of having long-running product, which, in the past, had played engagements averaging one-and-a-half years. They had new product ready and coming, and it was vital to have suitable outlets. "The Wonderful World of Brothers Grimm" is already playing in America, and he would like to see it open in London before too long. A year hence, Cinerama would have Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" and in July, 1964, George Stevens would be ready with "The Greatest Story Ever Told."

Riesini confirmed that his negotiations with Rank and ABC for provincial outlets were proceeding, and he hoped that agreements would be concluded within a month or so. He was hoping for 10 theatres, and among the locations being considered were Newcastle, Birmingham, Glasgow, Manchester, Leeds and Bristol. In such large areas as Manchester, Glasgow and Birmingham, he was hoping to get two theatres.

10-Year Deal

The deal with the two British major circuits would probably cover a 10-year product guarantee by Cinerama, and it was hoped that the first of the provincial situations would be in operation by next spring. It was anticipated that a joint announcement by Rank, Associated British and Cinerama would be made as soon as the agreement had been signed. Pat Spellman, manager of the Casino, and a director of Cinerama's British company, has been upped to general manager for Great Britain, and will supervise all Cinerama's theatrical activities in the country.

Scots on the Rocks

Perth, Nov. 1.

The battle of live theatre versus television has increased in this Scot Highland town, home of a repertory theatre for many years. The Perth Theatre company lost more than \$9,000 on their three-months' summer tour of Scotland this year, and tv has taken the greater blame.

"I put this year's loss down to the first time," said Marjorie Dence, Perth Theatre business manager. "Usually we budget to lose about \$5,000 on our summer tour. Many of the places visited have only this year been able to get tv, and they have gone for it in a big way."

Mex Won't Deny Red Pix If Deal Is Pic-for-Pic

Mexico City, Nov. 6.

Mexico will not place any official obstructions in the path of Russian, Czech or other Iron Curtain films, as long as a reciprocal exchange is arranged, according to Carmen Baez, head of the Film Bureau. Statement was the result of a request for an official attitude regarding reports that Blas Lopez Fandos, veteran film executive, is planning to set up an indie distributorship to handle communist product.

If Mexican law is complied with, and a picture for picture exchange effected, the Bureau will not make any "difficulties," Miss Baez said. Fandos, former head of the Peliculas Nacionales plans to distribute shorts and documentaries, as well as features.

Miss Baez stressed that an exchange with a Red-dominated country must be on a picture for picture basis, even though "some of the films produced here may be defective from an international viewpoint." Nevertheless they must be accepted by any nation seeking to expand its market in Mexico. Recently there has been a sprinkling of Russian, Czech, Yugoslav, etc., product released here. Respective countries have indicated an interest in film exchange pacts even though public acceptance, with few exceptions ("Baldies of a Soldier"), has been tepid.

Irish Plays for Paris

Dublin, Nov. 6.

Brendan Smith, director of the Dublin Theatre Festival, is planning an eight or 12 week season of Irish plays in the Comedy Theatre of the Theatre de Champs Elysees in Paris next spring. He says he has optioned the theatre and had discussed the project with Paris impresario Jan de Blicke.

Lastfogel Calls London the Best Hard Ticket City in the World

London, Nov. 6.

London is the greatest centre in the world for hard-ticket attractions. That is the view of Abe Lastfogel, based primarily on the fabulous four and a half year run of "South Pacific" in the West End, and on the fact that "How the West Was Won" had almost \$450,000 in the kitty before it opened at the London Casino last Thursday (1).

The William Morris prexy, who was in London on the last leg of a European tour, said London audiences had a greater sense of loyalty, and would see shows again and again. To reinforce his argument he commented on the fact that "The Mousetrap" was now completing its 10th year at the Ambassador Theatre, and that "My Fair Lady," which has already been running at the Drury Lane

Italos' Record Year

Rome, Oct. 30.

The Italian motion picture industry is headed for a record feature production total this year and may top the 270 mark, according to Minister for Entertainment Alberto Folchi.

The first eight months of 1962 have also seen a marked rise in the export of Italian features to all world areas, with 1,408 pic sales for a total of \$32,000,000 for the period, Folchi revealed.

Import into Italy of foreign pix, the Minister added, had meanwhile dropped to 183 films, 86 of them U.S.-made.

London Critics Rave Over 'West'

London, Nov. 6.

Early critical reactions were highly favorable to the Metro-Cinerama production "How the West Was Won." There were some reservations over the storyline but most of the critics wallowed in superlatives and adjectives in giving the thumbs up the spectacle and recognized the arrival of a blockbuster.

Alexander Walker (Standard) described it as "a super-epic which shucks away your sophistication. If ever I heard the sound of success it is this." The anonymous Times scribe said: "If all is predictable, it has a kind of surge and splendor and extravagance not to be despised. Cinerama remains something to wonder at."

Philip Hope-Wallace (Guardian) admitted that the highlights once again brought out the schoolboy in him and also noted that the flaw of the uneven edge of the side panels has now almost been mastered. "The Wildest Western of Them All" raved Fergus Cashin (Sketch) "it is a wonderful slice of giant entertainment." Under a screaming headline "Puncherama," Dick Richard (Mirror) described the film as "a thundering, earsplitting smash-eroo of a spectacle. The story is merely a routine western, but the sweeping camerawork and breathless situations have the impact of a kick from a mule."

Cecil Wilson (Mail): "A splendid all-star story... the picture tells the story and superbly it does it." David Robinson (Financial Times) praised the makers for picking a subject so ideally suited to spectacular treatment and for trying, at least, to make a serious artistic film out of it. His chief bouquet was tossed to director John Ford for a 10-minute incident from the Civil War.

Elaine Dundy (Express) sat cautiously on the fence being content mainly to outline the story but concluded: "A film with a lot to recommend it, with sweep and go."

Less enamored than most of his colleagues was Felix Barker (News). He complained that irrelevant incidents are dragged in at the expense of the story simply to satisfy the needs of Cinerama. He admitted there are many rewards for the eye. "But," insisted Barker obstinately, "this film does not show how the west was won. And it is not, thank goodness, the western to end all westerns."

U.S.-French Film Accord Nearing Completion; More Visas to Come; Reissue, Prod. Clauses Pending

Paris, Nov. 6.

The U. S.-French film pact talks are entering their final phase and it looks like the U. S. majors will have increased yearly import dubbing visas for the two year period of the new agreement which begins in Jan. '63. Paradoxically, this is not the main U. S. interest as the majors have only been importing about 100 films annually the last three years although they had rights for 140.

The new approach of handing out visas on a global basis took the pressure off companies to fulfill commitments or lose licenses. Now they can be held over for another year and accumulated. Thus the previous practice of dumping unworthy product, to use up rights, was done away with.

According to a local company source one big trouble spot is the French Centre Du Cinema refusal to allow the reissue of films whose licenses have expired after the initial seven year period. The French want no competition from amortized pix, the majors already have many dubbed, big-scale features that could fit in with current film-going tastes as well as shore up lagging production skeds. Also importers of reissues are extremely hard hit. This goes for all countries, not only the U. S. as important oldies are sometimes allowed revival but this is rare.

Ask New Formula

Fred Gronich, Continental head of the Motion Picture Export Assn., has purportedly proposed a formula to Michel Fourre-Cormery, head of the French CDC, to allow about 10% of the total licenses to be allocated to reissues every year. This would mean from 14 to 15 per year which would probably be enough for most companies. French, as well as, other national producers would also like to see more reissue room.

It is known that the production status of U. S. companies in France was also touched on in the talks, but without any concrete agreement in sight on this score yet.

Over There

Many U. S. companies invest in local product for French and foreign distribution rights and Metro actually backs two companies that make mainly French product plus some English speaking items also. But the Yanks would like to actually produce pix as producers without any front organization through established channels.

The French are reportedly interested for they would like to attract U. S. production. But these pix would be French with the Yanks choosing the subjects, or accepting them, and putting up the money, then distributing them for home and foreign marts.

So the licenses for the next two years will probably total about 140 for '63 and 150 for '64. U. S. releases have levelled off, are steady and strong, since there is no dumping and the retroactive nature of the visas allow them to be held over when there is not enough top product.

Remittances are now just about free and the U. S. has taken a balanced place in the overall film set-up. About 30% of the playing time and grosses is the usual American level. New French-U. S. Film Accord, except for the reissue and production clauses, looks to be about wound up.

No American Plays

Tel Aviv, Oct. 30.

No American play is included in Habima's repertory for this season. Israel's famed national theatre will present in 1962-63 a dozen plays, divided between the small and big auditorium. Julius Gellner, British director, is heading Habima, starting this season, as repertory director.

Lack of American plays is surprising, as some of the hits in recent years were "Miracle Worker" and "12 Angry Men."

Among the plays announced for this season: Piscator's version of "War & Peace," "Irma La Douce" and the inevitable Brecht: "Arturo Ui."

Trusting Anyone?

Melbourne, Nov. 6.

Expectations have been running high for some time as to who would be appointed director of the Australian Elizabethan Theatre Trust when the present occupant, Neil Hutchinson, returns to the Australian Broadcasting Commission, at the end of the year. It had generally been supposed that experienced overseas names would be approached, or someone here in Australia.

However a newspaper advertisement has now appeared seeking applicants, well educated and with an excellent record of administration. No mention is made of any theatrical experience just "they should have a deep appreciation and knowledge of the theatrical arts which will command the respect of artists, critics and the public."

Board of Trade Taking Long O.O. At Brit. Pic Ind.

London, Nov. 6.

The setting up of an appeals court, where complaints from individuals or associations may be investigated, is one of the major points being considered by the Films Council, which is now conducting an exhaustive inquiry into alleged monopolistic tendencies in the motion picture industry.

Last week, a memo went out from the Films Council to the six trade associations, asking for additional info on trading policies, with a request that replies should be back at the Board of Trade by Nov. 20 at the latest, in order that they may be considered at the next meeting of the special sub-committee appointed by the Council last Sept.

The circular to the trade is regarded as the first round in the sub-committee's inquiries, and it's considered likely that overtures for additional information will, at a later date, be made to the Rank Organization and Associated British Picture Corp., the two British majors with exhibition, production and distributing interests.

The sub-committee, which is headed by the Council's chairman, Sir Sydney Roberts, and which includes three of the lay members of the Council, is expected to report back to the full body soon after the first of the year. Any recommendations made by the sub-committee and adopted by the Council will need the endorsement of the President of the Board of Trade.

to Europe in five years, had already been to Rome, Madrid, Athens and Paris before reaching London. He had confabbed closely on the Continent with John Mathier, who now represents the William Morris agency in Italy, France and Spain out of the Rome h.q. In Britain, the Morris office is repped by Fosters Agency and Christopher Mann, the former concentrating on vaudeville and television, while Mann is primarily concerned with motion pictures. The affiliation with Foster's has continued for 55 years.

In view of the rapid growth of motion picture production in Europe, however, Lastfogel felt that his organization ought to have its own direct representation on the Continent, and it was that feeling which led to the recent takeover of the Mather operation.

for four and a half years, is now advertising its "last two years."

Provided the picture had the right b.o. ingredients, Lastfogel reckoned there was no better territory in the world. The fact that the Cinerama advance included \$280,000 guaranteed by the ticket brokers strengthened the argument, he felt.

Other Entries

Due to enter the hard-ticket stakes in coming weeks is Columbia's "Lawrence of Arabia," which has a broker's guarantee of \$100,000 for its initial eight weeks' engagement at the Odeon, Leicester Square; and Metro's "Mutiny on the Bounty," which has an advance in excess of \$100,000, although its West End engagement doesn't begin until Nov. 19.

First Trip In 5 Years

Lastfogel, making his first trip

TV 'Burying Writers in Formula Coffin' Laments David Davidson

By MURRAY HOROWITZ

Television is burying its writers in a formula coffin, a dismal practice made even bleaker by another practice of the medium, that of using birth control against giving life to new writers. That's the desolate word picture offered by David Davidson, national chairman of the Writers Guild of America, when asked to comment on the medium's need for writers.

Davidson said he was tired of being asked to respond to that question. "With the destruction of the anthology series, the networks have failed to develop new writers," Davidson said the growth of the series story form has stifled the writer's individuality, forcing him to write in a "prefabricated pattern."

He listed only two real possibilities for original drama, "Du Pont Show of the Week," and a couple of 60-minute drama specials slated for CBS-TV, compared to the 12 or 14 regular showcases for original drama in the heyday of the anthology format.

Davidson, who is still working in tv, had some bitter words to say about the writers-turned-producers. The "super-writers," he said, are the worst of all. On "The Defenders" series, overseen by scripter-producer Reginald Rose, "writers die like flies," according to Davidson. He said Rose imposes his own style and notions on the scripts and the writers resent his rewriting. Davidson spoke of the recent two-parter in which the scripter Robert Thom asked his credit line be withdrawn. "I took my name off one last season," Davidson added, in protest against interference "with my dialogue." His script, which dealt with lawyers defending a rightist crackpot, an unpopular client, was held up by the network six months, Davidson said. Network seemed to want only sympathetic clients. Davidson said his "Defender" episode won the Silver Gavel award of the American Bar Assn., and he never heard a word of congratulations from anyone at the network. That's par for the course, Davidson averred.

Davidson for the past four or five months has been working on scripts for "Saints and Sinners," the Four Star NBC-TV entry. "I'm left completely alone," he said. "I've had a dreamy existence," Davidson said as a former newspaperman he's been in the fortunate circumstance of being able to draw on his own experience and knowledge in writing for the series. He said he wasn't against series writing in principle or practice if it allows the writer to contribute his own individual knowledge and experience.

Addressing himself to the so-called issue of shortage of writers, Davidson pointed out that the WGA in both coasts has a membership of 3,400 and there are plenty of new writers in America's population of 185,000,000 people. He said without regret that there might not be enough people to "grind out formula" stuff.

He said in so many series, writers adopting the required formula, burn themselves out at the fourth

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CBS-TV Planning Its Own Tint Push

CBS-TV, which this season reintroduced colorcasting to a very limited degree, seems to have bigger color plans for next season. The exact nature and extent of these plans is currently being formulated.

One proposal, which may be revived, is that of having a colorcasting month, to test what impact colorcasting of regular shows would have in markets across the country. The proposal was first made at the last fall meeting of CBS-TV by prexy Jim Aubrey. Under the proposal, thrown out to affix as more of a possibility than of a formal recommendation, a month would be selected and the web's regular roster of shows would have one color outing during that four-week period.

Bruce Carroll
has written an amusing piece
'Mediquiz' - The Fashion in Audience Participation

another bright feature in the upcoming

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

'CBS Reports' Gets \$3,000,000 Pledge In Deal for '63-'64

"CBS Reports," the big public-affairs showcase of CBS-TV, has copped a major sponsor for the '63-'64 season. Travelers Insurance has bought two-thirds sponsorship of the "CBS Reports" series: next season, representing from \$2,500,000 to \$3,000,000 in time and program costs.

Pubaffairs showcase under the helm of exec producer Fred Friendly in current season and seasons past has been a participation vehicle, in the main, American Telephone and Telegraph on occasion has picked up the tab on a space show, or a particular segment such as the episode on the water famine. Philip Morris also has occasional shows in past season. Travelers Insurance buy, via Young & Rubicam, in comparison is for 28 segments of "CBS Reports," representing a big boost for the expensive vehicle.

"CBS Reports" buy for Travelers Insurance also represents the first tv series to be bought by the insurance company. Previously, Travelers Insurance had bought occasional specials.

Meantime, Menley & James has bought 16 minutes in "CBS Reports," starting the first of the year.

Other CBS biz, all daytime, includes: Crayola for seven alternate weeks in "Captain Kangaroo." R. T. French inked for 62 morning minutes and 93 quarter hours in afternoon shows. Roster of shows in the R. T. French buy, made via J. Walter Thompson, includes "Secret Storm," "To Tell the Truth," "Edge of Night" and "Millionaire."

Additionally, Rexall Drug bought 12 morning minutes.

John Horn as H-T Critic

John Horn is exiting his post as manager of CBS, Inc., corporate information to become tv critic of the N. Y. Herald Tribune. He joins the paper Nov. 19, filling the spot formerly held by Jack Iams, resigned.

Horn's post at CBS will be filled by Tad Meyers, shifting over from the tv press dept. Horn, who held a series of publicity posts at CBS, had worked for VARIETY and the N. Y. Star, as a tv-radio reviewer in the latter publication.

WB's DA Series

Warner Bros. will start production next week on a pilot for ABC-TV based on the exploits of a New York district attorney. Titled "Ready For the People," it'll be a one-hour series under the production helm of Hugh Benson.

McGannon On Pitt Swap: 'Were They Kiddin' Us?'

Washington, Nov. 6.

"They must have been joking," said President Don McGannon when NBC tried to pick up Westinghouse's tv channel in Pittsburgh.

"Pittsburgh is the home of Westinghouse Electric and we had radio facilities there since the 1920s. We liked it there."

These statements, Monday (5) characterized the long-awaited testimony of McGannon, President of Westinghouse Broadcasting, in the FCC hearing into NBC's petition to swap its Philadelphia channel, WRCV, for WNAC in Boston.

The hearing was recessed twice while McGannon was traveling in Soviet Russia. He is to be followed today (6) by Ewen Anderson, vice president of RCA.

McGannon said he was approached by NBC vice president David Adams in October, 1959, on a possible switch of WRCV for Westinghouse's Boston outlet.

"I said we like being in Boston," said McGannon. "We had fine community relations there. I also told him we didn't want to lose our San Francisco station (KPIX)."

He went on to explain how he turned down the "feeler" on Westinghouse's Pittsburgh station.

In a related action on the petition, the Justice Department filed a reply in Philadelphia to NBC's second petition to make the Philadelphia-Boston switch on a temporary basis immediately, conditional on FCC approval.

The Justice Department said it would not oppose the conditional swap, but it would oppose any modification of a consent decree signed in 1959 whereby NBC was ordered out of Philadelphia by Dec. 31, 1962.

The hearing will be recessed later this month while James D. Cunningham, the FCC's chief hearing examiner, presides at a revocation hearing in Chicago, to open Nov. 27. Cunningham will hear charges brought by the FCC that station WCLM-FM in Chicago has been broadcasting gambling information.

MC COY: LOVER COME BACK

CBS-TV Show Having Troubles, So Femme Interest Back

"Real McCoys," snatched from ABC-TV by CBS-TV in a multi-million dollar deal, is having its troubles in its Sunday night berth against NBC-TV's "Bonanza" powerhouse.

To bolster the stanza, a femme interest has been reintroduced. She's Janet De Gore, signed for a regular role, portraying a young widow who becomes a romantic interest of the widower Luke McCoy, played by Dick Crenna. Crenna, it will be recalled, lost his tv wife, Kathy Nolan, when Miss Nolan developed contract troubles with the series' producers. She wanted more money.

The new romantic interest for Crenna, Miss De Gore, last series had been as secretary of James Whitmore in "The Law and Mr. Jones."

It's Fire Sale Time on TV

The new vogue in network buying is being tailored to the "fire sale" economics of Nielsen-distressed programs. (Some shows that are hurting are now being sold for the first quarter of '63 for as low as \$20,000 per minute price. Since \$30,000 per-minute represents the approximate network break-even point of program recovery and payment to affiliates, the threat of a \$10,000 loss per commercial minute sold can assume frightening proportions.)

As to the new vogue, Florida Citrus, for example, is hunting for a \$1,500,000 package which will guarantee 500 million Nielsen-measured commercial minute impressions over a 20-week span, starting in January. This represents a \$3 cost per-thousand, a far better value than the present industry norm. A network can qualify for this typically new style tv-billing only by selling the client a flock of commercial minutes whose rate card value is well in excess of \$1,500,000.

On a Note of Triumph

That segment of the American tv viewing audience dedicated to the proposition that the future of the medium lies in (1) qualitative public affairs programming; (2) equally qualitative news programming; (3) a return to good, solid live/tape dramatic fare, will have considerable cause for rejoicing on the basis of what's been happening over the past week or so.

Using the latest 30-city Nielsen spanning half the nation's homes for the period ending Oct. 28, in three specific instances it's NBC's turn to take a bow, as witness: the network's "River Nile" Sunday night 60-minute documentary out of the NBC News shop, for all the formidable competition from "Candid Camera" and "What's My Line," nonetheless turned in a 33% share of audience, translated by the network into an audience of 20,000,000 people. While it's no surprise that "Camera" and "Line" dominated the Nielsen scorecard, nonetheless the "Nile" flow of audience proved to be one the more heartening commentaries of the still-young season.

Even more dramatic was the Nielsen payoff on the Hallmark presentation of "Teahouse of the August Moon," which not only dominated the Friday night 90-minute period with a 37% share of audience, in the process topping such solid digital entries as "77 Sunset Strip" and "Route 66," but won for itself a national audience of 35,000,000 viewers.

Equally heartening to the news-pubaffairs advocates was the Nielsen score for the Tuesday night "Chet Huntley Reporting" 10:30 segment on NBC (recapping the whole Cuban situation) which took the count from Garry Moore (19.5 vs. 19.3).

In fact, using the 30-city scorecard as a barometer, it appears to be lean pickings this season for the Garry Moore entry, with Dick Powell, along with Chet Huntley, going ahead of it in the 10-10:30 (21.1 to 19.8) on the Oct. 23 nosecount.

Other 30-city Nielsen intelligence:

CBS' Monday hold is undisputed, although "Ben Casey" wallows everything 10 to 11, with "Bell Telephone Hour" belted so badly that it could only muster a 5.4 in the 10:30 to 11 period. ABC's "Wagon Train" forged way ahead of "Virginian," and although Bob Hope failed to match "Beverly Hillsbillies" he wound up with a fat 42% share of audience. NBC's "11th Hour" came in strong. ABC's "McHale's Navy" running neck-and-neck with NBC's "Hazel." Jack Paar seems to have it made Friday nights, even besting "Sunset Strip" (a squeak-in by 20.4 to 20.0).

Overall CBS was first with 24 first-place positions; NBC with 22 and ABC with four (two half-hours each of "Wagon Train" and "Ben Casey"). CBS takes Monday, Tuesday, Thursday and Saturday; NBC Wednesday, Friday and Sunday.

Life & Times of Jose Jimenez; Bill Dana Embraces 'Method Comedy'

Tokyo, Nov. 6.

Unlike many actors who come to resent a character they have created when their offspring overshadows their own identity, Bill Dana embraces Jose Jimenez. "I love this guy," said Dana.

And well he should. In the four years since his pathetically appealing alter ego was spawned, Dana has vaulted "from a highly paid comedy writer to a ridiculous salary category."

Besides, he admits, "I have to go along with this thing." One of the reasons is that next fall Dana will headline his own tv show, that is, co-starring with Jose Jimenez, after repeated guest shots with Steve Allen (on whose show the character was born), Garry Moore, Ed Sullivan and Danny Thomas. NBC committed itself to 32 episodes without a pilot film.

Between unpaid performances at U.S. military bases here, Dana described his downtrodden, but always victorious meal ticket as a "combination Robin Hood and Bilko. He schemes, but never for his own benefit."

The blanket acceptance of Jimenez (Continued on page 31)

British Com'l TV's \$18,860,000 Net On Sept. Revenue

London, Nov. 6.

Total ad revenue on the commercial tv network in September, including the 11% tax, was \$20,932,000, but the duty lopped \$3,072,000 from the gross, leaving a net figure of \$18,860,000.

The biggest share of the ad coin went to Associated Television, which operates in London on week-ends, and in the Midlands on weekdays. Combined receipts from the two outlets amounted to \$3,934,000, of which the London share was over \$1,811,000.

Associated Rediffusion (London weekdays) and Granada TV (northern weekdays) were almost neck and neck for second place. AR's share was \$3,463,000, and Granada's earnings were \$3,449,000. The fourth major, ABC TV, which has the weekend concessions in the Midlands and the north, had a grand total of \$2,660,000, of which \$1,531,000 came from the northern territory.

Among the regionals, Scottish TV led the field, with a total of \$1,080,000, with Southern TV just behind at \$1,013,000. TWW received \$926,000; Tyne Tees, \$764,000 and Anglia over \$576,000. Results of other companies are as

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TV 'Calendar' Set Shows in England

"Calendar," daytime pubaffairs CBS-TV series, is going to England for some videotape shooting there. It's hoped the England expedition will be a forerunner of other out-of-the-studio forays.

Purpose of the short English visit is to obtain what producer Mel Ferber considers to be interesting feature stories about people, as opposed to just visiting scenic tourist attractions. Shows videotaped in England will be telecast Monday (19) through Nov. 26. Harry Reasoner will helm the shows alone. Co-host Mary Fickett will be off the show for a month while she does a film in Hollywood with Chuck Connors.

"Calendar," in its visit, plans to take in a U.S. Air Force base in Brent Waters, Eng., find out how the men live and how they fare with the local townspeople, visit Woburn Abbey, the Duke of Bedford's estate in Bedfordshire; Selridge's department store, and some American soldiers who are married to English girls and have settled in England. The fifth program will be devoted to the London theatre.

OF TV LEMONS & DILEMMAS

The New Nielsens—Top 20

(Two Weeks Ending Oct. 21)

"Beverly Hillbillies" has moved to the top of the national Nielsen heap in the latest tallies (for the two-week period ending Oct. 21), displacing Lucille Ball, who is now in the No. 2 position. Oddly enough, these are the only two shows, among all the new entries to premiere this season, to hit Top 20 paydirt.

These are the national ratings that have been eagerly awaited by Madison Ave. accounting for all programming, new and old. Of the Top 20, CBS has 13; NBC six and ABC one. The rating average for the two-week period reads: CBS 19.6; NBC 17.6; ABC 14.7. (ABC's 14.7 position is the same as it was on the Oct. 7 count.)

Missing from the Top 20 is "Wagon Train" (for the first time in years). It's locked in Wed. combat with NBC's "Virginian."

Here are the Top 20:

Beverly Hillbillies (CBS)	33.7
Lucille Ball (CBS)	30.9
Ben Casey (ABC)	30.8
Bonanza (NBC)	30.1
Red Skelton (CBS)	29.0
Danny Thomas (CBS)	28.8
Candid Camera (CBS)	28.8
Andy Griffith (CBS)	28.7
Dr. Kildare (NBC)	26.0
Dick Van Dyke (CBS)	24.8
Hazel (NBC)	24.5
Jack Benny (CBS)	24.1
Ed Sullivan (CBS)	23.9
I've Got a Secret (CBS)	23.4
World Series (NBC)	23.3
Gunsmoke (CBS)	22.8
Sat. Nite Movies (NBC)	22.7
What's My Line (CBS)	22.6
Perry Mason (CBS)	22.6
Walt Disney (NBC)	22.1

Felton to Critics: 'Do You Really Watch What You're Writing About?'

By HERM SCHOENFELD

Hollywood tv filmmakers, weary from ducking the critical battle-axes that are regularly applied to the new shows at the outset of each season, are now frankly querying the critics: "Do you really watch what you're writing about or are you only twitching like a conditioned reflex to a stereotype of the so-called Hollywood sausage mills?"

Norman Felton, MGM-TV exec producer of such shows as "Dr. Kildare" and "The Eleventh Hour," is convinced that the critics, particularly those in New York, are either not watching the shows or are making snap judgments based on a cursory one-shot viewing. "Just because these shows are originating in Hollywood instead of New York, these critics are ignoring the tremendous advances towards more adult drama that we have made in the last couple of years."

Felton, a whilom New York producer-director of such class shows as "Studio One," "Robert Montgomery Presents," "U.S. Steel Hour," etc., said that he is now able to explore themes that were far beyond tv's intellectual horizons when New York was the hub of tv drama production. "We have been able," Felton said, "to open the door and let in some light on vital and widespread problems such as teenage pregnancy, post-

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Mary Martin—Bing Special to Clairol

Clairol has purchased the full Mary Martin-Bing Crosby special on ABC-TV that will preempt "Ben Casey" on Christmas Eve in the 10 p.m. hour. It's the hair preparation firm's first network buy this season.

Last year, Clairol underwrote the two Cleveland Amory documentaries on society on NBC-TV. Foote, Cone & Belding, New York, is the agency.

Initially it looked like Sara Lee would pick up the tab for the special, but the client reportedly was frustrated in its plans to merchandise Miss Martin in supermarkets. It appears that privilege is reserved for Lipton Tea, which will sponsor the NBC-TV "Peter Pan" repeat.

LOOK TO '63-'64 BUT WITH WHAT?

By GEORGE ROSEN

Even as the tv networks are frantically engaged in trying to mend their programming fences for the current season (which is a man's-size job in itself), they find themselves confronted with a new set of dilemmas—only two months remaining, possibly three at the most, in which to firm up their schedules for '63-'64. If the scrounging around for new properties is at peak tempo right now, it's because sponsor commitments now come early in the competitive tv whirl; by mid-January or Feb. 1 they've got to know who's got what to offer and the network time period availabilities. The programming boys are on a year-round operational schedule. There's no such thing as a respite.

Ordinarily this two-way hurdle could be taken in stride. But what makes it difficult this time out, in trying to project a schedule for next season, is that no clear-cut patterns have evolved from the current semester. Except for the single fact that the laugh shows are making it big this season, with the comics ruling the Nielsen roost, nothing, but nothing, of an explosive nature has taken place. For obvious reasons, most of them adding up to balanced programming, the networks can't settle for laugh shows alone. But where are the guideposts, as gleaned from this season's entries, to steer them in the right direction?

Usually, in spotting a trend, the networks take their cue from the hour filmed shows. What happens to a "Nurses," or an "11th Hour," or a "Sam Benedict," or a "Gallant Men," or a "Fair Exchange," or a "Combat" or a "Stoney Burke" or an "Empire" dictates the buying habits for the upcoming season. But the plain Nielsen facts are that nothing at all has happened to even approach the "comedy explosion." It's very true that an ABC may express confidence in the potentials of a "Combat" or a

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Overcrowded Studio Facility Snag Creates Gleason-'Candid Camera' Impasse With CBS-TV in the Middle

Crystal-Balling '63-'64

Some idea of what's on tap for the '63-'64 tv season will come out of the panel discussion scheduled for next Tuesday noon (13) as a feature of the 4A's advertising confab in N.Y.

With Dick Pinkham, of the Ted Bates agency, chairing, participants will include Pat Weaver, of McCann-Erickson; Sheldon Leonard, partnered in tv production with Danny Thomas; Lee Rich, who buys tv shows for Benton & Bowles, and Mike Dann, CBS-TV program v.p. Topic: crystal-balling tv's future.

Cuba Crisis 700G Fiscal Headache To Daytime TV

Now that the nerve-wracking phase of the Cuban crisis seems to be over, the television webs began toting up the cost of the advertiser preemptions for the stream of special news shows scheduled during the day. Figures for the loss in daytime revenues alone are estimated to be around \$700,000 for the three webs in loss of commercials alone. Cost of covering the news is, of course, extra.

The Cuban crisis climaxed a year of television's toughest and most expensive news operations. It came on top of the several manshoots, which have been a continuing fiscal headache to the webs, and the Mississippi race riots which broke out coincidentally with the last space shot by Walter Schirra Jr.

CBS-TV evidently has a real production problem in N.Y., with everything—or virtually everything—done live or on tape from the east—being squeezed out of Manhattan Studios 50 and 52. What brought the situation to a climax this week was a telegram from "Candid Camera" producers to CBS executives calling for a solution of the space-time problem created by a collision for those items with Jackie Gleason's new show and the many Goodson-Todman productions.

The Alan Funt-Bob Banner "Camera" stanza has actually called off taping sessions. Until lately, even as the crisis was developing, the Sunday night half-hour stanza would tape two half-hours back to back in either Studio 50 or 52, whichever was available. But, reportedly, the exigencies of Gleason production had the network pushing "Camera" to less convenient times, even to the weekend, which cost the producers extras in overtime, etc., for which now they now want to hold CBS responsible.

To solve the problem, "Candid" even considered moving the tapings to Philadelphia, an hour and three quarters south of N.Y., but cancelled the idea last week, because "it was highly inconvenient." When questioned about the reported impasse with CBS, Alan Funt did admit to "a tremendous drain on the limited space" and said "it is important for them (CBS) to resolve the problem soon."

From Studio 50 comes Ed Sullivan's show, as a rule, and also Garry Moore's show, and oftentimes "Camera." From the other studio, 30 feet away, comes "What's My Line," "I've Got a Secret," the daily "Password" and its nighttime counterpart, plus the many "To Tell the Truth" editions, day and night.

There are no tapings scheduled at all for "Camera," although apparently Funt and Banner are continuing to shoot the film "inserts" done on location. (These films are normally wrapped up into a half-hour only during the taping sessions when a live audience reaction and the surrounding in-studio gab can be recorded on tape.)

Paar On His Own In Plugging Show

Not generally known is that Jack Paar is going for a \$5,000 weekly out-of-pocket tab to advertise his NBC-TV Friday night hour showcase in 20 cities around the country. Move was inspired in part by the fact that the network again this season has abstained from tune-in advertising (preferring on-the-air promos).

That the 5G weekly is anything but money down the drain is reflected in the fact that the Paar show is now off and running in the competitive program sweepstakes. On the last 30-city Nielsen he even bested the longtime fave "77 Sunset Strip" by a narrow margin. Whether or not this will inspire NBC to reembrace tune-in ads on behalf of its programming is something else again.

The only tv personality who commands a built-in budget to promote his show is Bob Hope. Whoever the sponsor that sponsors him, he's required to pencil in \$40,000 per show for advertising.

Lady Bird's Trophy

San Antonio, Nov. 6. KTBC-TV, Austin, Mrs. Lyndon B. Johnson's station, won the first annual Texas Assn. of Broadcasters' Educational TV trophy, it was disclosed by TAB in San Antonio. KTBC-TV carried more than 200 hours of educational program in the 11 months period judged.

Colgate's Ernie Ford Buy

Colgate-Palmolive has bought two quarter hours of "The Tennessee Ernie Ford Show" on ABC-TV, marking its first use of the network for the daytime women's audience.

Colgate was exclusively on NBC-TV daytime a year ago but is now spreading its coin around the three networks. Buy into the ABC Ford show was cued by its Nov. 19 time shift from 11 a.m. to 12: noon.

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ROME 215
Stampa Estera (Foreign Press Club)
Via della Mercede 55

Chapter & Verse of Ed Sullivan's Championing of Negro Talent on TV — On Other Madison Ave. Fronts

By BILL GREELEY

Ed Sullivan, as a witness at last week's Congressional hearings in New York on discriminatory hiring practices in show business, pointed out that he has had a thoroughly integrated show for 15 years. He said it was ridiculous to suppose that Negro talent was not acceptable, even in the south.

But despite the testimony and the Sullivan show's indisputable track record, the venerable tv variety host has had his sponsor problems through the years.

There was the time he had making his point with the show's first bankroller, Emerson. And there was the Kenyon & Eckhardt study for Lincoln-Mercury division of Ford, one of the most unique projects in the annals of Madison Ave. research.

In 1948, Sullivan says he met with Emerson dealers for a show-down in a New York hotel. Bluntly put, the question was, "Are you planning to use Niggers on this show?" Sullivan's reply was, "In the North we call them Negroes," and yes—"You can't put on a variety show without Negro talent." He told the dealers they were free to go after 13 weeks. They stayed for years as the show went on to build top ratings throughout the south.

K&E's research job came in 1958 at the outset of Lincoln-Mercury's final year of sponsorship. Car sales were generally off in a depression year, but the report is that southern Mercury dealers were blaming the show for the dip, declaring that Sullivan's handling of Negro talent was causing a customer standoff.

Hard after the facts, K&E detailed a researcher to screen the entire vault of kinnies from the '56-'57 season. Negro talent was noted—who and when—as was any and all physical contact of host with Negro talent. Study was compiled and closely guarded by K&E's front office. Agency concluded that Sullivan's intimacy with Negro talent was much the same as his on-camera dealings with ofays.

Sullivan says he had no knowledge of the study, and the report is that there was some concern at the agency that he might hear about it. He says that '58 was the year, he believes, that the Ford Foundation made a large contribution to a Negro organization, and that Ford Motor execs told him that southern ire over the gift was being blamed on the show.

Anyhow, the Sullivan show is "thoroughly integrated" in 1962, and the biggest sponsor scrape since '58 probably was when Colgate tried to get more openings for blurbs.

Madison Ave.'s Last Word

Ad industry, which had been accused during the House of Representatives hearings on job discrimination, had its own reps on the stand as the hearings closed in New York last Friday (2).

Young & Rubicam's tv department manager Frederick Frost told Harlem Demo Adam Clayton Powell Jr. (the only member of the House committee at the hearings) that Negroes are most useful when used in appeals to the Negro market—"this is simply a fact at this moment in our social growth."

Footie, Cone & Belding's John Owen said he knew of no specific policy covering discrimination. Basic to the question, he said, is awareness of the problem in the ad agencies and entertainment industry. He said the advertising dollar could lose much of its impact if it identified closely with any given minority group, and he estimated that 80 to 90% of the buying public is white.

Representative Powell added his own comment to the ad-man testimony: "I'd like to see a major agency dare, just once, to use a beautiful, beautiful Negro girl and see what happens."

Yankee (Ad Man) Go Home

Word is that European ad men are really beginning to worry about the expansion of American ad agency operations in England

and on the continent and retaliatory moves are underway.

Newsletter of Berlitz International Consultants (foreign-trade advertising and pubrelations) says British agencies are setting up a standards authority to rule on ad content. Also, British agencies are furious about the imported American practice of looting the competition's accounts—a practice absolutely outlawed by the English agency professional code.

In Germany, local ad men are charging the new U. S. agencies with "Trojan Horse" tactics, and are asking the government to investigate possible violations of the fair competition laws.

And the European Assn. of Advertising Agencies, set up over a year ago, is blueprinting a member-code against improper practices, such as rebating commission to clients. Move is believed to be prompted by the American invasion. EAAA will be composed of top agencies that can offer a full range of services.

BRILLER'S MPO POST AS ASST. TO PREXY

Bert Briller is joining MPO Videotronics as assistant to the president, Judd L. Pollock. Shift of the ABC-TV sales development veep to MPO tips the blurb company's hope of moving into regular telefilm program production.

Feeling that it's too late to prepare pilots for '63-'64, MPO will stick for the time being to peddling special tv programs. However, apparently under Briller's guidance, MPO will start in the pilot-making biz within the year.

Briller was moved by network management a few months ago, from his longtime post with sales presentations and given the title of vicepresident in charge of affiliate communications. Before joining ABC, he was a VARIETY staffer.

Terry-Thomas as Lead For Wodehouse Series

English film comedian Terry-Thomas is expected in the U. S. by January to front a telefilm pilot based on P. G. Wodehouse's Bertie Wooster-Jeeves stories. He has been inked by Hedon Productions Ltd. in N. Y. to do the U.S.-made stanza.

Bob Rehbock, president of Hedon and exec producer of the series, says he hopes to make the pilot in Hollywood. He hasn't yet set writer or director for the half-hour situationer.

A 3d Godfrey Special

Third Arthur Godfrey special is tentatively slated for March 23 on CBS-TV.

Opener "Arthur Godfrey in Hollywood" is slated Saturday (10) night, with the second hourlong Godfrey outing, working title of which is "Sounds of a City," scheduled for Feb. 1. Opener is sold out, with the second, two-thirds sold at this time. Inked for the second outing are Menley James and Quaker State Oil, two of the three sponsors riding the initial Godfrey outing.

Possible Latino on location motif for one of the Godfrey specials has been shelved due to prohibitive costs.

ABC Radio Hiking Ad Rates Jan. 1

Reflecting a steady upgrading in the web's coverage, ABC Radio is hiking its advertising rates between 8 and 35% starting Jan. 1. ABC Radio prexy Robert R. Pauley said there will be a six-month protection period for existing clients. Rate hike was cued by the growth of the network's lineup during the last two years from 362 to 420, including the addition of four 50-KW stations. Other factors were sharp increases in station clearances and heavier advertising buys on the web.

Pauley said the move was taken in order to bring radio rates up to a more realistic level. "The increase," he said, "is the first step in our objective of obtaining greater prosperity for the entire radio industry, including our own affiliated stations."

Pauley said that no advertiser resistance was anticipated to the rate card boost. "I have found," he said, "that the advertisers are perfectly willing to pay for value received and ABC Radio is delivering far greater value than it has in the past."

In addition to the increase in the number of affiliates, clearances have shown marked improvements. Since Oct. 1, 1960, clearance for weekday news has risen 34% while weekend news is up 19%. "Flair" is up 11% and "Breakfast Club" is ahead by 6%. Pauley reported that since the first quarter of 1961, the network's dollar volume has climbed by 63%.

New advertisers on the web over this time period include such companies as American Motors, Bristol-Myers, Campbell Soup, Du Pont, General Motors, United Motors Service, Liggett & Myers, P. Lorillard, Mutual of Omaha, Philip Morris and Wrigley.

Pauley stated that recent Pulse reports indicated that ABC Radio's affiliates are the leading network stations in five of the top 10 markets—New York (WABC), Chicago (WIS), Philadelphia (WFIL), Detroit (WXYZ) and Pittsburgh (KQV).

TV-Radio Production Centres

IN NEW YORK CITY

NBC research veepee Hugh Beville out of hospital and back to Douglaston, L.I., home for convalescence, after heart attack.

Theodore C. Streibert, recently boss of the Time Inc. Minneapolis radio-tv stations, has been named president of the Radio Free Europe Fund (i.e., The Crusade for Freedom). RCA scientist Dr. Alfred N. Goldsmith elected a Benjamin Franklin Fellow of the Royal Society of Arts of England for his "contributions to the advancement of radio & television".

WNBC-TV sales secretary Carol Johnston was first runnerup in the Queen of Queens (County) beauty pageant last week. The same week, WNBC-TV's Dorothy Gordon ("Youth Forum" femcee) was honored by the National Council of Jewish Women with the "senior citizens" award. Former NBC guidette Carolyn Conway—she left the uniform bit behind only last April—to become a Mitch Miller feature thrush, starting Friday (16). Al Slep, WNBC-TV publicity-exploitation boss, off next week to Bermuda. A columnist for the Wantagh Citizen and the Bellmore Home News, local weeklies, Lois Zeiler has joined the pubaffairs department of WHLI, in Hempstead, L.I. A new regional manager of NBC station relations is Ted Reinhard, formerly of NBC-TV co-op sales.

Lester Dinoff has exited his post as director of publicity and publicity for WABC-TV. Betty Walker, of ABC Radio's "Flair," working on first formal charity luncheon of the Women's Division of the Luther Adler Mental Hygiene Clinic Nov. 17. Westinghouse Broadcasting prexy Donald H. McGannon named to a special committee to establish a coeducational Catholic college in Bridgeport. Bennet H. Korn, prexy of Metropolitan Broadcasting Television, will be honored Nov. 26 by Columbia U.'s School of International Affairs at a dinner in the University's Men's Faculty Club. Fred Robbins airs interviews with William Holden, Michele Morgan, Marcello Mastroianni, Sandra Dee and Anthony Quinn on his "Assignment Hollywood" this week.

Marian Carr, currently in the Broadway legiter, "Seidman and Son," returning to CBC-TV's "Secret Storm," as of Nov. 6-7. Barry Farber's "Open Mike" interview show has moved from WINS to WOR in a Mon.-Fri. strip from 8:15 to 9 p.m. International Television Development Corp.'s veep of program development, Mitchell R. Leiser (also a veepee of InterTel), is back from five weeks in Paris, Rome, Madrid and Munich. In France he supervised InterTel's production of two specials with Zizi Jeanmaire and Roland Petit's dance company. Joe Franklin's "Memory Lane" guests on WOR this week include Connie Boswell, Rudy Vallee and Mary Lou Williams, Pete Martin, Jane Pickens and Jack (Bart Maverick) Kelly. WPIX is giving double exposure today (7) to the space show the indie produced with the National Film Board of Canada, "Universe." Jay Barney, currently featured in off-Broadway "The Anvil," signed for DuPont Show of the Week presentation of "Mutiny" to be aired Dec. 2.

Marjorie Chandler, wife of the late Jeff Chandler, signed for featured stint on Nov. 26 "Loretta Young Show". Bob Jamieson, director of station clearance for CBS-TV network sales, back from Chicago where he addressed a series of meetings of Chicago ad agencies on clearances this season. CBS-TV program v.p.'s Hubbell Robinson and Alan Courtney back from Coast. Irv Drasin and John Sack named associate producer and features supervisor, respectively, of "Calendar". Art Linkletter following his N.Y. appearance on "What's My Line" and as guest speaker for the National YMCA annual awards banquet, is slated on Nov. 26 to address the annual convention of the Investment Bankers Assn. of America. Dick Rubin, v.p. in charge of United Talent Management's New York office, off to Coast for confabs on increased video activity next year for the talent booking agency. Eddy Manson signed to compose-conduct-arrange original music for NBC-TV hourlong special filmed abroad the nuclear powered Polaris submarine. George Washington Recording star Maxine Starr set to do radio-tv commercials for Chrysler Motors in Philadelphia area. Sidney Ginsberg named assistant v.p. of Trans-Lux, functioning as assistant to Richard Brandt. Lennen & Newell has signed with American Research Bureau. CBS Radio's publicist Phil Sterling is collaborator with author Bella Rodman of a biography on Fiorello LaGuardia, just published by Hill and Wang.

IN HOLLYWOOD

ABC-TV's offer of program director has been declined by Richard A. R. Pinkham. He's staying with Ted Bates. Procter & Gamble is pulling out of "It's a Man's World," "Wide Country" and "Sam Benedict." Soaper bought five minutes of each over 13 weeks. NBC and Robert Horton called off their deal so he could start rehearsals for the upcoming Broadway musical, "I Picked a Daisy". Film director Robert Webb set up his own tv production outfit and leads off with "Ladies of the Press". Bill Birch, producer-director of Ernie Ford's daylight stripper, heading up Ford's program development unit and first out of the chute will be "The Best Years" and "Butterball Jones".

ABC's Jim Hagerty stayed in town just long enough to pick up an award at USC. Glenhall Taylor finished pilot of the Charlie McCarthy show, live and animation, and returned to his Palm Springs base. Bruce Eells has a firm order for the half-hour if the sponsor can get the network time he wants. Hugh Heller gave up his program post at KMPC and three other stations owned by Golden State Broadcasters to become a consultant. Walter Tibbals talking a deal with Donald O'Connor for Colgate, who have had him before. Bud Barry inspected the available and rushed back east to report his findings to nervous clients of Young & Rubicam.

IN CHICAGO

Bob Brewster, agency vet who used to produce "Kraft Music Hall" and the Gene Autry and Nelson Eddy radio shows for J. Walter Thompson, signed on with NBC-TV Central Division sales as an account exec. He replaces Dick Witwer, who exited a fortnight ago. Dick Coughlin resigned a staff job on WGN-TV, which included hostmanship of "Bugs Bunny," to freelance. Budweiser plucked Bob Lewandowski's film on Warsaw, "A Walk Through the Curtain," for sponsorship on WBKB Dec. 14 and on WJBK, Detroit, Nov. 14. Lewandowski went to Detroit Monday (5) for a press scrapping. Pat Mulvihill moved up to No. 2 man in the WBKB press info-promotion department, with Frank Little's transfer to WABC in Gotham. Dan Kibbie shifts from the production staff to take the No. 3 spot. WGN Radio station manager Charlie Gates has made his debut as a grandpappy. WBBM-TV has dropped the quiz-game element from "Remember That Song," and the Tuesday evening entry is now a straight musicale. With Susan Shaw assigned to the "7 O'Clock Report" vice Lee Phillip on WBBM-TV, John Coughlin will do the new 7:30 ayem m-pet entry, "Breakfast House," as a solo, doing four voices.

IN LONDON

Last stages of testing Independent Television Authority's new tower at Croydon has begun. Comedian Jimmy Edwards starts a new series on BBC-TV on Nov. 15, "Six More Faces of Jim" follows the "Seven Faces of Jim" series which won scriptwriters Frank Muir and Denis Norden an award from the Screenwriters' Guild. James Gilbert directs "Don Juan in Hell" is Granada's "Play of the Week" tonight. (Continued on page 38)

Nielsen's Top 20 in Tokyo

Most honorable "Ben Casey" is in the No. 1 spot on the Japanese Nielsen charts, replacing another American entry, "Laramie," which was a longtime leader.

The Nipponese Top 20 has more than a touch of the mysterious East with such entries as "Watshi No Himitsu," and "Sore Wa Watashi Desu." Former is the No. 2 show in the ratings covering the week ending Sept. 23. It roughly translates as "My Secret," and is probably the American quiz show, "What's My Line," says Japanese newsman Sho Onodera, United Nations correspondent for the Japanese daily, Sankei. Onodera lent a hand with the translating, interpreting as closely as he could what the show titles indicated. After "Casey" and "Line," here's the way Onodera read it:

1. Professional Wrestling in the modern, like-American style.
2. Pro Baseball.
3. "I'm the One" (the above mentioned "Sore Wa Watashi Desu"), most likely the American "To Tell the Truth."
4. Fall Season Sumo Wrestling, Japanese traditional.
5. "Charades," a quizzier of mime.
6. "Lassie."
7. "Crime Reporter," something like "Saints and Sinners."
8. "Young Season," love dramas about young folk.
9. "Father Keep Quiet," situation comedy that's probably the opposite of "Father Knows Best," like "Mother Knows Best."
10. Story of a Boy Detective, juve whodunit.
11. "Wait a Minute—San Chotto," dramas with a femme lead.
12. "University Students Song Eliminations," an amateur show, featuring college kids in pop song contests.
13. "Disneyland."
14. Wrestling.
15. "Saturday Theatre," tv drama.
16. "If You Laugh, It's Paradise," family comedy.
17. Pro Baseball.
18. "Laramie."

Shows appear on three stations, NTV (Nippon) and TBS (Tokyo), both commercial outlets, and NHK, a government service.

DAYTIME TV'S BIG BIZ BOOM

TAM's Top 20 In Britain

(Week Ending Oct. 21)

	Homes Viewing (000's)
Coronation Street (Mon.)—GRANADA	8390
Coronation Street (Wed.)—GRANADA	8147
Drama '62—ATV	7052
Maigret—BBC	6809
Emergency Ward 10 (Fri.)—ATV	6566
Zero 1—BBC	6444
Sunday Palladium—ATV	6323
Double Your Money—AR	6080
Take Your Pick—AR	6078
Take a Letter—GRANADA	5630
This Is Your Life—BBC	5593
Winning Widows—ATV	5558
Emergency Ward 10 (Tues.)—ATV	5472
Dick Powell Show—BBC	5472
Sportsview—BBC	5472
Z-Cars—BBC	5472
Black & White Minstrel Show—BBC	5472
On Safari—BBC	5133
Here's Harry—BBC	5107
Play of the Week—AR	5107

Govt.-Owned Argentine TV Station Staff Quits; No Pay Since Aug.

Buenos Aires, Nov. 6.

Personnel of the State-owned and operated Channel 7 tv outlet, walked out in protest against non-payment of salaries since August. This situation has been general for some time for all civil servants, even the Army pay is in arrears, as the Economy Ministry struggles to cover the huge Government budget with inadequate revenue. TV workers, even on Channel 7, are in somewhat better case than many other Government employees, as their salaries and wages are considerably higher than standard. One snag is that the personnel is aware of corruption in higher echelons of the Government-owned channel, which is a sine qua non of practically all Government enterprise.

All the tv channels are affected by the current depression. Advertisers have big space and talent outstanding, and even Proartel, which runs Channel 13 (Goar Mestre), though better organized than others, has had to resort to taking in more capital through Time Inc., which recently acquired a minor block of Proartel stock.

According to the Argentine Institute of Public Opinion ratings, Channel 13 has the five top-rated programs, "Dr. Candido Perez, senoras" with Juan Carlos Thorry; the "Antonio Prieto Show," "Seeing Biondi," "Laugh and Smile with Verdaguier," and "The Falcon Family."

Channel 9 (Cadete) rated sixth place with "Titans of the Ring," but 13 also took seventh place with the Sunday noon "Crazy Revie" (Revista Dislocada), and ninth place with "Marrone Works," featuring the comedian of that name.

The "Pinocho Show," rated in top place last year, has now dropped to sixteenth place. These ratings made no mention of Channel 9's late late-night show "The Rumor of the Week," a political symposium on the air on Mondays at 11:30 until last week, but now suppressed by Government order.

BBC-TV Scores In Britain's Top 20

London, Nov. 6.

BBC-TV is making startling headway in its challenge to the commercial network in the popularity stakes. The national TAM (Television Audience Measurement) ratings for the week ended Oct. 21 gave the Corporation nine out of the Top 20 programs, with two making the top 10.

This is the biggest breakthrough for the BBC since the ending of the Equity strike earlier in the year, and reflects the new and more aggressive program policy inaugurated by the Corporation for the fall season. The most significant feature is that the commercial

(Continued on page 28)

Parnell's Swan Song

London, Nov. 6.

For the past three years or so, Val Parnell has been sending out a monthly column to showbiz columnists, tv critics, etc., commenting on the activities of his company and the television industry generally. Last week he sent out his final column before handing over the managing directorship of Associated Television to Lew Grade, and took the opportunity to have a slight dig at the expense of some of the commercial tv critics.

"There has," he observes, "been much criticism levelled at ITV over the past few months. It isn't for me to say whether this is justified or not. However, I can't resist the thought that our critics must be ardent ITV viewers, for they hardly ever criticize the BBC. Obviously, they find ITV programs so entertaining and informative that they never have time to watch the other channel."

ABC Int'l Reaps Sponsor Windfall In Hardsell Meet

ABC International Television's hardsell of global tv's commercial possibilities in New York last week paid off in several firm advertiser commitments. Colgate-Palmolive bought a five-day-a-week soap opera for all six stations in ABC's Central-American hookup in a 52-week deal. Pan-American Insurance bought "Biography" for the Central-American stations plus Ecuador while Pan American Airways, which was half-sponsor of "Markham," became full sponsor of "The Thin Man" on the Central-American chain.

ABC International, meantime, extended its tv alliances with broadcasting operations in four countries. New additions are the Ryukyus Broadcasting Co.'s station KSAR-TV on the island of Okinawa, beaming its signal to 47,000 tv sets in the Ryukyus island complex; Shamrock Network in Saskatchewan and Manitoba with its flagship station, CKOS-TV, in Yorktown, serving an audience of 60,000 homes; Western Nigeria Radiovision Service operating radio station WNBS, and WNTV-TV in Nigeria; and Televisao Excelsior, operating on Channel 9 in Sao Paulo, the industrial center of Brazil.

Latter affiliate is an important key in ABC International Television's coverage of Latin America. Within a few months, Televisao

(Continued on page 34)

NBC'S HISTORIC ALL-SRO WEEK

Daytime television may well have reached its monetary climax last week as the pre-dark network hours burst through with near SRO. Feeling is that daytime has become "the vogue medium."

NBC-TV sold out every single minute of daytime last week, for the very first time in its history of nearly 15 years. That was undoubtedly better than either CBS or ABC, but it is believed CBS has achieved nearly, if not exactly, the same results in another recent week, so that NBC's take is merely another indication of the boom.

That NBC sellout means sponsorship of each of 360 daytime minutes and it also means \$1,500,000-plus in billings for the week. At sellout, CBS-TV daytime accounts for about the same thing. Programming fewer hours and having lower charges to sponsors, ABC at sellout accounts for somewhat less.

There are several reasons for the big daytime boom—taking the fiscal focus off nighttime networking, in a relatively modest but impressive way. "The fantastic" competition for bucks by the three networks' daytime sales staffs is just turning all Madison Avenue's attention right back to pre-dark. Moreover, the Television Advertising Bureau has been making such a big thing of daytime tv that it's doubly hard for agencies to ignore pre-dark.

But the network tv buck is evidently drawing away, not only from some network nighttime chances, but away from national spot. Daytime, one network exec estimates, comes in for a cost per-1,000 average of about \$1.25. He points out that this is several cents less than the average national spot buy. Being "network," he was reluctant to point out another factor—that \$1.25 per cost-1,000 is some \$2 less than most network shows can do after dark.

Blees Sets Up Own Shop

Hollywood Nov. 6.

Producer Robert Blees of Selma's "Combat" series has formed his own production company, Beckwith Corp., for production of pix and tv properties.

He has acquired a trio of feature film vehicles, "Baby Talk," "Naked Is the Flesh," and "Midnight Visitor," and one for tv, "Bandstand." "Visitor" is his own yarn, published in Cosmopolitan mag.

ABC-TV: 'Just Wait & See'

Despite the initial downbeat figures on this season's Nielsens which gives it a third place status among the three networks, ABC-TV execs are still high on the final shapeup of '62-'63. Specifically the network cites the fact that the initial samplings fail to reflect the performances of all new product under their normal competitive conditions.

The first national Nielsens, they point out, measured only 78 total half hours of ABC's new product (including both new and returning shows) as compared with 89 new CBS half-hours and 91 NBC half-hours in both weeks of the report. In addition, ABC-TV says it was hurt during this period by several "accidental" news factors, such as the Walter Schirra Jr. space flight, the Mississippi race riots and the baseball playoffs and World Series which tended to give the other webs a powerful holdover grip for their regular entertainment shows.

ABC-TV execs stated that repeat episodes of such shows as "Law of the Plainsman," "Surfside Six" and "New Breed," no longer on the web, and repeats of "77 Sunset Strip" and "Hawaiian Eye" were measured against new CBS and NBC product.

New ABC shows such as "Stoney

Acad's 'What's Wrong With TV?' To Star Minow and Industry Leaders

Hollywood, Nov. 6.

Cuba Preempts Cuba

The 90-minute special by NBC News on Wednesday (28) about the Cuban crisis replaced a 90-minute drama from "The Virginian" series which was about a bunch of cowboys who were storming San Juan Hill. They'll storm the hill tonight (Wed.) instead.

What had happened was that NBC News cancelled a 90-minute show on a tunnel under Berlin, but in the short amount of time, say NBC execs, between removal of Berlin and the decision to do a Cuban wrapup, the NBC-TV program department was asked to stand by with an edition of "The Virginian," the regularly scheduled program at 7:30 Wednesdays. Purely by accident, it was the story called "Riff Raff," with the boys attacking fin de siecle Spaniards on Cuban soil.

FCC chairman Newton Minow has accepted an invitation from the Academy of Television Arts & Sciences special projects committee to headline a panel discussion on "What Is Right and What Is Wrong with Television" Wednesday, Dec. 19, on the Coast.

Invitation was extended by William Dozier, production chief of Screen Gems and chairman of the Academy's special projects committee, after a recent meeting between Dozier and Minow in Washington, during which the Screen Gems chief outlined his plan for the panel discussion.

Dozier will serve as discussion chairman and is inviting others to round out the panel. He said they will be leaders from every important segment of the industry—from New York, Hollywood and elsewhere. Thus far, along with Minow, panel participants will include Rod Serling, Hubbell Robinson, Pat Weaver and Frank P. Fogarty, exec v.p. of Meredith Broadcasting, latter representing grass root thinking. Three more will be named to the panel.

Most of the night, said Dozier, will be devoted to questions and answers with both panel members and the audience participating. Out of it is hoped to come some definitive discussion.

Location for the session has not been selected, but Dozier said it is very possible the Santa Monica Civic Auditorium may be required to accommodate the turnout.

CBS' Modified Affil Comp Plan Also Gets a Nix

Washington, Nov. 6.

CBS has more bad news from the FCC in the net's effort to get a new form of its television incentive compensation plan cleared in D.C.

Four commissioners, in an unusual announcement, said the modified plan won't do. But they said they wouldn't make the rejection of it final until CBS and its affiliates filed their comments on it by Dec. 11.

It was an unanimous set of black beans for CBS. The other three commissioners didn't participate. Commissioners T.A.M. Craven and Frederick W. Ford weren't there to vote, and the newest Commissioner, E. William Henry, abstained.

FCC turned its thumbs down on the original CBS-TV compensation plan last May 29 on the grounds it "hindered stations from carrying programs of other networks and had adverse impact upon non-network competition."

CBS modified the plan on June 18, fixing it so it wouldn't hinder

(Continued on page 28)

FCC's 'No Dice' On Lottery Ads

Washington, Nov. 6.

With an eye on Nevada, the FCC has ruled no go to lottery advertising any place and at anytime.

Commission cited Section 1304, Title 18 of U. S. Code which prohibits broadcasting of any lottery advertisements.

Said FCC: "The statute makes no exception in favor of lotteries which may be legal where conducted, as, for example, in the state of Nevada."

FCC also warned that lottery advertising provides grounds for revocation, fines, and refusal to grant an application or renewal.

"Certainly any station which may have been broadcasting such advertisements in the mistaken belief that it was permissible should immediately terminate this practice."

Merv Griffin's Daytime Problem: More 'Schmaltz' And Less Sophistication?

NBC-TV is going to let Merv Griffin continue his present daytime format, but that doesn't mean that some of the network's executives wouldn't be happier if their new daytime emcee went in for more "schmaltz."

Griffin, the NBC 2-3 p.m. entry for the last month, models his show after another NBC cross-the-boarder, "Tonight," on which the daytime emcee appeared and on which he gained his fame. Feeling now is that "perhaps this is too sophisticated" an approach for the hausfrau.

Only incomplete rating returns are available on the 2-3 strip, because of the interruptions (Cuba, the World Series, etc.), but what has come through has not been encouraging to some NBC execs. On the other hand, they insist that Griffin should be allowed to do what "he feels most comfortable doing," for the time being, anyhow.

60-Min. Off-Web Shows Bumping Late Nite Features on Many Stations

New season has seen stations experimenting with syndicated product, mainly the new offweb hour availabilities, in ways that could make major changes in local programming.

Working from sales reports around the country, Four Star Distribution prexy Len Firestone (who is in Hollywood this week to make his first report to parent Four Star Productions—that the company is right around \$1,000,000 in sales after two months operation) says there has been a definite swing to slotting the off-web hours instead of features in the late night periods.

One of the first, WFIL, Philadelphia, now has hours stripped Monday-Friday in place of the late show. Spread includes "Maverick," "Thriller," "Divorce Court," "Adventures in Paradise." KSMP-TV, Minneapolis, ditches the Phillie move with 10:30 p.m. the starting time. WLWI-TV, Indianapolis, has an hour show in the 11:15 p.m. Sunday slot, as does WNBC-TV, New York, this season with "Desilu Playhouse." WFBG-TV, Altoona, slots the hours from Sunday through Thursday at 11:15 p.m. A top San Francisco station is currently mulling slotting hour shows at 11:15 p.m. on Saturday and Sunday nights.

In an unusual move that could mark beginnings of another trend, the San Francisco ABC o&o KGO-TV is experimenting with a two-hour spread called "The Big Show," from 5 to 7 p.m. where feature pix used to be stripped exclusively. Station now runs a feature two evenings a week and hour shows back-to-back on the other three evenings, making a total of six off-web hours a week.

Where KGO used to run a fairly consistent last in the four-station market during the 5 to 7 time, the ARB monthly book shows it in first or second place practically straight across. Ratings range from four to 18's where they used to be down around the two and three mark.

A third innovation with the hours is the preemption of web prime time shows with several stations knocking out at least one web hour a week for syndie package. Some have gone even further, for example the NBC affiliate in Schenectady, WRGB-TV, which grabs Monday night at 8:30 for "Roaring 20's," Thursday at 7:30 for "The Outlaws" and Friday at 7 for "Checkmate."

Four Star's "Detectives" is now slotted Mondays at 9:30 on WTIC, Hartford, and 9:30 Fridays on WTVT, Tampa.

Firestone figures the major reason for the replacement of features with the hours is the "end of the barrel" for the pix, with only the Paramount and Universal post '48's still to be tapped. And another reason is the higher prices of the features with the tighter market.

Rocky's N.Y. Backers Pour 774G Into TV To Get Him Reelected

Republican committees for reelection of New York Gov. Nelson A. Rockefeller poured \$774,500 into radio and television out of campaign costs of \$1,282,000 reported to the Secretary of State in Albany.

The broadcast funds were mainly funneled through McCann-Marschalk and Papert, Koenig & Lois ad agencies for Rocky and his team, including incumbent Sen. Jacob K. Javits. Tom Carroll Assoc., Albany, received \$3,685 for radio and \$2,861 for other purposes.

As of Oct. 31, the Democrats had spent only \$245,000, of which \$35,000 came in loans from the Morgenthau family in the campaign of gubernatorial candidate Robert M. Morgenthau and his running mates.

Besides four Republican committees which filed reports, others are due 20 days after the election. Among bank loans totaling \$600,000 to the Republican State Committee was one for \$100,000 from the First Trust Co. of Albany.

Conservative Party had spent \$126,757 while collecting only \$66,531.

4 Star Syndie Expands

Four Star Distribution, the new syndication wing of Four Star Productions, has rounded out its sales staff with three new execs, making a final complement of five men.

New salesmen are William Hooper of Harvey's Lake, Pa.; Al Shore of Dallas; and Buddy Brooks of Atlanta.

Hooper was eastern sales manager for Television Personalities. Shore was spot sales manager for Ziv's central division, and Brooks was an account exec and south eastern spot sales manager for Ziv.

Formerly named to the staff were Dick Feiner of New York and Jerry Weisfeldt, Hollywood.

Chi's Davidson Outpointing Kup

Chicago, Nov. 6.

First official returns on the battle of the Saturday night talk-fests here — one of the more intriguing local contests this year — show Carter Davidson's "At Random" on WBBM-TV outpointing "Kup's Show" in both the ARB and Nielsen ratings. "At Random" was the conversation program Irv Kupcinet had helmed at the CBS station for three years until he shifted to WBKB with the identical format this fall. The two are now slotted head-on shortly after midnight on Saturdays.

Nielsen report covering the period from Sept. 15 to Oct. 7 shows "At Random" averaging 7.0 for the first hour and 45 minutes, while "Kup's Show" averages 3.4. ARB gives the Carter Davidson stanza a 4.5 average for the period and "Kup's Show" a 2.3.

It's evident from the ARB breakdown that Davidson benefits from the stronger lead-in. WBBM-TV precedes his show with "Best of CBS," its top feature film showcase, which goes off at midnight with a 13 rating (according to ARB) while "Kup's Show" follows "Championship Bowling" on WBKB that closes at midnight with a 2 average.

The "At Random" rating average drops at 15 minute intervals from 11 to 8 to 2, where it remains until 2 a.m.; while "Kup's Show" builds at similar intervals from 3 to 4 (topping "At Random" at 12:45 a.m.) and leveling off at 2 to stay even with the competition for the final hour. There's evidently a lot of channel hopping between the two talkfests.

Kathi the Cat Consultant

Femme Carries Torch for Felines in 42-City Swing As A Ralston Rep

Broadcasting's continuous coverage of the Cuban crisis has been an important service, but tv actress and commentator Kathi Norris rendered the depth touch. She told panic-stricken Floridians how to handle their cats in the exodus following Cuba's invasion of their sunny peninsula.

Miss Norris, on a 42-city swing as a cat consultant for Ralston-Purina's Cat Care Center (which tenders the needs of 400 homeless felines in St. Louis, and which, she carefully points out, is called a cattery and not what you think) was being interviewed on a Jacksonville station's women's show when she got her chance to ease the minds of the city's cat lovers.

A flock of calls followed the interview with queries on what to do with the pets when Castro struck. Take 'em along in a box punched full of holes and secured with rope, ad libbed Miss Norris. But should they be allowed to drink from a limited supply of unirradiated water? No problem, said Miss Norris. Cats can go without water for 11 days—can, in fact, go without Ralston-Purina's cat

Jim Donovan's Stake In Winston-Salem TVer

Greensboro, N.C., Nov. 6.

James B. Donovan, the New York lawyer who negotiated for the release of Cuban prisoners captured after the collapse of the 1961 Bay of Pigs invasion and N.Y. candidate for U.S. Senate, is a minority stockholder in Southern Broadcasters Inc., which has been assigned television Channel 8 for the Winston-Salem, High Point, Greensboro area.

Winston-Salem Broadcasting Co. which operates radio station WTOB here, owns 55% of Southern.

Donovan is a stockholder in the so-called "Sir Walter" group, which joined with Winston-Salem Broadcasting in 1958 in seeking assignment of Channel 8 to this area.

Rating the Chi AMers

Chicago, Nov. 6.

Gordon McLendon's new Chi AM station, WYNN—which was claiming third or fourth place in the market 17 days after it went on the air, off a special Hooper survey—has come up a very respectable sixth in its first measurement by the regular bi-monthly Hooperatings. New station, a rock 'n' roller that professes to address itself to the Negro audience, has a 7.1 share in the mornings and a 7.8 in the afternoons.

Order of radio stations in Chi now reads (per Hooper) WIND, WLS, WGN, WMAQ, WBBM, WYNN, WCFL, WFMT, WJJD and WAIT.

It would appear that the McLendon station has garnered its audience chiefly from defectors of WAAF, which has dropped out of measurable classification in Hooper, and WJJD, which has had still another descent in the Hoopers. Latter switched from a Top 40 format to a modified "good music" policy and, to all appearances, lost more devotees of the former than it has gained so far of the latter. Along with that audience and listeners held over from WGES, as the station was known before McLendon took over, WYNN probably also picked up some listeners from other Negro-directed stations like WBEE, WSBC and WHFC.

It's explained now that the special Hooper survey that put WYNN two or three notches higher than it actually stands was a city-only survey, which tends to favor rock 'n' roll and Negro-oriented stations inasmuch as the city-sans-suburbs has a heavier concentration of Negroes and the lower economic classes than does the metro area.

As a sidebar, it's interesting to note that the fine arts FM station, WFMT, has moved up two notches to eighth place in the current Hoopers.

So Proudly We Hail

Washington, Nov. 6.

Highest praise from the most influential D.C. quarters has been heaped on the 11 radio stations which contributed their facilities to carry Voice of America programs into Cuba during the most anxious nights of the crisis. In most cases, VOA broadcast over the stations throughout the night hours.

FCC Chairman Newton Minow dispatched a letter to the Senate Communications Committee, calling the patriotic act to the attention of Chairman John O. Pastore (D-R.I.) and his fellow Senators. "I think you will agree," Minow wrote, "that this is a remarkable demonstration of our radio community's willingness to cooperate fully with the Government of the U.S. during this period of national emergency."

Minow related that White House Press Secretary Pierre Salinger phoned him in New York (Minow was speaking to the European Broadcasting Union) to request him to rush back to Washington just before President Kennedy made his speech on the Cuban crisis. Salinger asked Minow to attend a White House meeting with U.S. Information Agency toppers to discuss a plan for using commercial AMs capable of reaching Cuba to help increase coverage of Voice programs into the Caribbean island. Minow said he contacted stations with the capacity to send such a signal and met complete cooperation.

Sen. Pastore, commenting on the Minow letter, said: "FCC and the broadcasters are deserving of high commendation for their remarkable teamwork."

Gov. LeRoy Collins, National Assn. of Broadcasters prexy, expressed the industry's appreciation of the compliments.

Stations participating with VOA in the undertaking were WCKR, WGBS and WMIE, all of Miami; WKWF, Key West; WSB, Atlanta; WWL, New Orleans; WCKY, Cincinnati; KAAY, Little Rock, Ark.; WGN, Chicago; and two shortwave stations, WGEL, Belmont, Calif.; and WRUL, Boston.

McCarthy's Aim: A Free World Open Market in Program Field

Texas B'casters Elect

San Antonio, Nov. 6.

Jack Roth, prez of KONO, was elected prez of the Texas Association of Broadcasters succeeding Gene Hendryx of Alpine.

Roth has been veepee of the association. New veepee is Wendell Mayes Jr. of Midland who had been secretary-treasurer. Lee Glasgow of Waco, succeeds Mayes. Pitluk Award for outstanding community service was presented to WOAI-TV here by Jack N. Pitluk, prez of the advertising company, at the convention luncheon at the Granada Hotel's roof garden. Ed Cheviot, station manager, accepted the award.

Mexican Pix Si, U.S. TV Series No

Mexico City, Nov. 6.

Without any great fanfare, a committee of the Mexican Association of Motion Picture Producers and Distributors, has made a formal petition to the Film Bureau asking for a dubbing ban on foreign tv series.

American producers are not named directly, but the bulk of the material over local channels is from north of the border. Neither the Assn. nor the Bureau made any direct statement on this issue. However, an informed source said producers are insisting that series dubbed in Spanish and telecast in traditional markets for Mexican films, constitutes not only "unfair competition," but also causing "direct damage" in the release of national feature length product.

The view of most actors, formerly having a fair amount of feature work, is that dubbing assignments have saved the day for them. Were it not for dubbing work they would have been unemployed the major part of this year, according to such veterans as Jose Elias Moreno, Alejandro Ciangherotti, and Roberto Canedo. Consensus of opinion among actors, technicians and dubbing studio chiefs is that dubbing has been a source of employment and does not cause any damage.

(Continued on page 34)

Tony Cabot's Setup

Tony Cabot Productions is a new firm formed to create and produce tv and industrial shows by Tony Cabot, director of entertainment for Restaurant Assoc.'s.

Projects in the planning stages include video golf shows featuring Sam Snead and Tommy Armour. Company recently produced "Fantasy in Furs," an industrial for the Fur Industry Council which was screened in major cities around the country.

An open market throughout the free world in the tv programming field was urged by Television Programs Export Assn. prexy John G. McCarthy.

McCarthy, in a report to his directorate, said a feasible approach in the elimination of quotas and other restrictions was through the organization known as the General Agreement on Tariffs and Trade (GATT).

"GATT's working party on television will need to be persuaded of the desirability and workability of this overall project and incorporate it as a recommendation in their findings, before the parent body of 37 nations can consider the matter in full session," McCarthy explained. He went on "the attention of GATT is being forcibly directed to the open door policy of our industry in the United States, wherein there are no restrictions on any producer or distributor, from any country, coming here and marketing as much of his product as our broadcasters will absorb."

McCarthy, in his statement, did not touch on the complaints of foreign producers trying to sell product in the U. S., the complaints being that the restrictions of the U. S. marketplace are just as tough, if not tougher, than government restrictions.

TPEA prexy said he had been encouraged to pursue his new approach to GATT by important European broadcasters. He said he recently met privately with several of these leaders during which he outlined his thinking on this subject. McCarthy's contention is that "only by permitting broadcasters everywhere to select programs from all sources can worldwide tv ripen into full maturity."

MCA Shipping Supervisor In Chi Nabbed in Theft Of 700 Features, Shorts

Chicago, Nov. 6.

Music Corp. of America's Chicago operation has been involved in a case of real life intrigue that might suffice as a plot for one of its vidfilm melodramas.

Last Sept. 20, the company reported to the state's attorney's office the mysterious disappearance of some 700 prints of full length features and shorts from the stock that it leases to tv stations. The estimated worth of the lost celluloid was \$50,000.

Investigators since then have turned up 300 of the missing films from parties who purchased them "hot" and last week arrested an MCA shipping supervisor, Sidney Straus, on charges of stealing the prints and selling them privately. Straus had doctored up the shipping records to cover his crime.

CARTOON FIELD: TIGHT & TOUGH

Pix-to-TV Block-Booking Illegal

Washington, Nov. 6.

Like the head of a family, the highest court of the land has had the last word on a matter affecting the household television set. All nine U.S. Supreme Court justices agreed Monday that selling old films in "blocks" to tv stations violates the Sherman Anti-Trust Act.

That was the government's point of view when it filed suit against six distributors. The Justice Department accused the distributors of blackjacking the tv stations to take the old with the new movies.

Freshman Justice Arthur J. Goldberg, former Secretary of Labor, delivered the unanimous opinion.

One station, to get pictures like "Treasure of Sierra Madre," also had to take "Nancy Drew Troublesooter," "Tugboat Annie Again" and "Gorilla Man," the Court said.

"There can be no question in this case of the adverse effects on free competition resulting from illegal block booking contracts," Goldberg said in his opinion.

The distributors who brought the appeal from the New York District Court were Loew's Inc., Screen Gems, Inc., Associated Artists, United Artists, C & C Super Corp., and National Telefilm Associates.

The Supreme Court specified that film salesmen must now carry around a price list for all old motion pictures. Prices must be listed for individual as well as block-contract films, the Court said.

Muggeridge on U.S.: No Sale

BBC's Soviet Seg Hot as Syndie Item But Part 2 On Yanks Looks Cold

"The Rise of Soviet Power," Part I of the BBC documentary on Russia and the United States which had its U.S. premiere last week on Metropolitan's WNEW-TV, New York, is now a "hot number" for American sales, says a BBC sales spokesman. Part 2 on the U.S., however, is apparently ice-cold over here.

While Metropolitan is playing Part 1 on all of its stations and it has been bought by Westinghouse as well, a WNEW spokesman said the group would have to look at the U.S. seg to make a decision—"We were interested in the Soviet Union. We're not particularly interested in the U.S. We know what the U.S. is like."

BBC, however, said that Metropolitan chairman Bennett Korn had screened Part 2, rejecting it because (as BBC put it), the commentary by Malcolm Muggeridge "was a little too caustic" as regards certain American Presidents.

According to VARIETY's London reviewer of the American seg, Muggeridge "frankly made Franklin D. Roosevelt the hero," while dismissing Eisenhower as "a nancy trying to put Europe to bed."

BBC said attempts were being made to get stations to look at both parts, since most are under the opinion it's a one shot on Russia. While there have been several single market sales and strong interest from Triangle and Storer, BBC said only WGR-TV, Buffalo, has so far bought both parts. That was a sale via phone without a screening.

Storer WHN Pact With IBEW Near

N.Y.'s indie WHN and local 1212 of the International Brotherhood of Electrical Workers appeared early this week to be on the verge of a new contract agreement. Report had it that the union, in charge of the Storer station's technical staff, had won a six-and-a-half hour day, a one-hour daily reduction in actual working time. The two sides seemed at total loggerheads late last month.

Evidently a compromise was reached in the most recent talks. IBEW is said to have given up a fragment of its jurisdictional control at WHN in return for the shorter work day. Editing of news tapes was purportedly relinquished by the local, in response to WHN's contention that a tape editor was never allowed to make cuts anyway without a station program exec supervising. Presumably, (Continued on page 36)

DISTRIBS PLAYING CAT-MOUSE GAME

The old cat and mouse game has taken hold in the cartoon syndication field. When the field was free, just two or three years ago, new made-for-tv entries multiplied and jumped in a success syndication dance.

Now the fat cat, characterized by station cartoon inventories and limited time availabilities, is on the scene. "The mice have firmed," to borrow Hanna-Barbera's terms. Number of new made-for-tv syndication entries has dwindled down to a mere handful.

New first-run cartoon syndie properties are coming from these major sources currently: King Features, Screen Gems, and Trans-Lux Television. In addition, there's the off-network cartoon entries of ABC Films, CBS Films and NBC Films, as well as the "Heckle and Jeckle" of CBS Films and "Bozo, the Clown" of Jayart, properties either on the market for awhile or off-network.

Of no small consequence, too, are the theatrical cartoons still making the rounds.

When the made-for-syndie cartoon field is examined, though, what once was a relative island of prosperity now has been inundated by the same problems sweeping the first-run vidfilm field. The problems are these: a crowded product field, limited time availabilities, and a slow selloff.

It's for the above reasons that Television Personalities, the Henry G. Saperstein outfit which has Al Unger at the syndication sales helm, has stayed out of the first-run cartoon race. Two years ago, Television Personalities had "Mr. Magoo" and "Dick Tracy."

Braving the tight field is Screen Gems, with a group of fresh Hanna-Barbera cartoons, King Features selling a "trilogy" package and Trans-Lux Television's "Mighty Hercules." King Features, recognizing the long sales haul, has begun to sell its "trilogy" of cartoon characters now although air dates are a year away. Screen Gems has been in the market about six months with its new Hanna-Barbera cartoons and has clicked off from 40 to 50 markets, coping deals in all the major markets.

Trans Lux Television, in its sales effort, has been concentrating on the top 25 markets. To date, it has sold "Mighty Hercules" in about 15 markets, revenues on which account for about half of its costs, according to sales topper Dick Carlton.

Importance of securing good prices from the top markets was stressed by all the cartoon syndicators, who said of the top dollar isn't secured from the big markets red ink on the series is inevitable.

On the matter of costs, estimates ranged from \$1,500 to \$2,500 per animated minute, depending on quality and other factors. Most execs in the biz agreed that the animation art work done abroad, in Europe or Japan, is cheaper and even of a better quality. Rub in producing outside the U.S., which in actuality means either N.Y. or Hollywood, is that deliveries are slow and quality control hard.

Most syndie execs agreed that coming in with an established cartoon character helps. Overriding consideration, though, was the acknowledgment that the current first-run syndie cartoon field is tight and tough.

OKAY WFOX SALE

Milwaukee, Nov. 6.

The FCC has okayed the purchase of radio station WFOX by Fox Broadcasting Co. from Chicago deejay Howard Miller, who was partnered with record distributor MHT Salstone.

Fox Broadcasting is owned jointly by Marine Capital Corp. and WFOX general manager, Jack Raymond.

Stations Deplore Lack of National Spot Biz in Trying for Venturesome Programming; Cite Election Coverage

Chicago, Nov. 6.

Texaco Rides 'Bonanza' In Dominican Republic

"Bonanza" was sold to tv in the Dominican Republic, marking the first program sale by NBC International in that Latin country. Deal was made via Texaco, which will sponsor the western—dubbed—in Santo Domingo.

Deal calls for 39 one-hour "Bonanzas." Argentina, Colombia, Costa Rica, Mexico, Panama, Peru, Puerto Rico and Uruguay have also bought "Bonanza," according to NBC International.

ABC International was represented previously in the Dominican Republic.

BPA Convention 'Black Ink' Affair; Bellus New Prexy

Dallas, Nov. 6.

Broadcasters' Promotion Assn. wound its seventh annual conclave at the Holiday Inn Central last week destined to show a slight profit again on its convention, after sustaining a loss at last year's New York meet. Outgoing BPA prexy Don Curran, ABC's o&o publicity director, told VARIETY: "That '\$4,000 or so' deficit reported last year was too high, but this year we've had the steward's report of a good financial condition. We've made up the 1961 deficit and when all bills are paid we'll be comfortably in the black again."

Dan Bellus, advertising and promotion director for Transcontinent Television Corp., New York, was elected 1963 prexy by acclamation vote. Other officers elected were Clark Grant, promotion manager; WOOD-TV, Grand Rapids, first v.p.; Caley Augustine, promotion director; WIIC-TV, Pittsburgh, second v.p.; Harold S. Meden, of Franzick-Meden, Inc., New York, is permanent secretary-treasurer. The BPA membership also elected to the board of directors, for a three-year term Clayton Kaufman, WCCO, Minneapolis; John J. (Chick) Kelly, Storer Broadcasting Corp., Miami; Stan Cohen, WDSU-TV, New Orleans, and Paul Lindsay, WIND, Chicago. Art Garland, General Electric Broadcasting Stations, Schenectady, was elected to the board for a two-year term and George Rodman, KGO-TV, San Francisco, for a one-year term.

BPA members, some 400, voted all ex-PBA prexies gratis lifetime memberships and also voted to give station representatives' promotion managers voting privileges in future BPA elections. Until this conclave promotion people from rep firms had been restricted to associate memberships sans voting rights.

BPA named San Francisco as next convention HQ on Nov. 17-19, with Chicago for 1964 and Washington, D. C., in 1965.

Ga. Salute to Education

Atlanta, Nov. 6.

Gov. S. Ernest S. Vandiver has signed a proclamation setting aside week of Nov. 11-17 as Broadcast-Education Week in Georgia designating Nov. 12 as Georgia School Day of the Air. Following this up, Georgia Assn. of Broadcasters announced a new \$500 annual radio-television scholarship in a special American Education week salute to Georgia's schools.

On latter date, between 2 and 3 p.m., 154 Georgia radio-tv stations will program broadcasting's first statewide simultaneous salute to education.

Adequate as the video coverage of local, state and county elections might be tonight (Tues.) by stations around the country, there's little doubt that it could have been far more elaborate in many situations had there been some national spot coin around to underwrite a more extravagant venture. For whatever reasons—and they are not hard to speculate on—there has been a notable shortage of sponsorship money for the election returns this year. ABC-TV is a network case-in-point, but the situation was hardly less depressing at the local station level.

A spot check of stations in the midwest revealed that, except for a flurry of biz in the closing days (and usually after a substantial rate cut), national spot advertisers in the main gave the elections a cold shoulder with the standard begoff, "Sorry, our budgets are previously committed." As a result a number of stations that had had aspirations of dressing up their studio reports with cutaways to the campaign headquarters and other such election night color were forced to stick with the economy-size ticker tape presentation. Even at that, many will be performing the service at a loss.

The situation again puts the focus on one of the continuing ironies of the broadcasting business, namely that licensees are obliged—and hopefully dedicated—to public service, but advertisers are not. As one manager graphically stated it, with reference to the national spot buyers, "They eat up our market, but they don't put anything back into it."

It's of course an old complaint that has obtained virtually every time a local station has attempted anything adventurous, creative or moderately ambitious. Except for news and weather shows, sports events and kiddie strips—which certain national advertisers have shown a penchant for—there's practically no spot coin for local live production outside of markets like New York, Chicago and Los Angeles. And even in the big three, it's never easy to come by.

A surprising number of stations in smaller markets sampled by VARIETY indicated that they have never had national sponsorship outside of syndicated shows, or spots purchased between shows or in feature films. A station rep roughly estimated that 99% of the national spot business is done strictly off the rating books, and he submits that only lately has there been any appreciable interest in local-identified programs by sponsors who want to bolster their corps.

(Continued on page 40)

Metromedia's Peak 9-Month Income

Metromedia, parent company of the Metropolitan Broadcasting radio-tv chain, racked up a record net income of \$1,292,691, for the first nine months of this year. Net was equal to 72c per share compared to last year's profit of \$402,278, or 24c per share for the same period. The company earned more in the first 39 weeks this year than it did in the full year of 1961. Net income for the 13-week period, ending Sept. 30, was \$271,036 as against a deficit of \$44,309 for the same quarter last year.

Gross revenue for the three quarters was \$38,200,266, as against \$34,542,552 last year. In addition its broadcast operations, Metromedia owns Foster & Kleiser, an outdoor advertising company on the coast. It recently sold WRUL, shortwave station, to an educational outfit controlled by the Mormon Church.





We cover a wide range of sports.

If centaur racing should ever be revived in Greece, you'll see it on ABC Television.

We're now covering just about everything else in the known sports world.

From The World Barrel Jumping Championship at Grossinger's to The Grand Prix at Monte Carlo. From The Orange Bowl in Miami to The Sumo Wrestling Championships in Tokyo.

One program alone—*Wide World of Sports*—ranges the globe to provide sports buffs with some 85 hours of armchair activity annually.

To this, now add *Fight of the Week*; *American Football League*; *Challenge Golf*, starring Arnold Palmer with Gary Player; *Professional Bowlers Tour*; plus sundry specials.

Total: over 275 hours of sports viewing on ABC Television.

To cover it all, and cover it right, is no mean athletic feat in itself. In September, we had some 225 men—sports announcers, commentators, engineers, camera crews, etc.—out in the field with 54 cameras and 18 video tape machines, scattered all the way from Newport, R. I., to Melbourne, Australia.

We treat sports as it should be treated. As news. Covered in full, in depth. And in all its global variety.

This furnishes ABC watchers with a constantly fresh look at the sports picture. And ABC advertisers with a constantly intrigued audience.

ABC Television Network



GREAT MUSIC

With Carl Greyson, host; Roberta Peters, Chicago Symphony, Robert Trendler conducting. Exec Producer: Philip Mayer. Producer-Director: Richard Doerschuk.

Writers: Doerschuk, Francis Coughlin.

60 Mins., Sun., 7:30 p.m. MAXWELL HOUSE, TALMAN SAVINGS.

WGN-TV, Chicago (tape) (Ogilvy, Benson & Mather; RMO & Assoc.)

"Great Music" opened its fourth season as a syndication entry last Sunday (21) with a honey of a show that featured coloratura Roberta Peters in a one-woman concert. What impact Judy Garland, Harry Belafonte and Yves Montand have made on the medium in the respective idioms with their solo shots, Miss Peters approximated in hers. She was excellent both musically and as a video personality, and the tasteful, well-lighted WGN-TV production did her every justice.

It is notable that while the program was longhair it was never highbrow. If the distinction is a subtle one, it is nevertheless important. Any chance dialers hoping to upgrade their musical sophistication would not have been frightened away by a chill of culture nor made to feel inferior by an attitude of condescension. The outing had an air of refinement, but it was a warm air. A looker with flashing eyes, Miss Peters was animated and personable before the cameras, and she spoke to the audience with an unrehearsed intimacy that would profit many a pop performer to study.

Her selection included the "Laughing Song" from "Die Fledermaus," a group of art songs, an aria from "Rigoletto," and such selections as "Falling In Love With Love" and "One Kiss." Showpiece was a dramatic performance of the mad scene from "Lucia," a lengthy solo effort that was elaborately staged with a number of non-speaking actors contributing to the effect.

WGN is shooting the current series in a handsome and capacious ballroom of the Edgewater Beach Hotel. For Miss Peters' segment there were some at fresco sequences in the Edgewater Beach garden, with the hotel guests looking on. The settings, both interior and out of doors, communicated class but not grandeur, which seemed appropriate.

Fran Coughlin's program notes and Carl Greyson's hostmanship struck just the right key. There was nothing gratuitous in the notes to offend the viewer who might be thoroughly versed in operatic literature, and at the same time they helped the uninitiated cross the bridge to Richard Strauss, Debussy, Donizetti and Hageman. Greyson was well-chosen for the series.

The Windy City independent this year dropped "From Chicago" from the title of its music series in order to increase its range. It was irrelevant chauvinism anyway. A couple of installments are being shot overseas with European orchestras in their native settings, and the title alteration should allow for more one-person shows, like Miss Peters', which have no Chicago significance other than that they were produced here.

Les.

CBS Affil Comp

Continued from page 23

affiliates clearing other web's programs.

In placing the handwriting on the wall regarding the modified plan, FCC stated:

"The Commission agrees with CBS that the proposed amendment brings the affiliation contracts into compliance with the exclusive affiliation provisions of Sec. 3.653(a), that affiliates would no longer be prevented or hindered from broadcasting programs of other networks and, consequently, that inter-network competition would no longer be adversely affected.

"However, the amendment still raises questions as to the effects of the plan where affiliates wish to clear time for other than network programs. The Commission believes that the inevitable effect of the plan is to hinder affiliates from rejecting the programs of CBS which they believe to be unsatisfactory, unsuitable or contrary to the public interest or from substituting programs of greater local or national importance for the offerings."

Tele Follow-Up Comment

Ed Sullivan Show

Richard Rodgers' impact on musical Americana was affirmed solidly once again by 1) the tributary telegrams from President Kennedy and three of his predecessors and 2) the music itself. It was the ninth time Rodgers has appeared on Sullivan's show (he was the subject of a two-part tribute in 1952) and even with this hour-long concert, which came "live" from New York's Carnegie Hall, there is still no indication that he's overstayed his welcome because his music is so easy to take over and over again.

Sullivan rounded up a socko cast of singers and a big orch under Arthur (Boston Pops) Fiedler's direction to give the Rodgers catalog its proper due. The repertoire range ran from "Gaiety Songs" to the current "No Strings" and the show even gave a hint of the future via an introduction from the audience of his new collaborator Alan Jay Lerner. (Their first musical together, "I Picked A Daisy," is due in the spring).

But Rodgers with Larry Hart, Rodgers with Oscar Hammerstein 2d and Rodgers with Rodgers (he did words and music for "No Strings") is still mighty attractive. Peggy Lee, Diahann Carroll, Roberta Peters, Nancy Dussault, Cesare Siepi, Gordon MacRae, Steve Lawrence and pianist Peter Nero did a sweet job with the Rodgers' sounds and the Hart-Hammerstein-Rodgers lyrics.

The show was presented in straight concert form with no cute camera tricks. The camera was mobile, however, shifting around the stage with closeups and long shots that gave the hour a visual fluidity. "The Sweetest Sounds" are what counted, though, and Rodgers has plenty of them.

Gros.

Open End

However lacklustre the current television season may be, it sparkles in comparison to the critical palaver about it on David Susskind's "Open End" on WNEWTV Sunday night (4). Seven critics, representing the seven deadly virtues rather than the lively arts, were collected by Susskind to knock around the poser: "Is This TV Season a Flop?"

Susskind, who's been virtually locked out of the network picture this season except for his "Armstrong Circle Theatre" which has not been cited for blazing any new esthetic trails, knew the answer well in advance of the discussion. His tone was loaded from the outset and he clearly attempted to steer the critics on a collision course with the industry's executives. Since Susskind has lately been somewhat frustrated in his dealings with these executives, could it be that he was utilizing this show to vent some of his personal ire? There would be nothing objectionable to this, just so long as he did it interestingly.

The panel of critics, however, proved to be better writers than talkers. They rambled and they railed at the calibre of tv programming, but they also rationalized and condoned. At one point, it was not quite clear whether they had the job of reviewing tv programs or just filling the space of their columns in a way that'll sell newspapers.

As the panel stacked up, Ben Gross, veteran radio-tv editor of the N.Y. Daily News, iterated and reiterated his knowledge of the medium's history: Terry Turner, of the Chicago Daily News, was a disenchanted and taciturn observer of the industry; Laurence Laurent, of the Washington Post, took the scholarly view, deploring but with full understanding of the mitigating factors; Terrence O'Flaherty, of the San Francisco Chronicle, played it for laughs, as they were: Richard K. Doan, of the N.Y. Herald Tribune, was the reluctant defender of the dragon; John McPhee, of Time, was committed to the longrange artistic view of the weekly magazine; and Anthony La Camera, of the Boston Advertiser and Sunday American, was the passionate defender of the true, the good and the balanced programming fare.

It was the unanimous opinion of critics, plus Susskind, that there were too many comedy

stanzas on the air. Also too many westerns and too many medico shows. In fact, there was too much of everything except for public affairs and the now sainted "Playhouse 90." Any solutions? Just more selectivity on the part of the viewer and never-dying hope that the tv screen will get brighter.

Herm.

DuPont Show Of the Week

Here, on Sunday, (4), was a novelist, winner of a Nobel Prize, now after many years of productive, brilliant writing gone "fallow." Seemingly, he was driven that way by his rich, handsome and clever spouse, who runs his career with pathological rigidity. You'd never think the hero ever had a thought of his own and, by midway in the course of this NBC-TV color drama, you began to suspect that maybe the old lady was really the author.

There was introduced into this family friction, a lovely young thing, herself a writer, hired to do a profile on the novelist. They fall in love, which was inevitable, and it was quite apparent that the old lady planned it that way, by forcing them together for a night in Boston. Then it was confirmed that the writer really needed his wife after all, that the old lady only encouraged this passing amour, as evidently she had so many others before, in order to stimulate the old man into writing another brilliant book; it seems he worked best after each affair.

Based on a story by Michael Dyne and Helen Airopoff, this hour-long Edward Essex script began brightly; the lines had vigor and many of them—the ones that weren't overbearingly literary—had a brainy quality which is never remiss in tv. However, midway in the course of this DuPont hour, matters disintegrated rapidly, as wit and psychology were replaced by the maudlin, contrived machinations of some very prosaic people; all ended as the grand dame sat there, listening patiently and responding soothingly to the sniveling problems of this putatively great author at work.

It is amazing how well this tale becomes; the surrounding atmosphere, how symbolically alike are this grand dame and DuPont itself. It's no secret to the industry that DuPont has an affinity for "exposing" its views on tv programming, often to the point of "sterilizing" scripts. The same charge was levelled against our lady, but with exquisite serendipity, it turned out she was not a doctrinaire, filthy rich old biddy but rather the very necessary literary agent to genius.

Fiedler Cook directed this show, in which Greer Garson bravely enacted her role as strong lady of the literary circus. Douglas Fairbanks was patient as her husband, and he seemed emptiest when he was, according to the exigencies of the script, most productive. Lois Nettleton, as the other writer and parttime lover, was an immature 25.

Art.

Jack Paar Show

Members of that zany British revue "Beyond the Fringe," now a Broadway click, had their American tv debut on Friday's (2) "Jack Paar Show." The foursome—Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore—hit their stride in the third number, a tavern sketch catching part of the human comedy. It was brilliant.

The quartet wasn't nearly as funny in an opening swish act, lampooning the image of men doing a stout hearted beer commercial and their reality. The second number was a zany piano concert piece, which had some chuckles.

Friday's outing was a smart, entertaining session for Paar, who seems to be comfortable in his weekly evening NBC-TV hour berth, enjoying himself and his guests. Other players to join the Paar outing were George Burns, who delivered some solid laugh lines in his conversation with Paar, and that highly stylized folk song trio, Peter, Paul & Mary. Latter, in winning renditions, sang two numbers.

Paar's "home movies" was an added feature to the outing—a big plus in Friday's session. He took viewers to a bull fighting session in Spain, a special event where the

fullfighters were midgets and the bull, bull-sized. He and Charlie Weaver also got into the act. It was good fun.

Horo.

The Red Skelton Show

This lesser edition of "The Red Skelton Show" probably represents nothing more significant than an off-week for the creative unit. But an off-week can also be a reflection of chronic strain in grinding out a weekly hour geared to an absolutely rigid production blueprint. Creativity generally flourishes in a flexible framework and is stifled when forced to adhere to a set formula. Since the Skelton hour appears to be pursuing a fixed, weekly pattern-monolog, production number, long comedy skit, guest artist selections, short "silent spot" pantomime—the fatigue of creative robotry may be setting in. Nothing suits comedy more than the element of surprise. An occasional structural scramble seems to be in order at this point. Both the star and his staff would probably respond to the novelty of a rearrangement.

Joining Skelton for this excursion were Jane Powell, Charlie Ruggles, and Jules Munshin. All four toiled mostly in vain on a spotty "Rupert the Stupert" spoof of a fairy tale adventure, with Ruggles' sly nonchalance and Skelton's outrageous mugging providing the only bright spots. Munshin and Skelton did what they could with a lean and rather elusive silent sketch set in a Parisian sidewalk cafe. Pretty Miss Powell tried three vocals, with variable results. Her rendition of the intricate and difficult "Something's Coming" from "West Side Story" was technically sound, but lost some of the lyric vitality of that beautiful tune. She scored better on "My Favorite Things" and managed to survive some uninspired hoofing patterns with an okay vocal version of "An Occasional Man," assisted by the Modernaires with Paula Kelly. Tom Hansen's choreography was rather trite and busy on the main production dance, and Skelton's opening monolog on celebrity Halloweening was loaded with dated gag ideas.

Cecil Barker is producer, Seymour Berns' director.

Tube.

Hy Gardner Show

Bill Gargan, Roy Campanella, Virginia Graham and Dr. Smiley Blanton were shining examples of living courage in a neatly paraded presentation under N.Y. Herald Tribune columnist Hy Gardner's pacing over WOR-TV, New York, Sunday-at-7. Sans any "sympathy" pitch—and in fact when an aspect of medico-versus-patient was mildly argued by Miss Graham and Gargan, the newspaperman veered them skillfully onto another tack—it pointed up the bravery of humankind. This was the keynote of almost all on the panel, each with personal tragedy, and each surmounting same by sheer will to live.

The seemingly boundlessly energetic Miss Graham is a cancer cure; Campanella's auto injuries are well-known; Dr. Blanton, no stranger, to tv, is another cure; but perhaps most dramatic was leading man William Gargan's miraculous ability to speak through that "soundbox" as result of the cancerous scourge on his vocal chords. It was an offbeat "casting," with w.k. personalities, but was show biz on another level—a vivid object lesson of and tribute to personal courage.

Abel.

Alcoa Premiere

The provocative idea that Madison Ave. is the fountainhead of a diabolic plot to lure the American people to perdition was put forward in an amusing "Alcoa Premiere" stanza on ABC-TV last Thursday night. Titled "Mr. Lucifer," the Alfred Bestor play was a cocktail - and - brimstone allegory starring Fred Astaire as the bossman devil operating out of plush headquarters situated in the nethermost basement of a Madison Ave. skyscraper.

Faced with the threat of a thoroughly virtuous couple living in Connecticut, Lucifer set about paving the road to hell with good living. He plied the husband with liquor and beautiful women and the wife with coin of the realm all with the purpose of making them commit a single and simple

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FUN FOR ALL

With Ed McMahon, Sally Starr, Wilbur Evans, Al Fisher, Lou Marks, Les Keiter, Dick Clark, others.

90 Mins., Sat. 6 p.m.

UNITED FUND TORCH DRIVE WRCV-TV, WCAU-TV, WFIL-TV, Philadelphia.

Philly's three television stations pooled their talent resources for a one-and-a-half hour giant plea to "give to the United Fund." The outlets followed each other in consecutive half hours in a showcasing of their personalities aided by pros, and also non-pros from the agencies helped by the Fund. The session opened with the local Trianon Ballet forming channel numbers and other patterns. While no Rockettes, the patterns were pleasing.

Ed McMahon, of the "Tonight" show, emceed the WRCV segment. Bill Hart hosted for WCAU, and Sally Starr, the bejeweled cowgirl held the reins for WFIL. All the town's weathermen gathered at WRCV and Wally Kinnam, forecaster for the station and former band trumpeter, got off to a cool start. Wilbur Evans also bolstered this stanza with his baritone of "Nobody's Chasing Me."

WRCV introduced the "Little Angels," from the Germantown Boys Club, who enthusiastically attacked "Hey! Look Me Over." Though the cherubs flatted in the upper reaches, they were a joy to watch. This group and the string orchestra from the Settlement Music School were the most interesting contributions from the Fund agencies.

On WCAU, Al Fisher and Lou Marks might have lightened the proceedings with some comedy routines but were held down by the heavy-handed interviewing. There was a hopeful "We'll get back to you," but somehow the boys were never permitted to break loose. Lorne Munroe, first cellist of the Philadelphia Orch., added sheen to this 30 minutes, and Ginny Stephens, the station's chirper, sang "Indian Summer" with vocal sensibility.

WFIL had a large private stockpile to draw from, with tapes from Dick Clark's "Bandstand." Neil Sedaka was heard in his current hit "Next Door to an Angel," a neatly choreographed lip-synch. Bob Conrad and Troy Donahue were interviewed by Clark (complete with squeals) and Marshall Izen, at the piano, added some humor with a "Walkure" bit. Les Keiter, sportscaster, put the talk on Phil's pitcher Art Mahaffey.

The finale brought on the "Singing City Choir," also a Fund beneficiary, with "No Man Is an Island," a well-intentioned but lyrically trite number. George N. Brown, president of the United Fund drive, voiced his plea in round numbers—"we are asking for \$14,000,000, although we really need a million more," under the questioning of tv newsmen.

The stations plugging away together gave industry's communal endorsement to United's "give" pitch.

Gagh.

BBC-TV

Continued from page 23

cial network is mainly repped in the top 20 by its long running hit shows such as "Coronation Street," "Emergency Ward 10," "Sunday Night at the Palladium," "Double Your Money," and "Take Your Pick."

The two BBC shows to make the first 10 in the ratings are "Maigret" and "Zero One." The latter is a new entry for the autumn season, and is a BBC coproduction with MGM. Other BBC shows in the top 20 include "Z Cars," "The Black and White Minstrel Show" and "The Dick Powell Show."

The local ratings largely reflect the national trend. In the London area BBC had six programs in the top 10, and a similar number in the South-Western area. Their biggest score was in the Wales, West and Northern area, where the Corporation collared the first four places and had a total of eight shows listed in the scorecard.

Yet surprisingly, there were areas where the commercial web had a clean sweep of the top 10 ratings. This happened in the Central Scotland area, the North East and Ulster, while in the Midland BBC was held to only one program and two in the Northern area.

Foreign TV Reviews

LES CELIBATAIRES

(The Bachelors)

With Jean-Paul Moulino, Fernand Ledoux, Andre Luguet, Paul Mercier, Germaine Kerjean, Germaine Dalbat, Genevieve Brunet, Madeleine Labat.
 Writer: Jean-Louis Curtis
 Director: Jean Prat
 100 Mins., Tues., 8:50 p.m.
 RTF, from Paris

Director Jean Prat won tv fest kudos, top reviews and much prestige via his filming of the Greek tragedy "The Persians" for French tv last year. He now has another feather in his cap with this knowing vidfilm version of a novel that emerged as a truly video-styled offering in its feel for character, its expert combining of the visual and literary, and its flair for time and place.

It concerned two eccentric down-at-the-heels petty noblemen living together in 1924 Paris. One was a greedy, seedy selfish man who used his nephew to do most of his work. Neither had ever had anything to do with a woman. They lived in a sort of withdrawn gentle poverty.

One day the nephew found they had about run out of the family money. A rich, tight-wad brother decided to help his brother, but not his nephew. He finally sent the latter to live in the caretaker's house on an old estate. Here his humiliation and pride finally lead to his lonely death.

That was the gist of it, but it was full of an inclusive flair for these doddering vestiges of outmoded privilege. They were never caricatured, sentimentalized or treated with disdain. There was a grudging feel for their humanity, but no pity or tenderness. Result was no great emotional insight, but a rational absorbing look at a passing world.

Jean-Paul Moulino as the nephew and Fernand Ledoux as the selfish uncle were expert in delineating their roles without any excesses. The rest of the cast was also fine. Prat's direction was meticulous in depicting this claustrophobic, tatty world.

This show looks like a natural for U.S. educational channels.

Mosk.

CANZONISSIMA

With Dario Fo, Franca Rame, guests, Gino Paolo, Mina, Jolanda Rossin, Gianni Messina, Umberto Bindi, Gigi Cichellero Orch, others.

Director: Vito Molinari
 Writers: Leo Chiosso, Molinari, Fo
 Music: Fiorenzo Carpi
 75 Mins., Thurs. 9:05 p.m.
 RAI-TV, from Milan

This much-touted winter variety staple, linked as in past years with the Italian lottery and "song of songs" contest, will have to move some to recoup the stature of some previous versions, criticized as they were. Unfunny attempts at "socialized" humor have—at least in first two shows—backfired, and the show is now in the midst of a political rumpus in politics-conscious Italy. Result is that leftwing comments are over-exaggerated, rightwing ones over-critical.

Accidental or not, the choice of material caught did show polemically leftist tint, one sketch tastelessly belaboring point of equality of waiter and client. Fact of matter is that, politics or no politics, Dario Fo and Franca Rame's humor rarely hits the mark, and is nowhere on a par with their reputation for zany, offbeat funniness. Also, they are over-exposed, and Miss Rame's high-pitched voice, and her regional accents and mannerisms are like-wisely unchecked.

Otherwise, "Canzonissima" has that RAI glitter and elaborate staging. Actually, song portion of show comes off best of all as various top singers give with the all-time favorites to be voted for by listeners (cash prizes are drawn on weekly basis from among holders of years-end lottery tickets which are needed before votes are valid).

Milva was especially impressive in the second stanza, while Mina sent all-time chances of "Cielo in una Stanza" (Heaven in a Room) soaring with her rendering during the initial cast. Others were variously effective, and most of the dance numbers backing the songs-alogs were likewise okay, though not outstanding.

All in all, and considering the

daily "house" promotion given this show by RAI, it's a very disappointing entry, and one which needs plenty of work to pull it out of the hat before its skidded end in January.

Hawk.

CANDID CAMERA

With Peter Goodwright, Jonathan Routh
 Director: Mike Vardy
 30 Mins., Sun., 4:55 p.m.
 ABC-TV, from Manchester

The British version of this American idea has returned to the schedules with a new emcee but otherwise unimpaired. Peter Goodwright, replacing Bob Monkhouse, was less free with his own gags, but otherwise linked the filmed escapades smartly and was an improvement in the sense that he didn't oversell.

The ingenuity of the fabricated situations was well up to the mark, and the morose, but inventive, Jonathan Routh repeated his click as the livewire prankster. Episodes in this one took in an attempt to involve an unsuspecting car salesman in a bank robbery, putting up a "for sale" sign outside someone's house, and fixing a 40-gallon tank on a bubble-car which normally held three and telling the gas station to fill it up. But the highspot was an attempt to con an insurance salesman into issuing a life policy for a guy who was apparently at his last gasp, ready for the last roundup.

On this showing, "Candid Camera" looks like it will repeat its previous welcome, although it has been removed from peak-hour Saturday viewing and slotted in to a dull afternoon spot. Mike Vardy directed fluently, and the only trouble with the filming, under David Samuelson, was a tendency for the jokes to peter out, reaching no climax. But this fault is inherent in the scheme, and depends on the luck of the game and, maybe, sharper cutting to establish a payoff.

Otta.

PATSY

With Walter Richter, Alice Treff, Eva Iro, Marion Michael, Helmut Hess, Guenter Tabor, Hiltrud Fischer

Director: Heinz Wilhelm Schwarz
 Writers: Harry Conner, Chr. Rode
 90 Mins., Tues., 9:05 p.m.
 West German TV, from Cologne

There was nothing special about this comedy by Harry Conner (translated into German by Chr. Rode), but it's the type of entertainment the majority of German televisioners go for. There were the familiar family quarrels, the witty and not so witty situations and complications everyone knows.

"Patsy," one of Conner's most successful stage works (it has been performed by numerous German theatres), concerns a family of four whose harmony is slightly disturbed by the two pretty daughters. One, Grace, thinks herself very much a lady although she's still a far cry from being one. Patricia called "Patsy," the other one, still struggles with teenage troubles. She's secretly in love with Tony, a handsome chap and former fiancé of her elder sister. Tony doesn't know about her affection, but when asked, gives her advice on how to conquer a man. This, of course, lands him.

It came off as amusing entertainment, the more so as it was nicely acted. There were especially good performances by Walter Richter and Alice Treff. There was a surprise on the part of comely Marion Michael who played the title role. Miss Michael's reputation was based on superficial portrayals of nearly nude jungle girls in mediocre German movies and she suddenly showed up as an adequate actress. More than that, she was fully convincing in this show.

Lineup of supporters was fine and Heinz Wilhelm Schwarz was responsible for the fluent direction.

Hans.

KINGSLEY AMIS GOES POP

Director: Daphne Shadwell
 15 Mins., Wed. 11 p.m.
 Associated-Rediffusion, from London

Kingsley Amis, who wrote "Lucky Jim" and lectures at Cambridge, has often declared his passion for such pop-artists as Connie Francis, and the commercial web has now taken him up on it, allowing him to roam around the disk-sellers in a desultory sort of way.

THE ETERNAL LIGHT

With Michael Strong, Dana Elcar, others
 Producer-Director: Martin Hoade
 Writer: Harold Flender
 30 Mins., Sunday, 1:30 p.m.
 NBC-TV (tape)

One of the oldest tv and radio religious series of 'em all is the Eternal Light which made its season debut last Sunday (4) on NBC-TV. Kickoff was a teleplay by Harold Flender, called "The Book-seller," which was based on a chapter of that title from the author's forthcoming tome, "Rescue In Denmark."

The tv script dealt with the work of a Copenhagen bookseller who led an underground group which saved the lives of hundreds of Danish Jews during the Nazi occupation by smuggling them into Sweden. The Eternal Light is always built around Jewish-oriented themes and is produced by the web in association with the Jewish Theological Seminary.

"The Bookseller" was nicely-handled. Although some of the dialog was a bit flat, the physical production and acting was sure and helped make it an interesting outing. One scene, in fact, which depicted the tortured body of a half-dead Danish prisoner of the Nazis was particularly graphic.

Michael Strong was effective as the restrained yet forceful bookseller-underground leader. Dana Elcar, as a German officer who at times seemed sympathetic to the Danes, but proved ultimately to be as indoctrinated as his fellow Nazis, likewise contributed a solid performance. Producer-director Martin Hoade paced the show smoothly and surely and the physical production was first-rate.

Although Flender's dialog didn't always come up to the strength of its situations, the author did depict the action in lucid and sympathetic fashion. The Eternal Light is proving to have almost as much stamina as the symbol in its title.

In each segment he quizzes a pop-idol, and the subject in this one was Vera Lynn, the statuesque chanteuse who kept the British Army happy during the war with a stream of sentimental ditties.

It turned out to be one of those ideas that might work on paper, but were pretty disastrous in practice. Amis, clutching a fistful of notes, had little interviewing expertise, stumbling for the next question and almost, at one point, grinding to a halt. He asked Miss Lynn, for example, if she had learned anything during her quarter-century of warbling, and the lady smartly riposted that she'd be mighty stupid if she hadn't. Questioning was on this fatuous level throughout, for Amis wasn't sufficiently clued to the facts of Vera Lynn's career to get beneath it and was, in any case, unsympathetic to her style. He tried to draw her on her reactions to the post-rock trends, but elicited little.

The segment closed with Amis glumly listening to Miss Lynn singing a couple of numbers from her recent long-player. As with his session with Billy Fury the week previously, he was reduced to a platitudeous figure. The set, with Amis' name emblazoned on it, promised something more eventful than this, and Daphne Shadwell's direction was more confident than the material.

Otta.

INCONTRO CON NEIL SEDAKA

(Meeting with Neil Sedaka)
 With Sedaka, Donatella Moretti, Gianni Meccia, Jimmy Fontana, others

Director: Enzo Trapani
 45 Mins., Sun., 10:05 p.m.
 RAI-TV, National Program, from Rome (tape)

RCA had a field day via this "special" coup featuring not only Neil Sedaka taped on one of his local recording visits, but also its current roster of local performers, including Donatella Moretti, Gianni Meccia, Jimmy Fontana, and others.

There was little pretense at a frame for show, which moved right into an impromptu recording session during which each of singers, and notably Sedaka, displayed his or her latest offerings. Notably successful in his Italo versions of bestsellers, Sedaka came over extremely well, and should in fact help an upsurge in platter sales: all songs were commercial. The same goes for others, Gianni Meccia registering strongly. Exception was youngster Donatella Moretti, latest RCA recruit here.

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Rise of Soviet Power

(Reviewed in VARIETY Jan. 1, '62)
 "The Rise of Soviet Power," part one of the British Broadcasting Corp.'s two-part documentary on Russia and America, "The Titans," which had a U.S. premiere and repeat on WNEW-TV, New York, Oct. 30 and Nov. 4, was reviewed off the BBC in the Jan. 1, 1962, issue of VARIETY.

London staffer Otta said the Soviet seg, "using only movie material, was a formidable enterprise." Commentary, written and spoken by Malcolm Muggeridge "... was well-judged, neatly-phrased and close fitting to the pictures... Because the program was conceived in terms of power, it tended to emphasize the material and nationalist basis of the Red regime at the expense of its social achievements, which have been plenty."

LET ME SPEAK TO THE MAN-AGER

With Mike Shapiro, Roy Danish, Edmund C. Bunker, Norman E. Cash, Ben Holmes, Jack Harris, Marcus Bartlett

Producer-Writer: Casey Cohlmlia
 Director: Bob Turner
 60 Mins., Sun., 3:30 p.m.
 WFAA-TV, Dallas (tape)

Host Mike Shapiro, general manager of WFAA radio-tv, who usually gives solo answers on his popular monthly show, hit the jackpot with this session, taped at the recent Broadcasters' Promotion Assn. convention here. His six qualified guests supplied authoritative answers to the numerous loaded questions Shapiro usually handles.

Broadcasting executives Danish, director of the Television Information Office; Bunker, prexy of Radio Advertising Bureau; Cash, prexy of Television Bureau of Advertising; Holmes, v.p. of radio for Edward Petry & Co.—all of New York; Harris, gm of KPRC-TV, Houston; and Marcus Bartlett, gm of WSB-TV, Atlanta, competently gave spontaneous, honest answers to queries anent "broadcasting's image," too many tv commercials and the solution, commercials louder than programs, and how correction should be made.

The q&a session covered multiple broadcasting media problems, including the NAB code, pay tv, too many radio outlets, and elicited some enlightening answers, if not solutions, but, as Shapiro stated, "We in broadcasting make mistakes, everybody does, but we are constantly endeavoring to please the viewers—and today we're getting answers from top men in this profession."

This show should have been a "must" hour for viewers, especially the chronic dissenters, with the "inside information" from experts. Shapiro might well rerun this fine segment; it easily educates, informs and entertains.

Bark.

SUNDAY SEVEN O'CLOCK NEWS

With Fred Parsons, John St. Leger
 Producer: Walter D. Engels
 Director: Jack Murphy
 25 Mins., Sun., 7 p.m.
 WPIX, N.Y.

The Huntley-Brinkley influence is clearly evident in this snappy Sunday night news wrapup. Two personable newsmen, Fred Parsons and John St. Leger are handling this operation in a tandem hookup, alternating the reportage of the news items. Although it serves no specific purpose other than halving the burden of the commentary, the two-man format has shaken down into a well-paced stanza.

Last Sunday's show (4) was a combination of up-to-the-minute news and a weekly review of events. It presented a full resume of the Cuban situation, including the full runback of Pres. Kennedy's speech last Friday. There were also news and film clips about the Sino-Indian conflict, Winston Churchill, the newspaper strike, the election campaign, U. of Mississippi developments and a concluding recitation of sports scores. This entry, which has been on the air a couple of weeks, is jugging a big tv news hole which has marked tv programming on Sunday nights in the metropolitan area.

Herm.

YOUNG WORLD COMPETITION

With Robert Huffman, moderator; Mrs. Virginia Graves Wieschoff, Robert Barton, Ormond J. Drake, others

Director: Robert Goodman
 30 Mins., Sat., 4:30 p.m.
 WCBS-TV, N.Y. (tape)

Presented by the WCBS-TV, N.Y., Public Affairs Department, "Young World Competition" premed Saturday (3) as a half-hour showcase for high school students in the N.Y. metropolitan area to sound off on topics vitally affecting them. Special series, which continues for five weeks, is part of regional competitions among teenage contestants for selection as U.S. delegate in the 17th Annual N.Y. Herald Tribune World Youth Forum.

Saturday's initiator came up with six Long Island students whose topic was "Education in the United States—Can It Be Defended?" Moderating the session was Robert Huffman, Public Affairs Director of the World Youth Forum program. Winner of the debate, to be named on the following Saturday's program, is selected by three judges.

The six students, three girls and three boys, were an articulate group that thoroughly probed the topic. Occasionally they were off on a tangent, but moderator Huffman seldom found it necessary to intercede. Winner of the discussion, incidentally, is determined on the basis of character and intelligence, among other things.

Series, aside from being an obvious feather in WCBS-TV's public service cap, is an excellent barometer of teenage reaction to problems of our times. Camerawork was good and the overall taped presentation had a lively, extemporaneous quality.

Gilb.

PROBE

(The Young Pioneers)

With Dr. Albert Burke
 Producer: Robert Rippen
 Director: Jerry Moring
 Distributor: National Telefilm Associates

30 Mins., Tues., 8:30 p.m.
 WPIX, N.Y.

Dr. Albert Burke, the educator of the airwaves, in his new series seems to have become more theatrical and less cogent. In his preem outing, Dr. Burke dealt with the Young Pioneers of the Communist camp, the youngsters being trained and indoctrinated for future Communist leadership.

In dealing with the subject, Dr. Burke instead of making a logical, effective presentation, declaimed back and forth in time, in local, in theme. He was preaching the gospel of never underestimating the strength of the enemy, a laudable thesis. The thesis, though, was bogged down by a disordered presentation, overly dependent on newsreel footage and visual aids. When the half-hour was over, the viewer got the feeling that the forceful Dr. Burke, who never allows a smile to crease his face, was blowing the whistle, loud and long, but there was something missing. What was missing, was a more orderly presentation of facts and footage, which would result in a better understanding of the problem.

Dr. Burke also made the mistake of stating a conclusion, without fully exposing his thinking. There was one bit about the Soviets not being terribly concerned about the evidence of racial discrimination in Moscow's Friendship U., attended by African students. Dr. Burke seemed to say the Communists didn't care, because the training they afforded wasn't keyed to democracy, or the ballot box, but to dictatorship, an argument which, looked like a non-sequitur.

Dr. Burke, who first gained prominence in broadcasting with Metromedia tv stations and who is now syndicated, has had better shows. He's an intelligent man of world affairs, with some passionate convictions. Future outings may prove better than Young Pioneers.

Horo.

UA-TV & ABC Team On 'My Name's Danny Baker'

Hollywood Nov. 6.
 Arthur Hiller has been signed to direct "My Name Is Danny Baker," a half-hour comedy pilot which is a joint venture of United Artists TV and ABC-TV.

Robert Alan Aurthur is producer of the vehicle, which will be shot in N.Y. Mel Brooks wrote the tv play. Hiller skies to Gotham Nov. 12 for the project.

*The Dick Powell Show**It's a Man's World**The Eleventh Hour**The Show of the Week*

What's So Dramatic About Drama?

We guess there are as many ways of answering that one as there are ways of making a Martini. But if it's first-quality, uncondescending drama you're asking about, we'd say one of its most dramatic aspects is its ability—in so many cases—to win large audiences.

According to the "lowest-common-denominator" theorists, that isn't the way it's supposed to happen at all.

But it does. Take Wednesday night's "The Eleventh Hour," for example—the medium's first important drama series to have psychiatry as its central theme. Wrote the Chicago Daily News' Terry Turner after the premiere: "Fascinating material...extremely well performed...suspensefully executed and technically slick...it is that rarity in television, a series specifically designed for an adult audience."

Well, the viewer-at-large apparently likes the design; for "The Eleventh Hour's" share of audience is even higher than was enjoyed by "Dr. Kildare" this time last year.

The continually mounting critical

interest in Monday night's "It's a Man's World" is further proof that quality is appreciated in television. Here is a seemingly simple format involving four young men living on a houseboat docked in a midwest college town.

Yet, producer-director Peter Tewksbury has invested the series with so distinctive a charm and flavor that it resembles nothing else the medium has ever done. Of the program's debut, the San Francisco Chronicle's Terrence O'Flaherty said: "The most memorable and rewarding hour I have spent in front of the set so far this season." (And Mr. O'Flaherty doesn't watch many shows from behind his set).

The truth is that high standards of production and high ratings have never been mutually exclusive. Few dramatic series, for example, have won the critical acclaim extended to Tuesday night's award-winning "Dick Powell Show," and few have had a larger following.

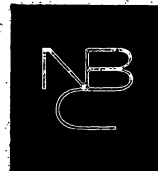
The series has even more viewers now than it had at the close of last year's highly successful run. Mr.

Powell doesn't do it with mirrors (that would simply be reflected glory), but with first-rate scripts, actors, directors and sets.

On Sunday nights, the provocative plays on "Du Pont Show of the Week" have also been demonstrating the pulling-power of mature, off-beat drama.

The stories have ranged from "The Outpost" (a splendid allegory about a small group of doomed soldiers at a border installation) to "Big Deal in Laredo" (a surprise-filled spoof of a Western-style poker game). Are allegory and satire too chancy for popular appeal? Hardly. The figures reveal "Show of the Week's" audience to be even 40 per cent larger than last year's.

Originality and boldness. They win audiences as well as critical garlands and awards. Indeed, there's only one respect in which drama programs on the NBC Television network show a lack of daring: none of them has ever dared underestimate the taste of the American viewing public.



VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PHILADELPHIA

STATIONS: WRCV. WFIL. WCAU. SURVEY PERIOD: JUNE 15 - JULY 12, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Ben Casey	WFIL	803,200	43
2.	Hazel	WRCV	623,200	32
3.	Moore; Talent Scouts	WCAU	538,600	28
4.	My 3 Sons	WFIL	532,300	25
5.	Untouchables	WFIL	514,900	30
6.	Dr. Kildare	WRCV	488,100	27
7.	Lawrence Welk	WFIL	473,800	19
8.	Sing Along	WRCV	443,900	23
9.	Real McCoys	WFIL	443,500	23
10.	Donna Reed	WFIL	440,800	24

Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Ripcord (Thurs. 7:00)	WRCV	UAT	220,400	10
2.	Sea Hunt (Sat. 7:00)	WCAU	UAT	21,000	13
3.	Everglades (Fri. 7:00)	WRCV	UAT	202,200	10
4.	Beachcomber (Wed. 7:00)	WRCV	ITC	160,500	7
5.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	155,700	7
6.	West Point; BB (Sun. 6:30)	WFIL	UAT	142,500	8
7.	Popeye (Mon.-Fri. 5:30)	WFIL	UAA; King	131,500	7
8.	Highway Patrol (Mon.-Fri. 5:00)	WCAU	UAT	124,300	7
9.	Quick Draw McGraw (Tues. 5:00)	WFIL	Screen Gems	117,700	7
10.	Best of Post; Man.-Jr. Stars (Su. 7)	WFIL	ITC	115,500	7

Compet.	Sta.	Total Homes
Report; CBS News	WCAU	97,200
King of Diamonds	WRCV	108,100
Report; CBS News	WCAU	133,900
Report; CBS News	WCAU	127,500
Report; CBS News	WCAU	132,700
Mr. Ed	WCAU	197,900
Early Show	WCAU	171,400
Yogi Bear	WFIL	91,900
Quick Draw McGraw	WFIL	117,700
Rock & Friends	WFIL	95,700
Huckleberry Hound	WFIL	78,300
Highway Patrol	WCAU	125,200
Lassie	WCAU	184,400

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIOD: JUNE 15 - JULY 12, 1962.

1. Moore; Talent Scouts	KDKA	380,600	37	1. Sea Hunt (Tues. 9:30)	WTAE	UAT	149,800	12. Ichabod & Me	KDKA	162,100
2. Ben Casey	WTAE	338,200	31	2. Death Valley Days (Mon. 7:30)	KDKA	U.S. Borax	136,300	12. Cheyenne	WTAE	140,200
3. What's My Line	KDKA	336,000	32	3. Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	77,900	10. Highway Patrol	WTAE	88,700
4. Perry Mason	KDKA	285,100	25	4. Everglades (Thurs. 8:00)	KDKA	UAT	72,300	6. Donna Reed	WTAE	134,800
5. Gunsmoke	KDKA	272,500	28	5. Highway Patrol (Mon.-Fri. 6:30)	WTAE	UAT	71,800	6. News; Spts.; Hunt-Brink	WIIIC	58,400
6. Candid Camera	KDKA	260,800	25	6. Quick Draw McGraw (Tues. 6:30)	KDKA	Screen Gems	67,700	7. Highway Patrol	WTAE	71,800
7. Griffith; Lucy-Desi	KDKA	252,500	27	7. Bugs Bunny (Sat. 12:00)	WTAE	UAA	64,400	7. News; Pub. Sch.; News	KDKA	46,800
8. Untouchables	WTAE	241,800	23	8. Wyatt Earp (Thurs. 7:30)	KDKA	ABC Films	61,900	4. Ozzie & Harriet	WTAE	89,500
9. Skelton; Comedy Spot	KDKA	228,500	25	9. Yogi Bear (Wed. 6:30)	KDKA	Screen Gems	61,100	5. Highway Patrol	WTAE	57,700
10. Target	WTAE	219,600	21	10. Best of Groucho (Mon. 7:30)	WIIIC	NBC Films	56,300	9. Cheyenne	WTAE	140,200
				10. You Asked: Brenner (Thurs. 9:00)	KDKA	Crosby Brown	56,300	3. Mv 3 Sons	WTAE	194,200

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: JUNE 15 - JULY 12, 1962.

1. Dr. Kildare	KRON	397,400	35	1. Divorce Court (Sat. 6:00)	KRON	Storer TV	244,600	20	Champ Bowling	KTVU	110,900
2. Perry Mason	KPIX	347,800	27	2. M. Squad (Tues. 7:00)	KPIX	MCA	163,800	15	Sea Hunt	KRON	117,800
3. Wagon Train	KRON	323,400	30	3. One Step Beyond (Thurs. 7:00)	KPIX	ABC Films	138,400	11	You Asked For It	KTVU	135,900
4. Hazel	KRON	320,600	29	4. San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	137,900	13	Fight of Week	KGO	172,800
5. Bonanza; TV Awards	KRON	319,400	29	5. You Asked For It (Thurs. 7:00)	KTVU	Crosby Brown	135,900	14	One Step Beyond	KPIX	138,400
6. Gunsmoke	KPIX	277,400	26	6. Biography (Wed. 7:00)	KRON	Official	127,400	12	Wyatt Earp	KPIX	110,300
7. Defenders	KPIX	277,300	23	7. Death Valley Days (Tues. 6:30)	KRON	U.S. Borax	125,600	12	News; CBS News	KPIX	100,500
8. Griffith; Lucy-Desi	KPIX	267,000	19	8. Moonlighters (Sat. 7:00)	KRON	CBS Films	118,000	11	Fight of Week	KGO	172,300
9. Rawhide	KPIX	266,300	23	9. Sea Hunt (Tues. 7:00)	KRON	UAT	117,800	11	M Squad	KPIX	163,800
10. Donna Reed	KGO	264,600	21	10. Best of Groucho (Thurs. 8:00)	KTVU	NBC Films	114,100	11	Donna Reed	KGO	264,600

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: JUNE 15 - JULY 12, 1962.

1. Moore; Talent Scouts	KMOX	246,500	34	1. Peter Gunn; News; Weather	KTVI	Official	74,300	10	News; Weather	KMOX	153,800
2. Hazel	KSD	243,100	34	(Mon., Tues., Fri. 10:00)					Tonight	KSD	138,300
3. Ben Casey	KTVI	239,700	35	2. Diamonds; News; Wea. (Thurs. 10)	KTVI	UAT	62,300	10	News; Weather; Tonight	KSD	187,900
4. Sing Along	KSD	225,800	30	3. Superman (Mon.-Fri. 5:00)	KTVI	Flamingo	59,200	8	Early Show	KMOX	65,900
5. What's My Line	KMOX	223,300	28	4. Popeye (Sat. 11:30)	KMOX	UAA; King	55,900	9	Oakley; BB	KSD	46,700
6. Candid Camera	KMOX	219,600	29	5. Huckleberry Hound (Thurs. 5:00)	KSD	Screen Gems	54,400	8	Hop; BB	KSD	58,100
7. Lawrence Welk	KTVI	194,600	23	6. Third Man; News; Weather	KTVI	NTA	51,100	7	Superman; JFK	KTVI	52,800
8. Bonanza; TV Awards	KSD	19,000	24	(Wed. 10:00)				7	News; Weather	KMOX	114,600
9. Gunsmoke	KMOX	162,200	23	7. Sheena of Jungle (Sat. 11:00)	KTVI	ABC Films	50,900	7	Tonight	KSD	139,900
10. Dr. Kildare	KSD	153,200	22	8. Amos & Andy (Sat. 5:00)	KSD	CBS Films	45,700	6	Sky King	KMOX	71,500
				9. Sea Hunt (Mon.-Fri. 5:30)	KSD	UAT	44,500	6	Early Show	KMOX	56,900
				10. Champ Bowling (Sun. 3:00)	KTVI	Schwimmer	43,500	6	Early Show	KMOX	68,800
								6	Award Theatre; BB	KSD	80,800

TV Followups

Continued from page 28

act of dishonesty. But, since this was fiction after all, virtue ultimately triumphed both morally and materially, and Lucifer found himself out of pocket two souls and some \$50,000.

It was a clever concoction for much of the way, limited only by its inventiveness in way-out, or way-down, temptations. About mid-way, the hour ran out of steam, but then fitfully picked up again for an overall entertaining stanza.

As Lucifer, Astaire had a field day. He turned up as an Italian plumber, a Texas tycoon, bartender and oddball Frenchman, all dished up with infernal smoothness. He received excellent support from Elizabeth Montgomery, as his chief temptress, and Joyce Bulifant and Frank Aleutt, as the heaven-bound couple.

Route 66
The "Route 66" Friday (2) marked the first acknowledged job of direction by Herbert (Bert) Leonard, one of the industry's more successful telefilm producers. After seeing his grasp of directorial elches, it is obvious Leonard needn't stop hereafter at producing

—although these clichés, so often used advantageously (even on such a good commercial series as this one on CBS-TV), were a burden this time.

Reason why is Stirling Silliphant's writing (he writes and edits many "Route 66" programs) needs special care. Silliphant, a good writer, composes poetry which is often raw and tenuous, so it requires delicacy of treatment, which was absent Friday last. The acting by some pros, including James Dunn and Betty Fields, was excessive. Robert Walker Jr., a dead ringer for his late actor father, debuted on this program, too, and he was the most excessive of the lot—acting loudly and monotonically. Since the kid's role was one of the two pivotal parts and since this was a drama of psychology, the plot fell apart early in the evening and, to make it deadly, was climaxed by a speech, acted out hysterically by Nina Foch, that was long to the point of absolute senselessness and dreariness.

With all the actors thus going overboard, when this does not seem their normal behavior, the director

must be blamed. He might also be blamed for some confusing scene changes, which stopped forward motion cold. But the biggest error of the evening was that Leonard overplayed his hand when he decided it was not enough to take a maiden voyage but was okay to take along a virgin actor named Walker. Art.

David Davidson

Continued from page 20

script of the series. He said the transformation goes along these lines: the new writer is hailed as a savior on the first script; by the fourth script his luck runs out and there's a sour divorce.

WGA national chairman called the present practice of using writers on tv "the essence of prostitution. Writers are being used for the gratification of other people and not for the gratification of the writers themselves." Television's sins against writers, Davidson went on, are that of robbing him of individuality, of burning him out, of crushing his output in formula molds, in killing off the anthology market, of creating such a barren climate that still births of new writing talent is the order of the day.

Jose Jiminez

Continued from page 20

nez is somewhat remarkable in an age when people are thin-skinned about comical characters of their own stamp. Dana learned this during his years as a comedy writer. He recalled, "I used to write a skit about a dentist and we'd get letters from dentists and dentists' wives saying, 'How dare you.'"

Despite the obvious origins of his name and accent, Dana said that only recently has his Jimenez personality been defined as a Latin-American. "He has been sort of a universal symbol," he offered.

Jimenez has held such improbable occupations as astronaut, submarine commander, skin diver and bobsled racer. The comedy has stemmed from situations rather than gags. That's why Dana believes Jimenez will have longevity. "He's a human character who doesn't have to depend on jokes," he said.

On the new tv show, Jimenez will be seen as an elevator operator. "I'm always protective about the character," Dana said. "I was a little worried at first. I didn't want to play this guy in a mental

position." But appearances in that role on "The Danny Thomas Show" proved that Dana's hesitations were groundless.

He did draw the line, however, when the Pontiac people wanted to do a commercial showing Jimenez as a test driver getting a ticket for speeding. "I wouldn't do it," Dana said. "I don't want any cop putting his hand on Jose."

"One of Dana's greatest satisfactions in playing Jiminez is that people of Latin-American origin are among his biggest boosters. "I think this is because I don't represent the character as a manana person. I do method comedy—as close to the real thing as I can get. For people who wouldn't recognize me, I can make Jose believable."

Atlanta—Rusty Bruton is the new production manager of WSB-TV, replacing veteran Mark Toalson, who has taken a leave of absence and will return to station in near future in another capacity. Bruton comes to WSB-TV from WFGA-TV, Jacksonville, Fla., where he had been production and program director since 1957.

"a Proven,* Pow



TEX **BENEKE**



the **MODERNAIRES**

THE "BIG BAND SOUND" in a great host
"MUSIC MADE FAMOUS"

* MICHIGAN STATE FAIR
"One Million Visitors"
"Most Successful Show in History"
DETROIT FREE PRESS

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DISNEYLAND

COMING:

"3rd return engagement"
SAHARA HOTEL
LAS VEGAS

HARRAH'S CLUB
LAKE TAHOE
RENO

MICHIGAN STATE FAIR



This is to express again our sincerest appreciation for the fine performances of the Michigan State Fair received from the participants in the MUSIC MADE FAMOUS by GLENN MILLER show. "Tex" Beneke, Ray Eberle, The Modernaires, Paula Kelly, and the whole gang performed exceptionally at our Music Shell for crowds that numbered in the thousands daily.

There is no doubt that the combined talents of these performers were instrumental in boosting attendance at the 1962 State Fair, and aided in making it the success that it was.

We at the Michigan State Fair have nothing but kudos for the talents of the MUSIC MADE FAMOUS by GLENN MILLER group. We wish them continued success at the same level they attained at our fair.

Walter A. Goodman

Great Jones County Fair

109th YEAR • AUGUST 21-25, 1962 • MONTICELLO, IOWA

In the one hundred and nine years this Fair has been in operation, many "Big Name" entertainers have appeared on our stage and many fine performances have been given. Your performance "Music Made Famous by Glenn Miller," starring Tex Beneke, Ray Eberle and the Modernaires, which played to a capacity crowd here on Aug 22, 1962, rates with the finest shows we have ever presented. The audience enjoyed every minute of their performance.

Larry Robertson

Before Tex Beneke and The Modernaires last Sunday night, our thanks to each of you for the job they did here on 23, 1962.

In the interest of their performance that our attendance by far the highest. We were extremely show a substantial over previous weeks over the comparable two seasons. This is the best endorsement that the general public is MUSIC MADE FAMOUS MILLER.

Will you please extend the entire group for our Island date such a success

Walter A.

DIRECTION

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UNITED TALENT MANAGEMENT, LTD.
NEW YORK • BEVERLY HILLS • CHICAGO • LAS VEGAS

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MODERNAIRES

RAY EBERLE

algic salute to...

MADE FAMOUS BY GLENN MILLER"



ke, Ray Eberle and left Pleasure Island attempted to express one for the terrific ring the week of July

keeping you abreast, I am happy to say during last week was alized this season. appy to be able to increase not only of this season but weeks of the past ably is the strong- we have seen that still interested in US by GLENN

nd our thanks to ing the Pleasure ss.

scenes of sellout crowd at



The SHOREHAM
Hotel and Motor Inn
Owner: LEO ARONSON of Chicago, Ill.
Washington 6, D. C.

Stephenson COUNTY FAIR ASSOCIATION
ALBERTUS PARK 12 1/2 Miles South of Oak Ridge on Walnut Road FREEPORT, ILLINOIS

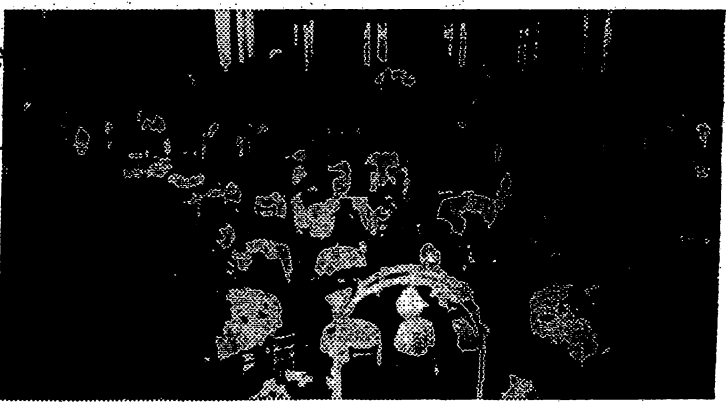
Your package show "MUSIC MADE FAMOUS BY GLENN MILLER," starring TEX BENEKE, RAY EBERLE, and THE MODERNAIRES" who played our Stephenson County Fair Tuesday, August 21, 1962 was well received by our Fair Patrons. According to our records all "Attendance Figures" for a Tuesday performance were broken.

We have had many fine compliments on your show and our Board was very pleased with its results.

We appreciate your fine cooperation and the many courtesies you have extended us during your engagement here.

Clarence Scheider

record smashing audiences
MICHIGAN STATE FAIR



WARNER BROS. RECORDS 2 SMASH ALBUMS NOW AVAILABLE

German TV's Major Quiz Scandal, With Repercussions in Austria, Too

By HAZEL GUILD

Frankfurt, Nov. 6. A television quiz scandal, reminiscent of those dreadful days—"Who told him the answer? Did you?"—in America is sweeping over Germany and Austria. And repercussions are threatening to break the whole situation wide open, and sweep the television stations clean of any "controversial" question and answer type program here.

It seems that a beautiful 23-year-old hairdresser named Brigitte Franke has become somewhat of a musical expert, out-answering all the other contestants for the last year on a highly popular musical quiz show.

Titled "Sing Mit Mir—Spiel Mit Mir" (Sing With Me, Play With Me), it originates in Vienna, is master-of-ceremonies by quizmaster Lou van Burg, and carried simultaneously over the West German television network to 7,000,000 set owners in Germany.

But an anonymous caller just tipped off the Vienna station to the fact that an aunt of Miss Franke, name of Gertrude Sandstrom Belohradsky, is a longtime employee of the program as a sort of general assistant—and that her husband, Robert Belohradsky, is a musician appearing on many shows including this one over the Vienna television.

Before all this family tie-in to the quiz show was revealed, though, Miss Franke had what was termed a "nervous breakdown" on the program a couple of weeks ago.

Sobbing half-way through the program, she announced that she could not go on with the show, had had too much of being a "champion quiz kid," and that this was indeed her last show.

Pep Pills?

Tabloids later attributed the breakdown to "pills" of either the tranquilizer or pep-up variety. And subsequently it was announced that not only was she planning to leave the quiz show where she has become more or less of a regular contestant—but that she has already signed a contract to go on a musical show originating with one of West Germany's top disk jockeys, Chris Howland, in Cologne—Germany's richest and largest television outlet.

However, the Vienna quiz show has cost about \$15,000 per program for production, and most of these costs have been borne by the Cologne station in return for transmitting the Vienna program to the German viewers. So the Cologne station is embarrassingly in the middle, with Miss Franke threatening to leave Lou van Burg and his musical quiz in favor of Cologne employee Chris Howland's musical platter performance.

The Austrian television cannot afford to support the Lou van Burg show without the money from Cologne, and everyone is wondering just whether Brigitte did, in fact, get any help from her aunt or uncle. Every contestant—and every television employee—is supposed to sign a complicated form indicating just which relatives, if any, are also employed in the company. Van Burg has denied that he

knew Mrs. Belohradsky was Miss Franke's aunt, and of course everyone has denied that the aunt tipped off the top contestant. But Miss Franke apparently stayed at her aunt's Vienna home while she was working on the show, since she actually lives in Munich.

Meanwhile, an interested television watcher—a rich furniture dealer named Otto Braun who lives in the village of Schifferstadt—has offered her a \$1,250 "reward" if she will clear herself by submitting to an impartial jury and answering five questions about the melodies she has so quickly identified in the past. So far, she has rejected the offer.

Brigitte is now on tour of Austria doing cosmetic demonstrations and turning down, to date, a chance to clear herself via a musical quiz in which no relatives participate.

A German film producer has also gotten into the act—and sliced himself a considerable cut of the publicity—by offering Brigitte her first role in a film, telling the "tragic story of a simple maiden who goes to world fame as a quiz star but is unable to find peace and happiness and commits suicide."

WGAN Labor Hearing

Boston, Nov. 6.

The National Labor Relations Board will hold a hearing here Thursday on a petition by the IBEW for an election by announcers, newsmen and photographers at WGAN-AM-TV, Portland, Me. to determine whether they wish to be represented by the union.

The union represents the engineers and technicians at the station. Other employees at the station have never been unionized.

Lemons & Dilemmas

Continued from page 31

"Stoney Burke" as the season advances, or an NBC where an "11th Hour" is concerned, but when not a single one of these hour filmed entries can square off within the safety confines of a 20.0 rating on initial exposures, it obviously compounds the plight of the network programmers in determining whether to go for a contemporary western, a war-tempered show, a doctor-nurse-psychiatric show, or what? For the gap between early ratings and time of decision on '63-'64 acquisitions grows perilously closer and closer.

Why the hour "story" shows this season failed to generate any viewer enthusiasm (in contrast, for example, to the days when a "77 Sunset Strip," a "Hawaiian Eye," a "Rawhide" or an "Untouchables" made it almost from scratch) is bugging more than one Madison Ave. exec. Some say there aren't enough good writers around. Others maintain that people just aren't as interested today in hour stories as they were two or three seasons back.

Others (and these appear to be in the majority) are of the opinion that, for all the NAB protestations that taking sex out of the hour shows has tended to make them better than ever, today's Minnow-coated entry just doesn't generate the excitement that the sex-crime-violence shows did in past year.

That's why "Untouchables," for one, has decided to go back on a violence kick.

ABC Int'l

Continued from page 33

Excelsior will also begin telecasting over the new Channel 2 in Rio de Janeiro, both stations providing coverage of well over 1,000,000 homes in their respective areas. In addition to those new affiliations, ABC International Television is associated with 21 television stations in 14 countries throughout the world, including Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, Panama, Argentina, Lebanon, Venezuela, Japan, Ecuador, The Philippines, Australia and Canada.

At last week's promotional presentation of "ABC Worldvision—Your Passport To The Future" to some 900 broadcasting, advertising and business execs, ABC International Television's proxy Donald W. Coyle said the network now serves 14,000,000 sets around the globe. "This," he said, "is only the beginning."

Mex Pix Si

Continued from page 34

age to normal theatrical exploitation of motion pictures.

Robert J. Corkery, Motion Picture Export Association V.P. in charge of Latin America, has reiterated on numerous occasions that tv has not and is not causing any major inroads on boxoffice receipts throughout Mexico, Central and South America.

Feeling here is that picture producers are looking for a scapegoat for their current problems, and have pounced on television. Meanwhile, plans for dubbing expansion are proceeding with Ken Smith of Peliculas Candiana reporting the creation of new facilities in Coyoacan representing more than a \$80,000 investment and when operational it will use at least 100 actors weekly.

Kansas City—KMBC has brought in Don Kelly as program director, according to David Croninger, manager. Kelly comes from WPTX, Schine station in Albany, N. Y., and takes a post vacated by Carson Rennie. Kelly has been a program director for five years, formerly with WGGY, Storz station in Minneapolis.

BBC Claims 44% Of Brit. TV Aud

London, Nov. 6.

According to a survey compiled by its own research department, BBC-TV is claiming a substantially larger slice of the British video audience. It reckons that 44% of viewers watch BBC, and 56% tune in to the commercial network, whereas a year ago, the proportions were 39% and 61%.

The research, covering the three months ended Sept. 30 last, estimates that 31,000,000 people viewed one or more programs on the average day, compared with 30,400,000 a year ago. The number who confined their day's viewing to the Corporation's shows rose by 1,000,000 to 9,700,000 whereas the number viewing commercial programs dropped by 600,000 to 10,400,000.

According to the report, the total number of people with tv sets increased over the year by more than 1,000,000 to 42,080,000. More than 86% of the population can now receive tv. The number of multi-channel receivers went up by more than 2,250,000 and there was corresponding decrease of over 1,000,000 in the number who could receive only BBC. The Corporation claims an average audience of 5,200,000 compared with 4,700,000 last year, while the commercial tv audience averages 6,000,000, against 6,200,000 in 1961.

Despite the continued rise in the video audience, more people are listening to radio, and listening for longer periods. BBC, of course, has a monopoly in radio (excepting the Radio Luxembourg commercial programs beamed at Britain). Daily listenership jumped by 1,100,000 to 25,500,000, and listening time increased from seven and a half to eight hours a week per head of the population. The total number of people with radio receivers rose during the year by nearly 500,000 to 46,300,000, but of that total only 6,000,000 are without tv receivers.

LIBERACE PUT ON WGA-W UNFAIR LIST

Hollywood, Nov. 6.

W. Liberace, better known simply as Liberace, and his partners in an ill-fated telementary have been placed on the "unfair list" of Writers Guild of America West, for allegedly failing to pay a writer \$2,500 for his work on a series which never came off. Writer involved is John Bradford.

Named in WGA-W's action with W. Liberace are Dick Gabbe and Seymour Heller, the 88ers managers, and John R. Jacobs Jr., his attorney.

They had initiated plans for a series of monthly, hourlong video shows starring Liberace, to be filmed by a corporation they would form, but the project never got off the ground, a WGA-W source said.

Jacobs said he had asked WGA-W to hold off on any action pending the determination of a suit filed in L.A. Superior Court for declaratory relief.



BOB CARROLL

Starring as Host on
"REMEMBER THAT SONG"
WBBM, CBS-TV, Chicago
Opening Nov. 23
DRAKE HOTEL, Chicago
Dir.: GAC

SOON! AN IMPORTANT SYNDICATED DAYTIME STRIPPING FIRST!

"In Europe, there is no such thing as ready-made clothes . . . only ready-made men!"

WATCH FOR IT FROM
ABC FILMS

THE THREE STOOGES No. 1 ON THE WIT PARADE

SPRINGFIELD, MO.
KTTS

74%
(Aud. Share)

SIoux CITY, IOWA
KVTV

82%
(Aud. Share)

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NEW YORK DETROIT CHICAGO DALLAS HOLLYWOOD ATLANTA TORONTO

Source: ARB, 1962

—FIRE FOR A SMOULDERING T.V. SEASON!

ROBERT YOST

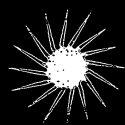
THURSDAY, NOV. 8, 1962
CHANNEL 7—3:30 P.M.—FROM N.Y.C.
ABC-TV—NATIONAL HOOK-UP
"WHO DO YOU TRUST?"

Giving London the best of all Television

Associated-Rediffusion's daily audience is London (and often all of viewing Britain too). Television systems may differ, but the challenge of entertaining audiences of many millions is the same the world over—the challenge that is met daily by Associated-Rediffusion. There's the pick of the pops, drama, comedy, films, and musicals—streamlined, wheeling, the home-grown "No Hiding Place," documentaries, panel games, variety, and news and world affairs in regular features like "This Week" and the "NTRH," produced by EBC. But that by no means all—week by week programmes from Associated-Rediffusion are enjoyed by the three million London families who are our audience—ratings and word-of-mouth.

Raymond Francis stars in Associated-Rediffusion's "The Long and Winding Road," a weekly "must" for Britain's television audience.

ASSOCIATED-REDIFFUSION



Produced by Associated-Rediffusion Limited



Foreign TV Reviews

Continued from page 29

whose garbing was particularly unflattering. Also, she'd best change her repertoire fast, as in all recent RAI-TV guestings she's sung (well) the same song by Antonio Prieto.

Technical details were well handled, and Enzo Trapani's direction wisely concentrated on songs, omitting distracting sideline frills which often bog down such shows.

Hawk.

Foreign TV Followup

The Sunday-Night Play

This BBC-TV drama skein has been responsible for some pretty paltry offerings, but it picked up mightily with Clive Exton's "The Big Eat." Exton, one of the most forceful and searching scribes to have been nursed in tv drama, wrote the play for the commercial ABC-TV web, but they wouldn't touch it without drastic amendment. Reason was, without a doubt, that Exton took a vicious swipe at dishonorable promotion practices for branded goods, and thus denigrated the framework that gives the commercial companies their loot.

Without any such inhibitions, BBC-TV took it on and also brought over William Kotcheff, the director originally earmarked for it on "Armchair Theatre." Kotcheff pulled none of the script's punches, and the result was a scaring piledriver, aimed straight at the arrogant deceptions of publicity. Idea was that Harold Britten (Denis Carey) was matched with the burly Tom Craddock (Arthur Mullard) in an eating contest. They had to consume vast quantities of Ffarnyard Ffreshe Foods in a four-hour stint—and the one who scoffed most won a fabulous prize. The public final was presented with all the most hideous showbiz trappings—advertising that screamed, a host who forced his feeble gags with awful bonhomie, and a chef who oozed gluttony. The two contestants were placed in swings, with the trays fixed in front of them, and they were interrupted between courses by a rock singer chanting "Eat, Daddy, Eat."

But Britten, a professional eater, wasn't up to the mark. The adman Harold Macintosh (John Paul)

couldn't persuade a bona-fide doctor to give him a public examination and pass him fit, so he threatened an employee into doing it. Britten, however, collapsed and died, and his greedy family persuaded Macintosh to hold the contest again, with Britten's son taking his dead father's place.

Maybe Exton crowded too much horrible detail into the 50-minute span, but the impact was memorable and the point was well and truly driven home. It was too searing to be easily amusing, but the satire was harsh and established the underlying message about the dangers of rampant commercialism. Kotcheff had a field-day with his cameras, which collected every snide fact, down to the audience clapping to order, food oozing from Craddock's lips, and the plattitudinous vote-catching of the politico who launched the competition.

The thespians were first-rate, with deep-etched cameos coming from John Paul, Peter Sallis (as the grinning emcee), Peter Bull (as the mountainous chef), Peter Woodthorpe (as Britten's avaricious son), and Hilda Fenemore (as Britten's wife). Denis Carey provided the valuable centre of normal behavior, for his Britten was a man who wanted to retire from a career of public guzzling and was pathetically restrained from doing so by his family.

Of course, BBC-TV had nothing to lose in presenting "The Big Eat" and it was, of course, one-sided. But as the other side gets a good showing every day, it seemed a little over-cautious of the commercial web not to present an occasional alternative.

Otta.

Play of the Week

Second of Granada TV's Bernard Shaw festival, which fills the "Play of the Week" spot for four weeks was somewhat more lively than the first. "Misalliance" is an anthology of much of Shaw's thought on marriage and women, and, although it shows its 50-year-old age, it is eventful and sprinkled with good lines. It was hindered by being presented in an abstract and barren set, scarcely suggestive of the prescribed country-house, and by direction from Stuart Latham—that was too stolid for the exuberant material. Performances, too, were generally variable, few

capturing the sharp and brittle quality required by the prose.

The play is a hotchpotch of farcical incidents, each illustrating a point of view rather than character. Thus Mr. Tarleton (Peter Vaughan) is the selfmade man with a hankering for culture and loose living which he compensates by providing free libraries and falling for a passionate Polish acrobat, Lina (Penelope Lee), who happens to drop in by parachute. Lina, too, is the emancipated woman who views men as fodder rather than as husbands. And there there is the anarchist, Gunner (Christopher Guinee), who erupts with a gun to destroy the capitalist shams, but is cosily taken to tea by the hostess.

Hypatia (Diana Fairfax) provides the principal strand of plot, by her teasing of the brainy but emasculated Bently (Gary Hope), her fiancé, and her deliberate capture of another young man who is reluctantly forced to woo her by sheer force of her personality.

All these involve themselves in a dizzy, and incredible, charade, which needs more speed and resource than it was allowed here. Certainly tv is not suited to this sort of artificiality, but it has the virtue of concentrating attention on the more penetrating lines, which helped the show to survive.

Peter Vaughan was admirable as the thrusful Tarleton, and Christopher Guinee clicked as the belligerent Socialist who was soon disarmed by his situation. Other thespians were less confident, although Diana Fairfax had her moments, as the predatory Hypatia and William Mervyn was okay as the elderly Lord Summerhays, another of Hypatia's conquests. Penelope Lee was miscast as Lina, lacking flamboyance and authority and producing a curious Polish accent, and the young men were feeble.

Otta.

Bill Randle's Series

Bill Randle, WCBS Radio deejay, is in the midst of a producing project of his own for CBS Radio.

Randle's 20-minute cross the board projected web entry would fill the spot opened by the axed Crosby-Clooney show. Projected Randle series would consist of a comedy closeup of such top comics as Shelley Berman, Bob Newhart, and Allan Sherman, on-location segments featuring top talent, and a "voice of our time" historical segment. In addition to up to the minute tips on places to go and things to do, as well as other features.

Felton

Continued from page 21

parturition despondency, middle-aged blues, backward children, etc., for the mass audience. We, in Hollywood, are not confining these significant subjects to Sunday morning programs.

"But the critics," Felton said, are too quick on the draw with such phrases as "another show from the assembly line. The irony is that most of our writers and directors are from N.Y. The critics are not viewing these efforts in a responsible way that will encourage the medium to grow up. Most importantly, the New York critics influence the major advertising agents and their clients who, before they have anything to go by in the early weeks of the season, seize upon the observations of the journalistic pundits."

Felton said that too often a critic views the opening show of a series and for the rest of the season bases his ideas on that single outing, not necessarily the best. "But we know," Felton said, "that it sometimes takes time to shake down an idea into something significant and you can't always have a show that takes off from the beginning."

Felton, head of Arena Productions which works in association with MGM-TV, now is preparing a couple of new ideas for next season, among a half-dozen pilots already in the works. Now in preparation is a series titled "The Lieutenant," based on the exploits of some peacetime Army characters. Another show will have a Catholic nun as the central character. This will be based on a "Sister Mike" show, starring Barbara Rush, which was spun off on "Dr. Kildare."

WHN

Continued from page 25

WHN execs will now make their own edits.

Meantime, Writers Guild of America, east, is still striking WHN. WGA and WHN broke off dickers some weeks ago. WHN offered a guarantee of \$75 a week to each of the five new rewrite men then on staff, an offer rejected by the writers' group. Unlike IBEW, the WGA never had a contract with the N.Y. radio station's management.

The imminent IBEW-WHN pact is apparently for two more years.

British Com'l TV

Continued from page 26

follows: Ulster TV, \$252,000; Westward TV, \$274,000; Border TV, \$168,000; Grampian TV, \$170,800; Channel TV, \$30,800; Wales West and North TV, \$95,200.

The returns, compiled by Media Records, Ltd., include the 15% agency commissions, and do not take into account discounts for volume or guaranteed audiences. The earnings are calculated on rate cards supplied by program companies.

TV Mobile Units 'Covering' Europe

Paris, Nov. 6.

Two separate video tape and film mobile units are now operating here via TransEurope Television and InterTel. Both are separate entities now mainly doing loanout work but ready to go into program production.

In fact latter recently taped a spec with Zizi Jeanmaire and Roland Petit destined for British and U.S. networks and former is readying several tape and pic pilots which may turn into package deals, mainly for U.S. and British outlets so far.

Both have two-truck mobile units and can operate all over Europe on the various vid screen line setups. TET is prepping a pilot for a "Don Quixote" 39 half-hour series to be made in Spain, plus a Dave Garraway "At Large in the World" show, a detective series and several specs.

InterTel is also prepping programs and both have eyes on coming commercial setups in France and Germany for their top future outlets. Right now it is bread and butter hire work and package plans till that comes along, plus the actual tape and film vid packages now being planned.

'ISRAELI POST-CARDS' AS 15-MINUTE SERIES

Tel Aviv, Nov. 6.

AAA, a newly-founded Tel Aviv production company, announced the production of 13 tv shorts, 15 minutes each, about various places in Israel, with historical background, like Jerusalem, Acre, Beersheba, etc.

First short, in 16m black-and-white will tell the story of ancient Jaffa, probably the oldest living city in the world. Peter Frye, former New Yorker, will direct the pic and write the script in cooperation with Edna Shavit and Uri Sela. Ephraim Gafni is producer and Jitzhak Herbst the cameraman. The picture will be developed at the Rank laboratories in England and dubbed according to demand. Production is scheduled for December.

AAA was founded in order to help local and foreign companies in solving Israeli production problems. But the tv shorts about Israeli places, collectively called "Israeli Post-Cards" is an independent venture by AAA.



Mgt. William Morris Agency

SOON! THE ONLY DAYTIME SYNDICATED STRIPPER WHERE YOU'D HEAR...

"When I first came here and went to parties, as soon as they found out I was from Paris their eyes lit up. 'Ah, A French girl!' I was black-and-blue for the first two and a half years!"

WATCH FOR IT FROM
ABC FILMS



10,000 LAKES TO CHOOSE FROM...

... in marvelous Minnesota—each one with something to offer in the way of outdoor enjoyment.

For indoor enjoyment, KSTP-TV is the first choice, providing superior entertainment for 810,800 television families in this active, growing Northwest market with more than FIVE BILLION DOLLARS of spendable income.

KSTP
television 5
100,000 WATTS NBC
MINNEAPOLIS • ST. PAUL

SAM BENEDICT

"...excellent, high-powered drama..."
- *Daily Variety*

SAM BENEDICT

"O'Brien is one actor who can montage from a lamb to a tiger with instant and consummate ease..." - *Hollywood Reporter*

SAM BENEDICT

"The series is a cinch for success."
- *S. F. Examiner*

SAM BENEDICT

"Stacked with values sure to make it a winner."
- *Pittsburgh Post-Gazette and Sun-Telegraph*

SAM BENEDICT

"O'Brien artfully blends toughness and sentiment as Sam and is a dynamic, three-dimensional addition to television's corps of heroes."
- *Philadelphia Inquirer*

SAM BENEDICT

"There should and will be a regular place on television for 'Sam Benedict'..."
- *Boston Record-American*

SAM BENEDICT

"Crafted by professionals at the top of their commercial form."
- *Weekly Variety*

SAM BENEDICT

"...brings to the home screens a whizz of a lawyer."
- *New York Daily News*

SAM BENEDICT

"There's a great deal that's likable about 'Sam Benedict'... And there is something admirable, too, something many other programs might learn from."
- *TV Guide*

SAM BENEDICT

"Should stand high in the ratings."
- *Look*

SAM BENEDICT

"...you shouldn't miss... slick hour long show"
- *Newsweek*

SAM BENEDICT



SAT. 7³⁰ PM NBC

STARRING

EDMOND O'BRIEN

with
RICHARD RUST
as Henry Tabor

and
JOAN TOMPKINS
as Trudy Wagner



Executive Producer E. JACK NEUMAN • Produced by WILLIAM FROUG • "SAM BENEDICT" Theme by NELSON RIDDLE

2d French Channel Experiments With Fresh Video Forms

Paris, Nov. 6.

Though funds look different for the proposed second video chain due in '64, there is a special research tv section under the state Radiodiffusion - Television Francaise which is busy experimenting with new forms of vidfilms and programs with appropriate sound and music.

These vidpix are rarely used on the present single channel setup but viewed by tv people and classified as special material. Headed by music man Pierre Schaeffer, idea is to prove that each image corresponds to two definite sound and thus find a new mode of visual expression, backed by sound.

The Central Research Group screens its special pix twice a week and they are commented on and studied by its members and others from the RTF. Some may be used but most are filed for reference. One section, headed by Mario Ruspoli, studies the so-called "camera truth" based on direct filming and later mounting and scoring.

Schaeffer opines that there is no need to use these pix yet for they are to serve as the basis of future tv, that is the video of tomorrow. It may lead to a new style that is strictly an outgrowth of tv. Members feel that most tv is mainly canned legit, music hall and feature films. With the exception of on-the-spot news and sports, and some interviews, they think actual vid expression is untapped as yet.

The CRG is set on finding this and carrying on doggedly with a solid crew. Most tv people feel it may be helpful and back it and do not think coin is being wasted even if salary problems are manifest in tv and they need more for proper programming of the present 50 hours per week, let alone for the pending second web.

THEY MATURE YOUNG DOWN MEXICO WAY

Mexico City, Nov. 6.

Janette Arceo, six-and-a-half years old, is a veteran television announcer with more than 2,000 programs behind her.

The baby announcer began her career four years ago. Industry here labels her "the smallest announcer in the world," and, of course, the youngest veteran.

Janette has concentrated on the "Home Club" program. But she has diversified too, including waxing jingles, singing with the Sonora Santanera group, and also appearing on such programs as "Viverolandia" (a kiddie show), "Tele Historias," "Decision," "Comics and Songs," and others. She has also appeared in films.

Lyl Vs. Pam

Hollywood, Nov. 6.

Pamela Mason, who filed suit for \$138,000 damages against Lyl Productions, producer of Loretta Young teleshows, Sept. 25 over removal of her daughter, Portland, from a vidpic segment, is now defendant in cross-complaint filed by Lyl demanding \$108,100 for "wrongful, malicious intermeddling."

Lyl asks \$100,000 exemplary and punitive damages and \$8,100 for costs involving replacement of Portland by another moppett, Celia Kaye, and reshooting of scenes. New complaint charges that Mrs. Mason, wife of James Mason, refused to furnish her daughter with a modern wardrobe for telepic.

Columbus — John D. Metzger has been named director in charge of all radio and television creativity, production, talent, and time-buying for the Byer & Bowman Advertising agency, Columbus. He has been with the firm 11 years.

'Marineland Circus' To Get a Reprise in '63

Likelihood of another "Marineland Circus" CBS-TV special on Easter Sunday of '63 is good. Minute Maid, via Dancer-Fitzgerald-Sample, is being lined up for the outing.

Lloyd Bridges, who was featured in last season's "Marineland Circus" special, telecast from Marineland, near Long Beach, Calif., is being considered for the upcoming outing, also. Bridges, of "Sea Hunt," the syndie entry, is currently starred in CBS-TV's "Lloyd Bridges Show."

Troy—Art Wall promoted to news director at WTRY in Troy, succeeding Don Decker. Decker, recently elected president of N. Y. State Associated Press Broadcasters Assn., is moving to the news department of WRGB-TV, Schenectady.

ABC's Sci-Fi Dickers

Hollywood Nov. 6.

An hourlong sci-fi vidpix series which would be produced by Troy-Schenck Productions is being discussed by T-S prexy Bernard Schwartz in N.Y. with UA TV veepee Richard Dorso and ABC-TV brass.

Schwartz skied to Gotham over the weekend for the confabs, was joined by Alex Singer, who would direct it, and Phil Hazleton, who would be the producer. While east Schwartz will also talk with Columbia execs re company's upcoming "Psyche '69" and Joe Levine anent "The Sands of Kilghari," being filmed in Africa next year for Levine.

Kansas City—Farrell Smith, veteran announcer, joined KBEA-KBEY-FM here last week as chief announcer and assistant to program director Charles Maxwell. The appointment was announced by Tom Howard, general manager.

FCC Guys Who Blab About Docket Cases Thrown a Curb

Washington, Nov. 6.

One pet project of Chairman Newton Minow has been a careful effort to plug leaks around the FCC.

He and other commissioners are evidently satisfied enough with the Minow security measures that they are willing to take a chance from now on and not give any tip on docket cases until the final decision on each is ready for public announcement.

There were so many leaks at FCC in days gone by that the Commission on Feb. 7, 1957 began making preliminary announcements of how docket cases were decided. This was done on the assumption that someone at FCC would blab to the press and it would become known anyway.

The form in these announce-

ments was that FCC had "instructed the staff to prepare a document" looking to such-and-such a decision. FCC did not announce how individual commissioners divided on the tentative vote or whether there was any dissent at all. Only the majority view became known, and commissioners always had the privilege of changing their minds before the final decision was made.

Last week, FCC disclosed it has junked the practice. Hereafter, only final decisions will be announced, and FCC will take its chances with news leaks.

Charlotte — J. Norman Young, veteran of 22 years in radio broadcasting, has been named program manager of WSOC. Young moved to Charlotte from Washington, Ga.

murk

The tasteless diet of "no comment" and "too controversial" is poor fare for a broadcaster to grow on. The station that stimulates rather than stupifies is too often the rarity. In the murky realm of half statements and shrugging avoidance, the station that speaks loudly and clearly is the station that is heard and remembered. People watch. People listen. People know.

POST-NEWSWEEK STATIONS

A DIVISION OF THE WASHINGTON POST COMPANY

WTOP-TV, WASHINGTON, D.C.

WJXT, JACKSONVILLE, FLORIDA

WTOP RADIO, WASHINGTON, D.C.

SHIP YOUR CAR
NATIONWIDE & OVERSEAS
VIA STEAMER - RAIL -
Driveaway - at Low Rates
ASK FOR DISPATCHER
AGENTS IN PRINCIPAL CITIES OF U.S.A.
INTERSTATE AUTO SHIPPERS, INC.
205 West 34th St. N.Y.C. CH 4-5240

Elections & TV

Continued from page 1

have spent some 20% more than NBC, which means that the tab for last night's production came to nearer \$850,000. ABC News claimed 3,000 men too, but, perhaps til now, it was not accustomed to spending anywhere near the budget of the other tv webs.

Taken as the big sign of success, as the networks went into the show, was who would beat whom on early returns. The webs had rehearsed and rerehearsed their separate lines of communications with the precincts. They also rehearsed their methods of posting figures for the fights in all 50 states. They

Leonard was given considerably more money than any CBS election unit had ever before received. Leonard built up a permanent staff and went out into the field. In his first open clash with NBC a few weeks ago in the N.Y. primaries, CBS edged NBC. More recently, NBC's election people edged CBS in the Massachusetts primary, so, in this respect, they went into last night's "hostilities" on equal footing.

Frankly without the budget of either NBC or CBS, the ABC News department nonetheless was present and accounted for last night. ABC too claims it's building a temporary staff of over 3,000 men, and also it's presumably lost just as much in preempted commercial minutes as either rival. Indeed it might well have lost more, since NBC and CBS tv networks did get election coverage sponsors to pay \$900,000 and \$1,000,000 respectively for the right to place blurbs in the "show." ABC-TV did not end up with that kind of loot in sponsorships, yet—like CBS-TV and NBC-TV, it had to preempt three-and-a-half hours of regular commercial programming, and such preemptions are worth lots of loot.

Heavy was the advance promotion about the announcement of variations on the election theme, the implementation of "nuances" in voice and manner, the changing "scenery" and the changing technique. CBS-TV carried intensive on-the-air promos about the biggest news election unit yet. Aware that every effort was being made to unthroned it, NBC News was not altogether promotion-less. Its publicity batteries stressed right up to airtime the fresh techniques and the intensification of coverage.

The 1960 Presidential election didn't draw three quarters this amount of effort. But CBS hadn't yet decided on an all-or-nothing course, which had kept CBS and NBC lunging ever since to stay ahead of each other.

Last week, one network employee, transparently exhausted by the intense singleness of the preparation for election night, remarked: "About now I don't care who the hell wins."

Kendallville, Ind.—Paul L. King has been elected president of the Noble-DeKalb Broadcasting Co., succeeding Weldon M. Cornell, who died recently. King formerly was v.p. of the firm.

walked their correspondents, their secretaries, their technicians and statisticians through their paces not once or even twice but several times last week and this week too.

It's Do-or-Die

It is said as inevitable as night follows day that major failures and even some of the more insignificant errors of yesterday might be punished by exile or, worse, expulsion. In short, more than reputation alone was at stake.

Months and months ago, after the last election, CBS News chief Dick Salant placed a veteran producer and newsman Bill Leonard in charge of his election unit.

Authentic—& Free

Albuquerque, Nov. 6. Tom Bolack, a self-made millionaire and now lieutenant governor of New Mexico, is a cuff technical advisor on NBC's "Empire" series which is being shot in New Mexico. Bolack, penniless 17 years ago but now worth \$7,000,000, considers the series similar to his own life story. As a result he lets the Empire company use his land, his oil drilling equipment and his own advice on a free basis.

Bolack, not up for reelection this year, has aided the tv film company since it first started working here last spring and he's continued to help whenever possible.

Crew is back in New Mexico now to shoot three more episodes and Bolack is back again at his job of technical adviser.

Denis Mitchell In Pact With NET

Chicago, Nov. 6.

Denis Mitchell, the British tv documentarian who recently left the BBC, has been signed for special assignments by National Educational Television, basing in Chicago at WTTW. Mitchell will shoot three documentaries on as yet undetermined subjects for NET in a three-month period starting in February. If sufficient budget can be arranged, he'll be retained longer.

Mitchell's initial salary will be underwritten jointly by NET and the Chicago educational outlet. Latter feels its staffers will benefit from working with Mitchell. He was "discovered" by WTTW two years ago when he came to the U.S. to make the controversial "Chicago—First Impressions" film and two other documentaries for BBC-TV, "Grassroots" and "Eddie and Frank."

The last two were shown on the educational network here as well as on BBC. The Chicago film, partially underwritten by WBKB-TV for the U.S. rights, was telecast in Britain but so aroused the local papers here when the reports came in from England that the local ABC station had to put the film on the shelf. It hasn't been aired in Chi yet.

Inside Stuff—Radio-TV

Sensitivity of Negro press to role of Negro talent in tv is illustrated in a recent article on "The Nurses" in the New York Amsterdam News, which belabors CBS-TV for not employing Hilda Simms as a regular on the series. Article, penned by Dave Hepburn, says in part:

"Backed into a corner, a CBS press agent said she was never supposed to be a regular. She has a recurring role. Everytime Nurse Ayres is in the script, Hilda Simms will appear. But how often? Miss Simms has appeared once on the show. She tells us that she has done six episodes which are still 'in the can' and have not been aired."

(Miss Simms also appeared in last Thursday's (1) "Nurses" segment, aired on the same day of publication of the New York Amsterdam article).

CBS-TV has made its traditional Christmas eve telecasting plans. On Dec. 24, web from 11:15 to 11:30 p.m. will broadcast pre-taped Latvian and Polish Christmas music; from 11:30 to midnight, there will be a Catholic music program, pre-recorded on tape; from midnight to 1 a.m., there will be Protestant services "live" from a church. On Sunday, Dec. 23, daytime religious programs, "Lamp Unto My Feet," and "Look Up and Live," will be preempted by a program devoted to special Christmas story and music.

Federal Communications Commission will disclose results of their New York UHF household receiver study on Nov. 14.

Simultaneous announcements will be made in Washington and at Electronic Industries Assn.'s 34th Radio Fall Meeting in Toronto.

Stations Vs. National Spot

Continued from page 35

porate image in a particular market.

"Agency heads, when they address broadcasting groups, always seem to be urging more creativity, more experimentation and more vital use of television as a communications medium," one manager observes, "but when you want to do such a program the agency's media department invariably tells you it doesn't meet their cost-per-thousand requirements. They can buy spots in movies for less money and reach more homes."

A Milwaukee broadcaster noted, however, that stations are partially at fault. The election packages, he said, in most cases were prepared and offered for sale in September. They should have started back in June. "We're asking them (national sponsors) to spend a fairly large sum of money in one night," he said, "and most advertisers will have to think hard and long on it. Even if we didn't get a sale by starting that early, at least we wouldn't run into the old excuse that the money is already committed."

There were some localized exceptions to the sponsorship patterns for tonight's television event that only dramatize the rule. RCA Whirlpool seems to have made the biggest splurge at the local level by purchasing the whole package at WOWO, Omaha; WPRO, Providence; KOIN, Portland, Ore.; KSP, St. Louis; WBNF, Binghamton, N.Y.; WFLA, Tampa and other markets. Chock-Full-Of-Nuts Coffee bought the election returns regionally in the east; and there was an occasional DX Sun-Ray, which bought a couple of five-minute segs in the WTMJ, Milwaukee; election reports; and an occasional Contac, which went for half the WNBQ, Chicago, election package.

Also a number of major stations in the key cities were able to "spot out" the election returns to national advertisers, many of them making distress sales in the final week. But those are decidedly the exception. Television reps were hard put to find stations on their roster that got any national spot biz at all for the elections.

Whether because, in an off-year election, there isn't the glamour or excitement generated by the local elections as in a Presidential year; or whether, as some have suggested, three or four stations

covering the same event in a single market leaves each with a thin slice of audience to offer for sale—whatever the reason—the average station finds itself wholly dependent on local advertisers for the local elections this year. And the prices they can afford for the most part precludes anything fancier than a newscaster reading the latest tabulations against the pulsing sounds of the news tickers.

TV Personalities

Continued from page 1

to tv's need for ratings. Therefore, the search for other forms, or the yen for the return of big-name personalities to tv.

Today, though, the problem of personality-variety shows is quite different than years past, when the form was in its heyday. For one thing top artists, who initially shrugged off tv as beneath them, have been lured to and exposed on the medium. The very fact that they're on a show is insufficient unto itself to draw audiences. TV viewers are considered too sophisticated today for that lure. Fate of the show, no matter how big the personality, is felt to depend more on the appeal of the entertainment.

Then, there's another problem, hard to articulate but still there. In a story form series, the lead after a few exposures in a successful show might find himself a star, a popular fave of the public, even landing on a Life cover. Same chemistry doesn't obtain with a lead in a personality-variety form, in most cases. Top banana in most cases must have a wealth of talent that comes from years of tramping experience in media other than tv.

The big name push is on. How extensive it will prove out will be evidenced as the season unfolds, as new deals for next season are made.

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PARADOXICAL POP CONCERT BIZ

Col Will Give Berlin a Gold Disk For 'Mr. Prez' But He'll Settle for Silver

By MIKE GROSS

Even though Columbia Records has promised Irving Berlin a gold disk award for the original cast album of "Mr. President," the composer said in New York last week that he's willing to settle for a silver record right now. He does admit, however, that the original cast album field is quite new to him, not having had a tuner on Broadway in 12 years, so he's willing to yield to Col's optimistic forecast.

(A gold record award is presented for albums whose sales have exceeded \$1,000,000 and whose accomplishment has been certified by the Record Industry Assn. of America. To attain the dollar figure, 500,000 LPs must be sold.)

The recording session of "Mr. President" was the first original cast album date Berlin has ever attended and he came away with the opinion that it takes as much showmanship to produce an album as it does to produce a show. "Goddard Lieberson (Col president who produced the album)," said Berlin, "has gotten values into the album that you don't get in the theatre which gives the album a personality of its own."

As an example, Berlin cited the "You Need a Hobby" number. "It ends with a show-stopping Charleston bit on stage which would have no values at all on the record," he pointed out, "so Lieberson had Nanette Fabray ad lib a patter bit that has as much bounce as the staged Charleston. Such other numbers as 'I'm Gonna Get Him' are presented with a different conception than the way they're done in the theatre but it's absolutely right for records."

Berlin said he was at the recording studio for 12 hours and loved every minute of it. "Watching Lieberson giving instructions to Jay Blackton (show's musical conductor)," he commented, "on the different musical colorings that were needed for each number and hearing them being recorded is like watching a movie script being written and shot at the same time."

As to his favorite song in the show, Berlin said, "The one that becomes a hit." And as to his future, the 74-year-old composer said, "I'm going to rest until I become restless and then another show."

Sinatra's Reprise Sues Cap for \$850G Over Its Twofer Disks of Singer

Los Angeles, Nov. 6. Frank Sinatra's Reprise Records filed suit in Superior Court last week against Capitol Records and four of its top execs for \$850,000 damages and also asked an injunction to halt Cap's two-for-one sales of Sinatra's recordings made before his newer Reprise releases.

Reprise contends the twofer practice, which started last July, violates a California statute that prohibits one competitor from selling competing items at less than cost in order to injure another competitor.

Essex Productions, parent company of Reprise, filed a similar suit last July for its subsid against Capitol. That action sought \$1,050,000 in treble damages. Complaint charged that Cap had attempted to procure a monopoly and violated the Robinson-Patman Price Discrimination Act by offering to sell some 625 Sinatra-recorded songs at half-price and below the 50% reduction to selected dealers.

Plaintiffs in addition to Reprise in new suit include Bristol Productions Inc., Essex Productions Inc., and Reprise Sales Co. Inc., naming also Capitol Records Distributing Corp. Listed as defendants also were Cap execs Glenn Wallichs, Alan Livingston, Lloyd Dunn and Daniel C. Bonbright.

Sosnik's Spill

Television conductor-composer, arranger Harry Sosnik is doing the plaster cast bit at Roosevelt Hospital, N. Y., after a freak fall at Park Ave. and 56th Street compound-fractured his tibia bone. He'll be out of hospital in another week but will be on crutches for some time.

Sosnik was able to fulfill a singing jingle recording session the day after his accident via a substitute conductor. Fortunately the score was complete. It was for Rheingold beer.

Col Nabs 6 Out Of 7 in Original Cast Gold Disks

Of the seven original Broadway cast albums that have been certified by the Record Industry Assn. of America for gold record awards, Columbia Records has copped six. (The RIAA okays a gold record award for LPs that have garnered a \$1,000,000 sales take.)

Col's Broadway cast album runaway was pointed up at luncheon at New York's Four Seasons last week (Thurs.) when three shows received the gold disk kudos. Joining "My Fair Lady," "South Pacific," "Sound of Music" and "The Music Man" in the golden circle were "Camelot," "Flower Drum Song" and "West Side Story."

"Music Man," the only non-Columbia entry, was released under the Capitol banner. (It should be noted that "Oklahoma" and "Carousel," both on Decca, are probably eligible for gold disk awards, too, but were issued before

(Continued on page 46)

FIELD BOOMING & BUSTING TOO

By EDDIE KALISH

Within the last year or so the pop concert business has taken a paradoxical turn. It is now suffering from an abundance of what doesn't always turn out to be riches. As Jimmy Durante would say, "everybody wants to get into the act."

The paradox in the situation is that often at the same time it's both good and bad. On the one hand, there has been a boom in the number of concerts presented and more performers are getting before the public in this type of showcasing than ever before. In some cases the concert field has done a lot for the careers of the artists involved. And from the management side, the boom has developed several successful promoters and producers.

But as a result of the concert growth and because of the relative ease with which a concert can be presented along with certain pseudo glamor aspects, the field is also attracting a new flock of part-time non-promoters who are presenting dates. The concert arena is also drawing new artists who sometimes aren't prepared for this type of work.

These recent developments are seen by some observers as being ultimately harmful to the concert business and some feel that it is already taking its toll. One of the effects of this sudden boom is that conflicts are being created for customers in a given location at a given time.

For example, at one weekend in Boston recently jazz pianist Dave Brubeck appeared in one concert on a Friday night and the Modern Jazz Quartet was also playing a similar engagement that night. The following evening the Kingston Trio was concertizing while Miriam Makeba was also doing a show the same night. And just a few days before, the Weavers, another folk group, also played a date in the same city.

This situation is not as uncommon as might be expected, although

(Continued on page 44)

Hurok, Carnegie Hall Suit Would Bar Col's Richter Disks as 'Unauthorized'

Capone to Tops Label

Louis Capone has been named v.p. in charge of eastern division sales for Precision Radiation Instruments, manufacturer of Tops Records. He exited his post as national sales manager for Treasure Products to take the job.

Capone will be primarily responsible for the enlarging and supervising of Tops' sales staff to which he'll add 18 men. In addition to sales work with several diskeries, he also worked in the personal management field.

Beefs on Payoff Procedure Mark ASCAP Meeting

Awards and performance payoff were the main topics brought to the floor of a comparatively calm meeting of the American Society of Composers, Authors & Publishers last week at New York's Waldorf-Astoria.

On the question of ASCAP's performance payoff procedure, songwriter Larry Stock labelled it "mathematical suicide" and on the question of the Society's awards, writer Pinky Herman said, "It throws a bone to some writers who would probably get more if ASCAP had a better survey system."

Stock's beef was based on the fact that writers don't get paid for nightclub performances. "The nightclubs," he said, "are an important medium for performance of great standard songs and ASCAP should create a way of getting paid for such performances."

To highlight the weakness in the Society's collection system, Stock mentioned that a safety song like "Don't Cross The Street Against The Red Light" can accumulate

(Continued on page 46)

The disk splurge by Columbia Records on Russian pianist Sviatoslav Richter has wound up in the courts.

Last week a suit to restrain CBS, Columbia Records Distributors, Columbia Record Sales, Recording Artists Music, Artia Recording, MJP Enterprises, Joseph Frankel and Howard Singer from selling, advertising and manufacturing records or tapes embodying Richter performances was filed in N.Y. Supreme Court by Hurok Concerts and the Carnegie Hall Corp. The suit also seeks to enjoin use of the name "Carnegie Hall."

Suit claims that last year, on Oct. 19, 23, 25 and 30, Richter performed at New York's Carnegie Hall under a contract with Hurok. The suit charges that the defendants other than Columbia entered into a conspiracy to obtain recordings of some or all of Richter's Carnegie Hall performances without authorization of the plaintiffs.

The action also contends that these defendants recorded the Richter performances in a secretive manner and concealed the fact from the Carnegie management (individual defendants participated in the recording). In addition, it was claimed that the CBS defendants entered into an exploitation and distribution deal when it well knew that plaintiffs had an exclusive contract with RCA Victor.

The complaint further charges that the CBS defendants publicized the Carnegie Hall name in releasing the Oct. 19 and 25 recitals by Richter. The records made by Columbia, it is alleged, are of inferior quality and would impair Richter's artistry and prestige.

Complaint also states that the rights and property of Hurok will be impaired and his relationship with the Soviet Ministry of Culture will be harmed by the unlawful appropriation. Suit claims that in the near future, Columbia intends to manufacture and sell recordings of the Oct. 23 and 30 recitals.

Papers assert that the defendants, well knowing that the appropriation for themselves of the well established rights, did nevertheless, wilfully engage in and intend to engage in violation of Hurok's rights. The suit asks compensatory and exemplary damages.

The contract between Hurok and the Soviet Ministry of Culture was negotiated some time in June, 1960, according to the complaint, and the rights were granted to RCA Victor exclusively for the Richter recitals in the U.S. and Canada. But nevertheless, the de-

(Continued on page 46)

After 25 Yrs. With Victor Artie Shaw Gets 8 Gold Disks at N.Y. Luncheon

In commemoration of his 25th year of association with RCA Victor, bandleader Artie Shaw was presented with eight gold records at a special luncheon in New York last week. Each of the eight gold disks was accredited by the Record Industry Assn. of America of having attained a sale of 1,000,000 or more copies.

The recordings for which Shaw received the gold disks are: "Star Dust," "Dancing In the Dark," "Back Bay Shuffle," "Summit Ridge Drive," "Frenesi," "Nightmare," "Traffic Jam," and, of course, "Begin the Beguine."

"Beguine" was recorded 25 years ago this past August, at a time when 1,000,000-sellers were not "officially" recognized by gold record awards. The Shaw version of the Cole Porter show song from "Jubilee" was the first recording of the tune and was actually put into the grooves three years after the show closed.

Shaw, whose 78 rpm recordings sold over 43,000,000 copies for Victor, is represented with six of his diskings in the new Victor package, "Ten Great Bands."

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Berlin's 'President,' 'Gypsy' Track, Starr's 'Country' Top Current LPs

ROBERT RYAN - NANETTE FABRAY: "MR. PRESIDENT" (Columbia). Irving Berlin hasn't lost anything in his 12 years away from the musical theatre. He hasn't added anything, either, but there was enough there to begin with to make his "Mr. President" score a pleasant listening experience.

Berlin's identifying marks are well-represented in this original cast album. The simple melodic line, the easy word construction, the sentimental ballad, the brisk rhythm and the patriotic fervor are all showcased for top effect.

In Nanette Fabray, Berlin has a socko song delineator who brings a lot of brightness to the set. Robert Ryan does fairly well with several entries that don't demand too much vocal prowess and Jack Haskell and Anita Gillette offer an attractive youthful quality especially to the duet, "Empty Pockets Filled With Love."

Other tunes that pack a typical Berlin punch and give the necessary meat to the score are "The Secret Service," "Laugh It Up," "Is He The Only Man In The World" and "Meat And Potatoes." Jay Blackton's orch wielding is standout and album producer Goddard Lieberson has instilled the whole with a spirit and a spark that bring it all to life.

"GYPSY" (Warner Bros.): Even though Warner Bros. avoids handing out vocal credits on this soundtrack set, Jule Styne (music) and Stephen Sondheim (words) get their due—and they rate it. The score still packs plenty of excitement which should give this package a good sales run as the pic goes into its playdates and even help Columbia's original Broadway cast album with Ethel Merman. Rosalind Russell gets top billing here but it's understood that the singing load was carried for her by Lisa Kirk while she relegated herself to the "talk" tunes. The who's singing what poser should heighten interest in the package but there are still "Small World," "Everything's Coming Up Roses," "Some People," "You'll Never Get Away From Me" and the dramatic "Rose's Turn" to give the package its long-lasting spinning values.

KAY STARR: "JUST PLAIN COUNTRY" (Capitol). The vogue of blending pop singers and country songs, launched by the click of Ray Charles in this idiom, is still continuing. Kay Starr, a belting performer with a distinctive style, turns up in a warm-sounding package of ballads with a once-lightly-over country flavor. Backed by a large orch and choral ensemble, she does numbers like "Crazy," "Blues Stay Away From Me," "Walk On By," "Oh Lonesome Me," "I Really Don't Want To Know" and "Don't Worry."

MEL TORME: "I DIG THE DUKE—I DIG THE COUNT" (Verve). A smart and smooth purveyor of songs, Mel Torme has come up with one of his most swinging offerings in this set. One side features tunes associated with Duke Ellington, the other side with Count Basie, both of whom are kindred spirits with Torme. Arranged and batoned by Johnny Mandel, the numbers are projected with color and taste by Torme. Songalog includes tunes like "I Don't Get Around Much Anymore," "I Like The Sunrise," "Take The 'A' Train," "I'm Gonna Move To The Outskirts of Town," "Sent For You Yesterday" and "In The Evening."

ANITA KERR SINGERS: "THE GENIUS IN HARMONY" (RCA Victor). This set underlines the powerful role now being played in the disk business by Ray Charles, who is "the genius" referred to in the title. An excellently produced and very attractive songalog, this LP spotlights the Nashville-oriented Anita Kerr Singers in a choral rundown of a dozen numbers which Charles has turned into hits. Included in this tribute are "Yes, Indeed," "Georgia On My Mind," "What'd I Say," "Hit The Road Jack" and "I Got A Woman."

"TWO FOR THE SEESAW" (United Artists). This soundtrack waxing nicely presents Andre Previn's score for Mirisch Pictures and the Robert Wise production for UA release of the film version of Broadway's clicko "Two For The Seesaw." Much of the music

offered here is in the low key background mood which is probably quite effective in bringing out the film's emotions but means considerably less on wax. There are some pleasant melodies in the score, however, that come across for okay home consumption values and all have been written by Previn with feeling. A vocal number called "Second Chance," with lyrics by Dory Langdon, is an okay ballad.

VI VELASCO & THE ZOOTSIMS ORCH: "CANTANDE BOSSA NOVA" (Colpix). Although the bossa nova has mostly been an instrumental vogue, there have been some vocal performances pegged to the beat. This LP ranks among the top contenders in the vocal bossa nova groove, featuring the song stylings of Vi Velasco, backed by the Zoot Sims Orch. Miss Velasco displays nice phrasing patterns and solid vocal savvy in her work on the session which was arranged by Manny Albam and Al Cohn. Sims provides nice 'n' easy tenor stylings. There is also sock solo work contributed by Jim Hall on guitar and Markie Markowitz on trumpet. It all adds up to a fine blend of instrumental and vocal jazz technique which could easily break through.

"MUSIC FROM MATHEMATICS" (Decca). The music on this LP is not played by musicians but rather by an IBM computer, the 7090, and a Digital to Sound Transducer. The result most closely resembles the intonations of an organ. Some of the effects are eerily evocative and much of it is more for the sound buffs than the average record buyer. But there's an added salient fact that several of the compositions the computer "plays" have been written by noted composers and professors. This will be of interest to new wave composers, especially those who have been experimenting with electronic music. In addition to the original compositions, the computer also toots "Bicycle Built For Two," "Joy To The World" and "Frere Jacques."

BERTRAND RUSSELL: "SPEAKING PERSONALLY" (Riverside). British elder statesman Bertrand Russell, who recently hit headlines via his correspondence with Premier Khrushchev over the Cuban crisis, is quizzed at length on this two-disk set by John Chandos, British interviewer and disk material gatherer. It will be of interest to many in the U.S. who follow the liberal's opinions on disarmament, which he firmly advocates, and a sane nuclear policy, which he also favors. Reflections on these and other topics are



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included in the package. The statesman also discusses his early life, World War I, neutrality, a meeting with Lenin, religion, morality, thought, U.S.S.R.-U.S. relations and other subjects. It's an interesting set, suitable for school use and appropriate for home consumption.

ACE CANNON: "LOOKING BACK" (Hi). The soulful sax technique of Ace Cannon gets a solid showcasing via this set on which the horn man essays a set of pop fave tunes of recent vintage. Cannon gets a hearty, emotional sound from his horn. His rhythms not only make this set a good terp item but give it strong pop background listening potential. The tempo is mixed here, with the emphasis on the ballad groove. Having scored recently with his "Tuff" waxing and followup LP, Cannon should continue his winning ways with this session. Tunes include "Volare," "Lazy River," "September Song," "Someday," "Harlem Nocturne" and others.

"MOVIE AND TV THEMES COMPOSED AND CONDUCTED BY ELMER BERNSTEIN" (Chorel). A prolific writer of hard swinging jazz themes for pix and tv, Elmer Bernstein has compiled some of his best for this outing. A top aggregation of Coast jazz men perform the tunes under the composer's baton. The music has a strong, earthy feel and the arrangements give full vent to the potential of the various melodies, some of which have become w.k. via their theatrical connections. It's a swinging session with solid jazz and other musical values. Included are themes from "Man With the Golden Arm," "Sweet Smell of Success," "Sudden Fear," "Walk On the Wild Side," "Rat Race," "Saints and Sinners" and others.

Longplay Shorts

Epic Records has seven LPs and five tapes on its release schedule for November, comprising five classical and two pop albums. Featured in the list of classical releases is a three-record set, the premiere Epic release by the **Juilliard String Quartet**. The sole Capitol Classics release for this month is the premiere stereo performance of Faure's "Requiem" with **Roger Wagner** conducting the Choral and the **Orchestre de la Societe des Concerts du Conservatoire de Paris**. Colpix Records launched its first annual "Kiddie Katalogue" LP sale. The program, covering 13 sets, will run through Dec. 31 and will give distributors 20 free albums for every 100 purchased.

Martha Schlamme, whose MGM album "The World Of Kurt Weill" is due for release next week, has been set for concert dates in Chicago on Nov. 18-19. The **New World Singers**, who just signed with Prestige International, open at New York's Bitter End tonight (7). **Rakhee**, who records for the Monitor label, does her opening concert of the season in Boston on Nov. 13 and then will tour the east through November and December. **Otto Klemperer's** recording of Kurt Weill's suite from "Threepenny Opera" highlights Angel's eight-album release for November. **Vi Velasco** makes her LP debut on Colpix with a set tagged "Cantan de Bossa Nova." Philips Records has named Affiliated Record Distributors as its Newark, N.J., outlet, and Delta Record Distributing Co. as its New Orleans distrib.

The English counter-tenor **Alfred Deller** is being joined by his 24-year-old son, **Mark Deller**, in a new Vanguard LP, "Come Ye Sons of Art." It's the 35th album turned out by Deller and the Deller Consort for Vanguard in the last 10 years. RCA Victor has placed 11 pop albums on its November schedule, including sets from **Peter Nero**, **Lena Horne**, **Norman Luboff**, **Otto Cesana** in his Victor debut, **Amita Kerr**, **The Three Suns** and **Eddie Cano**. Also highlighted are a **Paul Desmond-Gerry Mulligan** jazz package, a newly recorded LP of **Gene Autry's** hits and a pair of Nashville sets, one from **Hank Snow** with **Anita Carter**, the other from **Homer & Jethro**. The Diner's Club has issued a set of record albums to teach travelers basic French, Spanish and Italian. The LPs come with a 200-page self instruction manual containing a guide to pronunciation, everyday "situation dialogues," lists of useful phrases and expressions, and a basic vocabulary with phonetic transcriptions.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

MARTY ROBBINS **RUBY ANN**

(Columbia) **Won't You Forgive**
Marty Robbins' "Ruby Ann" (Marionat) sparkles with a country beat and a meaningful love story that will even get the popsters to give it payoff programming time. "Won't You Forgive" (Maricanat) falls in the plaintive ballad groove that's especially good for crying around the juke.

FERRANTE & TEICHER **THE WISHING STAR**

(United Artists) **Theme From The 11th Hour**
Ferrante & Teicher's "The Wishing Star" (United Artists*) is the strong melodic theme from the upcoming "Taras Bulba" pic and excellently suited to their flashy keyboard styling with rich orch support. "Theme From The 11th Hour" (Miller*) is a colorful workover of a tv theme featuring the duo's classy work on the ivories for good programming chances.

HELEN SHAPIRO **KEEP AWAY FROM OTHER GIRLS**

(Epic) **Little Miss Lonely**
Helen Shapiro's "Keep Away From Other Girls" (Belinda*) gets this power-packed piper from England off to a good start on Epic with a snappy slice that will grab teen interest for a big payoff. "Little Miss Lonely" (Markst) has charming ballad qualities that could win over the jocks who go for the softer singing style.

RAY ANTHONY ORCH. **LET ME ENTERTAIN YOU**

(Capitol) **The Wishing Star**
Ray Anthony Orch's "Let Me Entertain You" (Williamson-Stratford*) is a trumpet growling interpretation of the Jule Style tune from "Gypsy" with wild crowd noises in the background to stimulate lots of listening excitement. "The Wishing Star" (United Artists*) is the theme from the "Taras Bulba" pic given a torrid trumpet lead and a vocal chorus addition to enhance its programming values.

CLAUDINE CLARK **WALKIN' THROUGH A CEMETERY**

(Chancellor) **The Telephone Game**
Claudine Clark's "Walkin' Through A Cemetery" (Lyn-Evet) follows the ghoulish style set by "Monster Mash" with a hot rocking beat and a lyric that will satisfy the teeners' offbeat tastes. "The Telephone Game" (Dinny*) rings out an okay dance tempo that's highlighted by a strong vocal attack.

CARLO PES **GINA, GINA**

(Vesuvius) **Ricordi**
Carlo Pes' "Gina, Gina" (BIEM) rolls out an Italian styled lilt via an enchanting guitar and a flavorsome chorus to attract the pop play that will carry it into the payoff brackets. "Ricordi" (BIEM) spotlights the guitar in a romantic ballad mood that's quite effective.

COZY COLE **BIG NOISE FROM WINNETKA**

(Coral) **(Part 2)**
Cozy Cole's "Big Noise From Winnetka" (BVC*) works over the oldie with some persuasive instrumental sounds that makes the right kind of noise for current spinning market. Cole's inspiring drum work is spotlighted throughout and either side could move out.

ROOSEVELT FOUNTAIN **RED PEPPER**

(Prince-Adams) **(Part 2)**
Roosevelt Fountain & Pens of Rhythm's "Red Pepper" (Correc-Tone*) is an insinuating instrumental with a groovy beat that's sure to pull big play to both sides. Part 2 may have the edge, however, because of the additional vocal growls attached.

LESLIE UGGAMS **EACH AND EVERY DAY**

(Columbia) **Is He The Only Man In The World**
Leslie Uggams' "Each And Every Day" (Dymor*) dishes out a penetrating blues beat with a standout vocal that gives the ballad added meaning and strong takeoff chances. "Is He The Only Man In The World" (Berlin*) is a warm ballad from Irving Berlin's "Mr. President" score given the kind of attractive reading that calls for programming attention.

HANK LOCKLIN **ONCE MORE**

(RCA Victor) **Wabash Cannonball**
Hank Locklin's "Once More" (Acuff-Rose*) is in the country ballad form but it has enough vocal strength to crack through the pop aereas in a big way. "Wabash Cannonball" (Peert) rolls along at a comfortable alfalfa pace that will go over especially well in the c&w territory.

TERESA BREWER **NOT LIKE A SISTER**

(Philips) **The Ballad Of Lover's Hill**
Teresa Brewer's "Not Like A Sister" (Pincus*) gets across a romantic ballad with a dramatic styling that's sure to take over lots of spinning time for a good payoff. "The Ballad Of Lover's Hill" (Dickson*) has a brisk lilt set up with a male chorus following her along a neat vocal path.

LAVERN BAKER **THE STORY OF MY LOVE**

(Atlantic) **See See Rider**
LaVern Baker's "The Story Of My Love (I Had A Dream)" (Cotillion*) tells a swinging tale with a driving vocal attack that will take in a wide spinning range. "See See Rider" trots out the traditional jazz item with a vocal force that will appeal to lots of c&ejays.

CATERINA VALENTE **RECADO**

(London) **Samba Di Una Nota**
Caterina Valente's "Recado" (Paris*) presents the bossa nova with a lyrical vocal approach that gives it a potent plus in the spinning competition. "Samba Di Una Nota" (Leeds*) supports the samba sway with a colorful vocal that programmers will appreciate.

*ASCAP. †BMI.

Longhair Man Versus Board

Concert World Will Be Alert to Buffalo's Joe Krips In The Frying Pan of San Francisco

To many knowledgeable symphony aficionados east and west, the departure from Buffalo of Josef Krips, after 10 years as conductor of the Buffalo Philharmonic Orchestra, for an opposite-number spot in San Francisco has many aspects of the out-of-the-frying-pan-into-the-fire gambit. Frisco (as reported in sundry stories here) is an orchestral inferno, and it is wondered whether Krips' temperament or background or his decade of Buffalo conductorship, has conditioned him as a resident conductor to withstand exposure to the West Coast symphonic heat.

While with Buffalo, Krips was able to absent himself frequently and at will each season for guest conductor stints here and abroad but, while his batoning stature grew considerably as a result, his itinerant absences created a widening gap between himself and orchestra. During the past summer, protracted contract-renewal negotiations (in Krips' absence abroad) generated bitter recriminations from the musicians against the orchestra management, and evoked sharp criticism of the symphony officers and board over the discrepancies between the alleged meagre compensation of the musicians and the claimed lush remuneration of Krips—particularly when the Buffalo Orchestra president, queried by the newspapers, refused flatly to reveal the amount of his salary, reputed to be \$30,000.

Dignity and Respect. While no one expects full rapprochement between orchestras and conductors, some semblance of dignity and respect for authority is conceded to be essential for the best results. Recognition of this, together with diminishing season ticket sales, and reported frigid reception of the conductor by the orchestra at the outset of the current season, are thought to have constituted backbreaking straws in the disturbed Buffalo symphony picture.

Nor did the manner and timing of Krips' announcement of his departure from Buffalo endear him to the local gentry. First intimation of the switch came when a Buffalo morning paper carried the news stemming from a long distance telephone conversation with the maestro in Switzerland. At the same time, the Buffalo Orchestra president stated that he had no word or knowledge of Krips' intention to go.

While Krips first stated that was "no reason" for his leaving, he later attributed his decision to the fact that he was unable to generate sufficient interest in a pet project which he proposed annually for a music festival on the Niagara Frontier. At any rate, Buffalo orchestra music scouts are busy seeking a replacement for Krips, it having been announced that there would be no guest conductor tryouts next season, and that a permanent conductor would be selected and engaged without competitive rivalries and resultant factional strife.

Seeger Touring Negro Colleges in South; 1st Ofay Act in Most Sites

Pete Seeger, folksinger, writer, is touring southern Negro colleges under auspices of a Negro student organization. He's the first ofay artist to appear in many of the locations. Sponsoring the gigs is the Student Non-Violent Coordinating Committee, with headquarters in Atlanta.

One of the primary reasons that white artists haven't played most schools in which Seeger is booked is because these institutions are small and can't afford the asking price of most ofay acts. Accordingly, the folksinger is getting an average of only \$50 per concert. He's also paying his own traveling expenses. Proceeds from the dates go to the SNVCC.

Seeger has already played Albany, Ga., Birmingham, Ala., and Tuskegee, Ala. He'll appear at an integrated date in Austin, Tex., Thursday (8). Friday he has gigs at Negro schools in Jackson, Miss., and Saturday in Atlanta. Other dates aren't set as yet.

Austrian Disk Best Sellers

Vienna, Nov. 6.	
Heisser Sand	Mina (Polydor)
Speedy Gonzales	Boone (London)
Paradiso	Francis (MGM)
Linda	Backus (Polydor)
Auf Meiner Ranch	Hinnen (Ariola)
Lady Sunshine	Conny (Columbia)
Weine Keine Traene	Otero (Polydor)
Quando, Quando	Caterina (Decca)
She's Not You	Presley (RCA)
Lass Die Liebe	Lindblom (Fontana)

Top BMI Prizes Go to Anderson, Pamper, C'wood

Nashville, Nov. 6. Bill Anderson will be the leading writer award winner, and Cedarwood Publishing and Pamper Music the top publishers for the annual Broadcast Music Inc. Citations of Achievement in the country and western field to be awarded here Friday (9). In all, 41 writers and 22 publishers will be given BMI citations.

The citations are based on trade paper polls of national popularity and public acceptance, reflecting record and sheet music sales, radio and tv performances, coin machine plays, and other factors measured in those polls.

Anderson topped the writer field with four citations, while Cedarwood and Pamper led the publishing contingent with seven citations each. Other multiple writer award winners include Hank Cochran and Wayne P. Walker with three awards each; Don Gibson, Willie Nelson, Webb Pierce, Marty Robbins, Mel Tillis, Marijohn Wilkin, Faron Young and Alexander Zanetti, all with two BMI awards.

UA PARTICIPATING IN FEST FOR 1ST TIME

United Artists Records, which is participating in the Country Music Festival in Nashville this week for the first time, will have several artists and execs on hand throughout the festivities. Decca Records, no stranger to the city's activities, will also be repped by execs and artists.

Art Talmadge, UA Records prexy, will head that company's attendance, with v.p. Norman Welsch, UA director of country & western activities H. W. (Pappy) Daily and diskery's musical director, Leroy Holmes, also on hand. In addition, Aaron Schroeder, prexy of Musicor Records, which UA distributes, will be present.

Decca delegates will include exec v.p. Leonard W. Schneider, veeep Marty Salkin, sales v.p. Sydney N. Goldberg and promotion and publicity director Leonard Salidor. They'll be joined in Nashville by their local a&r director, Owen Bradley, and his assistant Harry Silverstein. The diskery recently built a two-story office building to house its operations in Music City.

Up Edward Yalowitz To Garmisa Distrib Prexy

Chicago, Nov. 6. Leonard Garmisa, owner of Garmisa Distributing Co., record distributors, has named Edward Yalowitz as prexy of the firm. Yalowitz has been with the company since its inception in 1955. Myron Schulz has been upped to comptroller and will work with distrib affiliated with the Garmisa parent firm.

Garmisa also appointed Kent Beauchamp prexy of Garlem Distributors and Big Town Distributors of Chicago, and Marlene Waak exec veepee of Midwest Mercury Distributors.

Victor Shifts Hal Fine

Harold P. Fine has been set as manager of copyright contracts for RCA Victor. In his new post, Fine, who replaces Al Herlich, will be responsible for the licensing of all recordings produced by Victor and will be involved in negotiations with the music publishers.

Fine, who has been with the company since 1950, had been administrator of factory standards and operating costs until 1957, and from then until April, 1962, he was administrator of expense budgets.

Clancy Bros. & Makem Pull Wow \$10,700 at Hip Carnegie Hall, N.Y., Gig

The Clancy Bros. & Tommy Makem played to capacity Saturday (2) at Carnegie Hall, N.Y., a house in good measure populated, not by the run-of-the-village folksinger following but by an older, conservative crowd which took good naturedly and warmly to the shenanigans of this Irish quartet.

According to Harold Leventhal, producer of the two-hour "folk" performance, the gross before taxes was \$10,700, which is darn good at a \$4.50 top. Including 100 standees, there were 2,800 people in the house. (Reportedly, because Ed Sullivan had tv equipment stored on the stage for his Sunday show, he paid for some 150 stage seats that might have otherwise been used by the public.)

Perhaps one of the main reasons the Clancys and their northern confrere, Makem, did so well among the oldsters (there was also a number of priests, all Irish, it seemed) is because of their wide exposure on Arthur Godfrey's radio stanza, on tv and, particularly, in clubs around the country where the tabs are more conducive to the middle-class than the impoverished folk masses of Greenwich Village, here these boys had their professional American beginnings.

Apart from a wide repertoire (they did nearly 50 numbers or fragments of numbers at Carnegie), the most distinctive note of the team was their virility. The best—perhaps the only real—singer in the group is Makem, whose lyric tenor lent itself well to everything they did.

But, Liam, Tom and Pat Clancy work vigorously and with great effectiveness nevertheless. Take for instance, oldest brother Pat's voice: the sometime operator of his own record company, he has what has been called a "folk voice"—not lyric at all, but pleasant in tone and excellent in phrasing, used so well on Saturday.

Middle brother Tom showed a manly voice; one might suppose it's a baritone. And Liam (Willy) is the guitar-playing tenor of the family and technically the best of the singers. Each played a big part at Carnegie, including Makem, with the boys shifting front roles all evening.

Watching these four soldierly sons of Ireland work their way through a batch of militant rebel songs, drinking and bawdy tunes was great fun. They added to their repertoire for this concert a lengthy medley of Irish children's songs, which was funny, vibrant and so well acted out that the term "commercial" now popularly applied to these brogueish boys, should only be construed as a high compliment to four folksingers who do more than deal in obscurities.

NO BRITISH MAJORS AT INT'L DISK FEST

London, Nov. 6. The decision of the major British disk companies not to participate in the Brighton International Disk Festival next spring is not, apparently, to interfere with the project. The organizers regret the refusal of the companies to cooperate, although participation would not have involved them in any expense.

Barry Langford, one of the prime movers behind the disk fest, will visit the U.S. later this month. He plans a press conference in New York the end of the month to which reps of Yank record firms will be invited. He will later go to Hollywood to book artists. All acts, musicians and disk jockeys will be signed at their normal fees.

2,500 Tradesters Invade Nashville For 11th Annual Country Music Fest

By RED O'DONNELL

British Disk Best Sellers

London, Nov. 6.	
Telstar	Tornados (Decca)
The Loco-motion	Eva (London)
Sheila	Roe (HMV)
Rain Until September	King (London)
Ramblin' Rose	Coile (Capitol)
Venus In Blue Jeans	Wynter (Pye)
Let's Dance	Montez (London)
What Now My Love?	Bassey (Columbia)
You Don't Know Me	Charles (HMV)
Lovesick Blues	Itfield (Columbia)

Victor Ups Rosner In A&R Reshuffle As Avakian Exits

In a sudden reshuffle of artists & repertoire activities at RCA Victor, Ben Rosner has moved in as manager of the pop department. He's replacing George Avakian, pop a&r head for the past few years.

Avakian will continue his association with Victor on a professional service basis and as a consultant coordinator of the international jazz program he instituted last year. A successor to Rosner's former position, that of manager of radio and tv relations, will be set shortly.

In his new spot, Rosner will concentrate on effecting a closer relationship between Victor a&r offices in New York, Nashville and the Coast. The Nashville setup is headed by Chet Atkins and Steve Sholes is major domo in Hollywood. Hugo & Luigi are indie producers for Victor in N. Y.

Rosner joined Victor in 1949, working in advertising, promotion, publicity and custom sales departments. For a time he was sales manager and general manager of the Vik label, a Victor subsid.

In addition to his consultant work for Victor, Avakian now expects to broaden his activities as a consultant in tv and films.

LIMELITERS SRO AT INDIANA U. & BOSTON

The Limelites, folksinging trio, have racked up three more SRO dates on their current tour which has seen the unit break several house records. On Oct. 27 the trio drew a capacity house of 4,230 patrons at the Indiana U. auditorium, Bloomington, Ind., for a gross of \$14,000.

At Symphony Hall, Boston, Friday (2) the group pulled 2,917 customers with tickets scaled to a \$4.75 top, for an SRO gross of \$10,488. This date was sold out a week in advance and 200 seats were added on the stage.

This Saturday (10), the Limelites will concertize at Carnegie Hall, N.Y. With duets scaled to a \$4.50 top, the show was already sold out last week. Stage seating will also be added for this gig, setting the potential capacity of the hall at about \$10,000.

Productions East of Boston produced the Indiana and Boston dates while the Carnegie show is being presented by Felix Gerstman.

Col Names Stan Kavan Director of Development

The newly created post of director of development at Columbia Records will be filled by Stan Kavan, longtime Col staffer.

He'll be responsible for the development of new products and exploration and study of diversification opportunities for the label. In addition to advising Col's various department heads on development opportunities, he will act as chairman of the diskery's diversification committee.

Nashville, Nov. 6. The sound-box string is out this weekend hereabouts as Nashville hosts WSM's 11th annual Country Music Festival. Registration is scheduled Thursday (8) at headquarters in the Andrew Jackson Hotel, with the food, the fluid and the frolicking slated virtually around-the-clock Friday and Saturday.

More than 2,500 deejays, music tradesters and promo pitchmen are expected to sign in for the event, which is acknowledged by the local Chamber of Commerce as the city's — and perhaps the state's — top convention, attendance-wise.

The fest is augmented by such forensic and fun fillips as Broadcast Music Inc.'s yearly bash for certificate-winning composers and publishers in the c&w field, and the Country Music Assn.'s yearly tapping for its Hall of Fame, plus election of officers for 1963.

BMI, with v.p. Robert J. Burton in the presenter's role, distributes its scrolls at a banquet Thursday evening. CMA's soiree — which features entertainment via Jimmy Dean, Flatt & Scruggs, Leon McAuliffe and his Cimarron Boys; Grandpa Jones and Boots Randolph—is on the agenda for Friday p.m., with Capitol Records exec Ken Nelson presiding.

BMI, CMA Fetes BMI's dinner at swank Belle Meade Country Club is via invitation; CMA's party at Hillwood Country Club (equally elegant in decor and surroundings) is a \$10-a-plate dinner dance, limited to 500. Hardly a fiscal or social temptation for the run-of-the-lod-by delegate.

WSM's Friday breakfast gets the action officially underway. Edwin Craig, board chairman of National Life (which owns and operates WSM) and Tennessee's governor-elect Frank G. Clement are to be the principal speakers. John (Jack) DeWitt, president of the host station, will emcee.

It will be Craig's first public oratory at the Festival. He'll receive a plaque in recognition of (Continued on page 46)

Contemporary Music Society Demonstrates Anew Buffs' Dominant Trait: Patience

By LEONARD L. LEVINSON

Modern music buffs must comprise the most patient, forbearing audience: they are forced to listen to so much dross in order to hear so little acceptable music. This was patent at the concert presented by the Contemporary Music Society at the Museum of Modern Art on Tuesday (Oct. 30). Leopold Stokowski lent a gracious and patient presence to the proceedings, conducting the chamber ensemble of the new American Symphony Orchestra in a program of six works. One was Henry Cowell's "Ensemble," revised from its 1925 form. Another was "Modinha," a minor Villa-Lobos work which, in contrast to the balance of the program, was superior music. Originally for eight solo cellos, it has been rescored for viola, cello and bass and was major-league in an otherwise sand-lot evening.

Best of the rest was Hector Campos-Parsi's "La Calle," a witty, descriptive Puerto Rico street scene. Jose Serebrier's "Eleon" was short and reflective. Lou Harrison's "Suite for Symphonic Strings" was only occasionally hearable.

Stokowski conducted with grace and patience. He was generous in sharing his applause with the 25 members of his orchestra who appeared on the high platform of the Museum's basement film theatre. Most worthy of note was Gaston du Bois, the venerable Belgian with the mellow cello. In a season where acoustics are a principal subject of discussion, it must be reported that the E-strings of the violins, booming off the screen on the back wall sounded harsh and shrill. The adjacent, vibrating Independent Subway tube is so frequent a collaborator in this hall that one of the modernists should be inspired to write a piece for Orchestra and E and F Trains.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.	Wk.	Wk.	On Chart	
1	1	54		WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	3	25		PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
3	2	9		NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
4	4	15		TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
5	5	11		MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
6	8	6		STAN GETZ-CHARLIE BYRD (Verve) Jazz Samba (V 8432)
7	11	16		HENRY MANCINI (Victor) Hatari (LPM 2559)
8	7	13		RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
9	6	28		RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
10	28	3		ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
11	13	11		KINGSTON TRIO (Capitol) Something Special (T 1747)
12	9	29		ANDY WILLIAMS (Columbia) Moon River (CL 1809)
13	15	7		MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
14	10	21		DAVID ROSE (MGM) Stripper (E 4062)
15	14	4		JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
16	30	6		J.MELITERS (Victor) Folk Matinee (LPM 2547)
17	20	8		LAWRENCE WELK (Dot) Baby Elephant Walk (DLP 3457)
18	—	1		RAY CHARLES (ABC-Par), Vol. II Modern Sounds in Country & Western (ABC 435)
19	18	11		ROBERT GOULET (Columbia) The Two of Us (CL 1826)
20	38	94		CAMELOT (Columbia) Original Cast (KOL 5620)
21	44	9		JUDY GARLAND (Capitol) The Garland Touch (W 1710)
22	31	50		WEST SIDE STORY (Columbia) Original Cast (OL 5230)
23	19	19		ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
24	25	46		JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
25	12	14		BOBBY VINTON (Epic) Bobby Vinton (EPC 34020)
26	27	19		JOAN BAEZ (Vanguard) Joan Baez, Vol. I (VRS 9078)
27	22	4		RENT FABRIC (Atco) Alley Cat (AT-148)
28	42	6		RAY CONNIF (Columbia) Rhapsody in Rhythm (CL 1878)
29	17	7		PAUL VAUGHN (Dot) Swingin' Safari (DLP 3458)
30	26	21		ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
31	29	3		BERT KAEMPFERT (Decca) That Happy Feeling (DL 4305)
32	39	3		PERRY COMO (Victor) By Request (LDM 2567)
33	34	7		ROGER WILLIAMS (Kapp) Mr. Piano (KL 1290)
34	16	13		HERBIE MANN (Atlantic) Herbie Mann At The Village Gate (1380)
35	37	24		KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
36	24	2		JOHNNY MATHEWS (Columbia) Rapture (CL 1915)
37	—	1		FOUR SEASONS (Vee Jay) Sherry (LP 1053)
38	33	3		ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
39	41	2		NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
40	45	12		RAY CHARLES (Atlantic) The Ray Charles Story (Atlantic 2-900)
41	35	7		ROY ORBISON (Monument) Roy Orbison's Greatest Hits (M 4409)
42	50	7		FRANK SINATRA (Reprise) Sinatra & Swingin' Brass (R 1005)
43	40	2		SAMMY DAVIS JR. (Reprise) What Kind of Fool Am I (R 6051)
44	—	1		FRANK SINATRA (Reprise) All Alone (R 1007)
45	48	52		HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
46	47	22		JIMMY SMITH (Verve) Bashin' (V 8474)
47	23	17		JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
48	—	12		GEORGE MAHARIS (Epic) Portrait in Music (LN 24021)
49	—	1		FERRANTE & TEICHER (UA) Pianos in Paradise (UAL 3230)
50	32	27		ACKER BILK (Atco) Strange on the Shore (129)



GUY LOMBARDO

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Mills Music's Eighth Foreign Branch—Mexico

Mills Music has opened an office in Mexico City. It is the eighth such post for the publishing firm in a foreign country.

The new office, called Mills Music de Mexico, is managed by Costas Omero who'll work closely with CAMPEL, a leading Mexican pub. As a result of the new setup Mills has already imported a song called "El Pecador" (The Sinner). It will be published in the U.S. with English lyrics.

Pop Concerts

Continued from page 41

It's a bit extreme. The demand on the consumer dollar in such cases goes far beyond its potential. During those few days, the only group to hit it big was the Kingston Trio. Of the others, some did okay and some were poor. These acts all cater to basically the same college dollar and to expect support all at one period is wishful thinking.

One of the factors that has attracted so many promoters to this field is that the cost of producing a concert is minimal compared with other show biz ventures. A gig with a fairly substantial act can be staged for as little as \$500 in front of the date. Everything else comes out of the gross. The risk is centered on the boxoffice.

Thus, all sorts of people are producing concert dates. In one town, four lawyers got together to present a jazz show. In another, the local bandleader is handling some promotions. But many aren't actually promoters, don't promote properly and aren't familiar with an impresario's technique.

It is the feeling among those who make their living as producers and promoters that this "amateur" competition is hurting them considerably, both from the standpoint of artist relations and impossible competitive situations. Oversaturation is threatening, it's felt, and the boom is also forcing guarantees for acts up in some situations where it isn't warranted.

The choice of a concert artist now seems to be based on disk charts and other platter sales indicators. As soon as an artist or group hits the charts, the promoters are after them on the theory that if the public is buying their disks, then they'll pay to see them in person. This generally works for the promoter. It also happens in reverse, but less frequently, when an act builds in concert and then on wax. However, one usually helps the other and vice versa.

Occasionally these disk acts aren't prepared for the concert stage and disaster results. This is a double fault, it's felt, shared by both eager promoters and eager artists.

Although some sources believe that possibly everyone in it can make something out of the concert market, many are of the opinion that the squeeze is on. Some figure that the only way to beat the saturation is to only book big name acts. Although the guarantees are higher, the eventual net also stands to be higher when top names are used to offset the crush of gigs.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk.	Wk.	On Chart		Label
1	1	7		HE'S A REBEL The Crystals	Phillies
2	2	6		ALL ALONE AM I Brenda Lee	Decca
3	10	3		BIG GIRLS DON'T CRY Four Seasons	Vee Jay
4	19	4		RETURN TO SENDER Elvis Presley	Victor
5	4	9		DO YOU LOVE ME Contours	Gordy
6	5	7		ONLY LOVE CAN BREAK A HEART Gene Pitney	Muscor
7	3	8		MONSTER MASH Bobby Pickett	Garpax
8	8	7		LIMBO ROCK Chubby Checker	Parkway
9	11	12		PATCHES Dicky Lee	Smash
10	7	14		RAMBLIN' ROSE Nat King Cole	Capitol
11	9	10		GREEN ONIONS Booker T. & MG's	Stax
12	6	11		SHERRY Four Seasons	Vee Jay
13	15	4		NEXT DOOR TO AN ANGEL Neil Sedaka	Victor
14	12	8		I REMEMBER YOU Frank Ifield	Vee Jay
15	17	13		ALLEY CAT Bent Fabric	Atco
16	13	7		POPEYE Chubby Checker	Parkway
17	26	6		WHAT KIND OF FOOL AM I Sammy Davis Jr.	Reprise
18	33	5		CLOSE TO CATHY Mike Clifford	UA
19	24	6		GINA Johnny Mathis	Columbia
20	14	12		LET'S DANCE Christ Montez	Monogram
21	27	3		CHA CHA CHA Bobby Rydell	Cameo
22	23	3		NOTHING CAN CHANGE THIS LOVE Sam Cooke	Victor
23	18	3		DANCE WITH THE GUITAR MAN Duane Eddy	Victor
24	16	5		JAMES Sue Thompson	Hickory
25	25	6		LEAH Roy Orbison	Monument
26	29	7		I LEFT MY HEART IN SAN FRANCISCO Tony Bennett	Columbia
27	35	2		BOBBY'S GIRL Marcie Blane	Seville
28	40	2		I'VE GOT A WOMAN Jimmy McGriff	Sue
29	22	8		TORTURE Kris Jansen	Hickory
30	32	3		LOVE ME TENDER Richard Chamberlain	MGM
31	—	1		RIDE Dee Dee Sharp	Cameo
32	21	11		SURFIN' SAFARI Beach Boys	Capitol
33	47	2		LONELY BULL Tijuana Brass	A & M
34	—	1		DON'T HANG UP Orlons	Cameo
35	39	3		I WAS SUCH A FOOL Connie Francis	MGM
36	20	4		WORKING FOR THE MAN Roy Orbison	Monument
37	31	3		HE THINKS I STILL CARE Connie Francis	MGM
38	—	1		RELEASE ME Esther Phillips	Lenox
39	—	1		WIGGLE WOBBLE Les Cooper	Everlast
40	—	1		I'LL BRING IT HOME TO YOU Carla Thomas	Atlantic
41	34	10		LIE TO ME Brook Benton	Mercury
42	41	2		MAMA SANG A SONG Stan Kenton	Capitol
43	43	3		POP POP POPEYE Sherrys	Guidon
44	—	1		ANNA Arthur Alexander	Dot
45	28	7		WHAT KIND OF LOVE IS THIS Joey Dee	Roulette
46	—	1		I CAN'T HELP IT Johnny Tillotson	Cadence
47	—	1		LET'S GO Routers	Warner Bros.
48	—	1		DESAFINADO Stan Getz & Charlie Bird	Verve
49	—	1		STORMY MONDAY BLUES Bobby Bland	Duke
50	—	6		HIDE AND GO SEEK Bunker Hill	Mala

Resnik to Marseilles: 'Taisez-Vous'

Mezzo's Great 'Carmen' Rises Above Hooligan Treatment of Her Don Jose

By WOLFE KAUFMAN

Marseilles, Nov. 6.

American opera stars made history (of a sort) at the opening performance of a new "Carmen" production at the local Opera house. The news was supposed to come from the fact that Bernard Buffet designed the sets for the new production; this, and the fact that Marseilles had garnered a top-notch singing cast (better, by far, than the Paris Opera has managed in many years) resulted in a gala turnout, including all the top Paris critics. But, after they got here they found that America's Regina Resnik in the title role, and American tenor Richard Martell as Don Jose, were the news.

It was in the second act, during Martell's duet with Miss Resnik, that the storm broke. Suddenly, a group of bums in the audience (it's the only way to describe them) broke into jeers against Martell. Seemingly they resented the fact that he was not French. (Apparently they didn't realize that Miss Resnik, too, was American.) It seems this is an old Marseilles custom. Nothing which is not La Patrie is considered good by the home-townners. At first it was mildly annoying and then it was distinctly irritating and then—Miss Resnik stopped singing and came to the forefront of the stage and (in perfect gutter French) shouted "Taisez-vous!" ("be quiet!"). And they did. And the show continued and was quite wonderful.

Not only was an American able to put a chauvinistic audience in its place. But Miss Resnik did it automatically, and quickly, and in character. Because she was Carmen all the time. The fire in her eye, and the timber in her voice, were not in any way different from those she was using in her stage characterization. She was a perfect Carmen vocally, physically and dramatically. She made monkeys

out of the male contingent on stage. And she made monkeys out of the hooligan audience. And made both of them love and respect her at the same time.

Accented Values

In light of this incident, it is difficult to judge the evening on its own. Perhaps because of the emotion aroused the opening night performances all seemed more inspired, more exciting than they were. Miss Resnik surely deserved all the applause she won, even had there not been the fireworks. French music critic Bernard Gavoty of the "Figaro" said, later that she was and is the finest "Carmen" I ever heard. Be that as it may. She is topnotch and the fact that she has never sung in the Paris Opera is Paris' loss. Martell, who has for years suffered from a lack of confidence that has thwarted his career (an unusual ailment for an opera tenor) was weak in the first act and beginning to warm up in the duo. Thereafter he was very nearly wonderful. Peter Godfrey was a fine, though unexciting, Escamillo. Adriana Maliponte was a delightful Micaela. This is the role that, much too often, steals the show. It speaks a lot for Miss Resnik to say that, for once, she was the star and not Mlle Maliponte, who nevertheless earned every bit of her applause.

So that's the cast. As for the production, Bernard Buffet designed a lovely set of decors and costumes, none too original, but always attractive, and never obtrusive. He seems to have abandoned his dark, somber tones (at least here), which is all to the good. Louis Ducreux, who staged the production, did a fine job, keeping the action flowing nicely and the singers moving like people, rather than puppets. George Sebastian, in the pit, made the notoriously weak orchestra, sound good.

Slipped Disk

"Who's Afraid Of Virginia Woolf?" is lacking in realism for hip record collectors. The history prof in the Edward Albee play at the Billy Rose Theatre in N.Y. has a hi-fi component setup and a stack of record albums on display in the one-set living room.

The albums are lying flat on a library shelf and as any hip disk collector knows, they should be placed upright to prevent warping.

ANZAC AIR IMPORTING WORLD CONCERT NAMES

Melbourne, Nov. 6.

Australian Broadcasting Commission has disclosed the names of 15 violinists, pianists, singers and conductors they're bringing Down Under during 1963. In addition to public and radio performances there'll also be some videotaped telecasts from Town Hall concerts and special programmes videotaped in the ABC's Melbourne studios.

Artists who'll appear are: Rita Streich; Lisa Della Casa; Aussie born baritone John Shaw; conductors Josef Krips, Charles Mackerras, John Hopkins and Georges Tzipine (who's now musical director of the Victorian Symphony Orchestra); pianists Alfred Brendel, Philippe Entremont, Lili Kraus, and the American Julius Katchen; violinist Igor Oistrakh, Neili Schkolnikova, Tibor Varga and Aussie born Beryl Kimber.

Steiger Reins Big 3 Sales

Herman Steiger has taken over as sales manager for the Big 3 (Robbins, Feist & Miller). He succeeds to the post following the recent retirement of Bernard Prager.

Steiger has been with the Big 3 for the past 30 years serving as field salesman and more recently as assistant to Prager. Big 3 execs attended a special luncheon in New York on Oct. 26 to mark Prager's 35 years with the firm.

Dickering Over Guarantees Killing The Disk Industry, Bobby Darin Sez

"Both artists and manufacturers are destroying the (disk) business with dickering over guarantees." That's the opinion of Bobby Darin who feels that "the industry is more important than its participants and therefore the participants must work in its best interests."

Darin disclosed last week that his deal with Capitol Records, contrary to reports at the time of the signing a few months ago, does not involve any \$2,000,000 guarantee for 10 years. He said that it is a profit sharing arrangement. "I'm a partner," he commented, and added that his arrangement with the diskery is based on profits of his platters and not front guarantees.

"It's this way," the singer-actor stated, "if you say I'm worth X amount of dollars and I say I'm worth 4% more, I'll take it when I prove I'm right." He figures that "a group or an artist shouldn't get his money until the boss gets his. Guarantees should be earned before they're paid out."

Darin feels "the artist doesn't take any risk at all and since the company is taking the risks it shouldn't pay these fancy guarantees until the artist proves he can live up to what he claims he's worth."

Buyer Lacks Loyalty

This is true mainly because "there's no longer any loyalty on the buyer's side to buy from a particular artist," Darin opined about the singles market. In this kind of a market, the singer feels, "when an artist has done nothing he's worth nothing. What does he risk?"

He pointed out that there are times when big guarantees are paid out and then nothing happens with the particular artist or his platters. The artist doesn't get hurt by a bomb, but the company that is putting up the loot does. "Guarantees," he affirms, "add to the depreciation of the business."

As far as artist production deals with companies go, Darin said that

they're all right if they're fair. He believes that there is little or no point in artists trying to hold companies up for loot because in the end it's the industry and the artists that are going to get hurt.

"The artist who produces is due his three cents for doing the job," Darin asserted, but forcing high guarantees and fancy production deals can only end up disastrously for the industry as a whole. And it's the industry that's important, he avers.

Raps Discounting

Diskeries also have a responsibility, Darin feels. "Once the artist has shown his intrinsic value then product shouldn't be given away or discounted because it too has value," he said, although admittedly somewhat idealistically. "An album is a \$3.98 or \$4.98 album and is not meant to sell for \$1.98," he asserted. "It makes me sick to see them racked up in a supermarket."

Distribution and artist-company relations are "a collective problem that should be solved collectively," the singer said. "The business will die if it keeps overproducing and underselling." Operating with these extremes, Darin believes, is backward logic which can't go on much longer without taking a serious toll in the business.

He figures that what this all adds up to is that "there's no respect for the record industry and it does nothing to garner respect." He opines that the various participants that make up the disk business are responsible to each other and to the industry to improve it rather than destroy it as he feels they are doing.

Darin sees many evils and asserts that little is being done about them except that they are being compounded instead of removed. This situation, he declared, is the result of industryites working against rather than with one another and it must stop or the business will.



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On the Upbeat

New York

Norman Luboff will compose the music for "As Long As You're Healthy," off-Broadway play scheduled for production in the spring of 1963 by Arthur A. Seidman. . . . Mike Clifford, currently clicking with "Close To Cathy," signed for Ed Sullivan's CBS-TV show Dec. 9. . . . MGM Records working a tie-in with Look mag's piece on Richard Chamberlain due in Nov. 20 issue via special deejay promotion disk. . . . Singer Ruth Olaj signed a personal management pact with Lee Magid. She's currently appearing at Baker's, Detroit, and is set for a shot on Merv Griffin's NBC-TV show Nov. 13. . . . Tommy Boyce, RCA Victor diskier, does the Dick Clark ABC-TV show Nov. 19. . . . The Champs, originators of "Tequila" and "The Limbo Rock," set for a two-day appearance Nov. 19-20 at the Hi-Fi Club, Topeka.

Johnny Tillotson makes his nitty debut Dec. 10 at Sciola's, Philadelphia, where he'll be for a week. . . . Michele Lee, singer-actress currently appearing on Broadway in "How To Succeed In Business Without Really Trying," has her first ABC-Paramount single just released. . . . Nat Hiken's "Car 54 Where Are You" tv series joined the AFM's tv film agreement by pledging to use live musicians for scorings, under the same terms and conditions, recently signed by Coast packagers.

Deems Taylor, past president and a director of ASCAP, will be

honored by NYU this evening (Wed.) at a dinner at the Hotel Pierre, where he will be awarded the Gallatin Medal for "significant contributions to society." . . . "Our Heartbreaking Waltz," tune which is played in the opening scene of the Broadway legiter, "Tchin-Tchin," was written by Sid Prosen and is published in his Village Music firm. . . . Mike Clifford has been signed for a shot on Ed Sullivan's CBS-TV show Dec. 9. . . . Bobby Rydell on the Coast taping "The Red Skelton Show" for an airing on CBS-TV Dec. 4.

John C. Tiernan, of Watertown, Mass., and Francis J. Thornton, of West Roxbury, Mass., were awarded first and second prizes in the Nathan Burkan Memorial Competition at Suffolk U. law School by Herman Finkelstein, general attorney of ASCAP which annually sponsors the competition. . . . Trumpeter Jonah Jones began a three-weeker at the Embers past Monday (5). . . . Bob Halley, the writer of "Dear Lonely Hearts" which was recorded by Nat King Cole on the Capitol label, has been signed exclusively to Sea Lark Enterprises, one of Aaron Schroeder's music firms.

Bossa Nova

Continued from page 1
jazzster said, "many people are recording it, but much of it isn't bossa nova. It's not just the song or the rhythm that counts but the feeling." That's what bossa nova means, he explained. It doesn't mean "new beat" as many have said but instead bossa means mood or feeling. Nova, of course, means new so, if anything, the tag means "new feeling" or "new mood." This, Mann believes, is not being captured by many artists who are cutting the material.

Mann recently returned from Brazil, home of the bossa nova, where he cut some LPs for Atlantic Records. He said that the Brazilians are somewhat distressed at some Yank handling of the music but "the important thing for Brazil is that the music is being played. The bossa nova was dying in Brazil at the beginning of the year. It got popular all over again down there after it got popular here."

Mann also pointed out that some Brazilian composers of bossa nova material are somewhat annoyed at the way the lyrics to their tunes are being translated for use in the U. S. Apparently many of the U. S. vocal versions have little or nothing to do with the lyrics as originally written in Brazil.

The flutist-composer asserted that the reaction to the bossa nova here is possibly a result of the Twist. He opined that people are looking for something melodic and sweet after the hard driving tempo of the Twist. "But," he cautioned, "if it doesn't have a dance, it'll only have a limited success."

Mann declared that the bossa nova that we've been getting in the U. S. is very introverted. "There's also an extroverted side to it," he observed, "that's very happy." He feels that the hard stuff that hasn't broken here yet, but which he cut in one of his Brazilian LPs, could be the version to break through and gets the teen and Negro markets.

Impulse Label Adds Folk Releases & Bossa Nova

Impulse Records is departing from its jazz format to set some folk releases. Bob Thiele, artist & repertoire director for the ABC-Paramount Records subsid, plans to include folk material regularly in the line's release program.

First two Impulse folk sets are by Michael Brown and Oscar Brand. Like the label's jazz LPs, these and other folk outings will get a doublefold deluxe cover treatment. Also on the Impulse release slate is a bossa nova album by the Coleman Hawkins Sextet, tagged after the click tune in that rhythm, "Desafinado."

Nashville

Continued from page 43

his behind-the-scenes and off-stage support of the Grand Ole Opry. Without the aid there would have been no Opry, and come to think of it, hardly any sound of country music in the territory. Craig has been a staunch booster of the Saturday night concerts (?) since their first fiddle plunks Nov. 28, 1925.

Clement has been a vocal adherent of the hominy and grits harmony (and its artists) off and on the political trail since his advent to the gubernatorial scene a dozen years ago.

Other Shindigs

The tee-off breakfast will be followed by a programming seminar, trade press awards, Dot Records' luncheon, Decca Records' reception and dinner and United Artists' late, late dance. Hosts for these shindigs include: Randy Wood, Owen Bradley, Harry Silverstein and Pappy Dally of the platter firms involved.

Action resumes early Saturday with RCA Victor's breakfast. Then ensued Columbia Records' luncheon, Capitol Records' late afternoon (pre-Opry) buffet, and the Grand Opry's 37th anniversary celebration in historic Ryman Auditorium under direction of WSM's Ott Devine.

Chet Atkins, Steve Sholes, Don Law, Frank Jones, Gene Ferguson, Ken Nelson and Paul Wyatt are hosts for the Saturday servings of edibles, potables and picking and singing.

And for the late-departers Columbia has a coffee klatch on tap for Sunday at 8 a.m. Uptown Nashville generally gets back to normalcy by Wednesday. . . . And shortly thereafter Trudy Stamper, WSM radio promotion chief who coordinates the festival program, begins to draft plans for the 12th annual affair.

ASCAP Meet

Continued from page 41

200,000 performances, a figure that would take a song of his like "You're Nobody Till Somebody Loves You" 150 years to match. "ASCAP," he said, "exists because of the great standards and not because of the safety songs."

In answer to Stock, Herman Finkelstein the Society's attorney, said that ASCAP must have an objective and not a subjective survey and the awards system has been devised to handle such performance payoff discrepancies.

Herman, however, found fault with the awards system too. He said that ASCAP had established the awards primarily to aid young and promising writers. "So," he added, "in the last list of awards Leonard Bernstein received \$3,000 and Deems Taylor received \$1,000."

Herman asked for better representation on the board to give equality to all members. Herman also wanted it entered on the record that at no time had he ever received a payoff from ASCAP to keep quiet. His statement was later confirmed by ASCAP president Stanley Adams.

Another writer, John Redmond, asked that ASCAP should not base its credit system on the last five-year average since there has been "so much chicanery and payola going on in broadcasting" but on the average of the life of the copy-right itself.

Before the meeting opened to the floor, Adams mentioned that ASCAP was opening an office in Nashville and that it was digging deeper into the payoff problems sparked by the emergence of educational tv.

Inside Stuff—Music

The eighth and final session of the ASCAP Seminar on the Musical Theatre wound up last week with composer Jay Gorney outlining seven principals of writing songs for musicals. "First of all," he said, "a song must have a unity. It should be about one theme. It has to be coherently expressed, and be written in a style of its own. A well made song should also have a certain amount of conflict and suspense, and it should rise to a climax and be resolved intelligently. This is true not only of songs but of the entire libretto as well."

Gorney, who teaches at the Musical Theatre Academy, also pointed out that a musical is a fantasy because there can be no true realism when people use songs to express their emotions. "West Side Story" is a realistic fantasy," he said, "My Fair Lady" might be called fantastic realism."

ASCAP's four-week showcase for young composers and lyric writers preparing works for the musical theatre began at New York's Judson Hall last Monday (5). The audience is made up mostly of music publishers and producers who have been invited to the Showcase.

Tulane University has been awarded a \$56,000 grant from the Ford Foundation for a two-year project to collect the historical records related to early American jazz. The records collected under the grant will be stored in the Archives of New Orleans Jazz, which was established at Tulane in 1958. Dr. William R. Hogan, professor of history at Tulane and chairman of a special faculty committee to the archive, said that the archive is designed to collect background and primary materials relating to the origin of jazz music, with particular emphasis on New Orleans jazz. The archive now contains books on jazz, extensive collections of old and new phonograph records, piano rolls, wax cylinders, playbills, pictures of jazz artists, and more than 600 pieces of original sheet music.

Leonard Levinson who caught Mozart's "Don Giovanni" last Thurs. (1), at the Met footnotes that it was produced in Manhattan not long after its Prague debut in 1787. Man who imported the work was Lorenzo da Ponte who, in 1805, became the first professor of Italian at Columbia College. Mozart died some four years after composing "Giovanni" from TB due to malnutrition from working for royalty sans royalties.

Broadcast Music Inc.'s annual Student Composers Awards will total \$15,800 this year and are open to student composers living anywhere in the Western Hemisphere. The competition is open until Feb. 15, 1963 to entrants under 26 years of age who are enrolled in accredited secondary schools, colleges or conservatories or engaged in private study with recognized or established teachers. The awards will be announced by June, 1963, with grants ranging from \$250 to \$2,000.

Latest in the Vincent Lopez series of "Salutes" will be a "Salute To Italy" set for Nov. 15. The program is a joint effort between Lopez, New York's Hotel Taft, the Italian State Tourist Board, Alitalia and the Italian Line. It's part of Lopez's "Getting To Know You" program and will be picked up on a CBS Radio network remote from the Taft.

Col Nabs

Continued from page 41

the RIAA's certification came into being.)

Richard Rodgers & Oscar Hammerstein 2d head the field with three of the seven RIAA-certified winners via "South Pacific," "Sound of Music" and "Flower Drum Song." Alan Jay Lerner & Frederick Loewe follow with two, "My Fair Lady" and "Camelot," and Leonard Bernstein & Stephen Sondheim and Meredith Willson have one each, for "West Side Story" "Music Man," respectively.

"Story" came in for a double gold disk award at the luncheon since the soundtrack version (also on Columbia) went over the \$1,000,000. Goddard Lieberson, Col president, who hosted the luncheon, pointed out that the "Story" soundtrack already has sold over 1,500,000 copies.

At the luncheon to receive their plaques were Rodgers, Mrs. Dorothy Hammerstein for her late husband, along with Lerner, Bernstein and Sondheim. Loewe made a last-minute cancellation because of indigestion.

The opening remarks were made by Kitty Carlisle, widow of Moss Hart who directed both "My Fair Lady" and "Camelot." Miss Carlisle's speech, ghosted by N. Y. Herald Tribune columnist Art Buchwald, paid tribute to Lieberson: "The theatre owes him a debt—and he owes the composers a lot of money and a lot of gold records."

Hurok

Continued from page 41

fendants allegedly manufactured and distributed the artist's recitals without a license or permission from plaintiffs.

The agreement with Carnegie in Aug., 1960, the suit contends, provided that no tapes or sound recordings would be permitted without consent of plaintiffs. But through a scheme and conspiracy, the defendants were able to record and conceal the fact.

In addition to the injunction, Hurok Concerts and Carnegie Hall Corp. ask that the defendants be directed to recall and withdraw sale and distribution and impound all recordings for destruction. Damages and an accounting are also sought.

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Terry Snyder to Col, Ben Colder Pacts With MGM; Other Signings

Terry Snyder, big band drummer-arranger-composer, has been tagged to Columbia Records by Irv Townsend, diskery's exec artists & repertoire producer on the Coast. Snyder's first album for Columbia will be released next February. The LP was recorded at Col's New York studios under supervision of Townsend and pop a&r producer Teo Macero.

MGM: Ben Colder

MGM Records has added Ben Colder to its singles roster. He'll debut with "Don't Go Near The Eskimos" and "Louisiana Trapper."

Pip: Spencer Quinn

Pip Records, Coast diskery, has inked Spencer Quinn to wax a series of banjo albums. Quinn is the former "Butch" of the Our Gang film comedy series. Mike Elliot's CIRCA is handling national distribution for the Pipe line.

Choreo: Carol Lawrence

Choreo Records has signed Carol Lawrence to a new long-term pact. The legit and film actress-singer has waxed some LPs for the label and will continue to concentrate on the album market. Also planned for Choreo, which is prexyed by Fred Astaire, is an artist roster expansion move slated by the year's end.

RIAA's New Execs

The Record Industry Assn. of America has a new director on the board and a new veepee.

Archie Bleyer, Cadence Records president, has been named to the board replacing Paul Wexler who exited his post at Colpix Records a couple of months ago. Bleyer's move left open a veepeeship which has been filled by Jerry Johnson of Disneyland Records.

Ken Stevens Sues 20th Records for \$385,750

20th-Fox Records has been hit with a \$385,750 damage suit brought in N.Y. Supreme Court by Anthony Pragano Jr., known professionally as Kenny Stevens, and agent Anthony Gargano. Action charges the label with breach of an artist & repertoire agreement.

According to the complaint, the diskery failed to promote Stevens' waxings which were to be released before Sept. 21, 1960. Suit contends that on agreement called for 20th-Fox to use its best efforts in the recording and promoting of Stevens' platters but that the diskery deliberately breached the agreement. Gargano, as agent, is asking 10% of the damages.

American Folk Blues Fest a W. German Hit

Frankfurt, Nov. 6. The American Folk Blues Festival is a surprise hit in houses throughout West Germany. The group has had sellouts in every city, and also has made a major West German television film.

The blues group, headlined by John Lee Hooker, Memphis Slim, Jump Jackson, Brownie McGhee, Sonny Terry, and T-Bone Walker, played to a capacity house at Frankfurt's Kongress Halle last packed house at the Auditorium Maximum in Hamburg.

The tv show of the blues singers was bought and filmed by the Baden-Baden outlet of the West German tv net.

Jay Jacobs Joins UA

Jay Robert Jacobs has been named eastern sales manager of United Artists Records. He'll headquarter in New York and report to Morris S. Price, UA national sales director.

Concert Casualties

Dublin, Nov. 6.

When pianist Charles Lynch took the platform at Radio Eireann Symphony Orchestra's "Prom" concert on Sunday (4) he was the third pianist to be signed for the concert.

Pianist No. 1 was 17-year-old Darina Gibson, making her "Prom" debut; she became ill two weeks before the concert and cancelled.

Pianist No. 2 was Hilary McNamara, but while on the way to catch a plane from London to Dublin her taxi was in a crash and she was injured.

Charles Lynch, now a professor of music in Cork, was sought as replacement. He signed and Radio Eireann's music department crossed its fingers while he made a trip to Derry to fulfill a date before reporting for rehearsals in Dublin.

W. GERMANY'S ARIOLA & SONOPRESS MERGE

Guetersloh, W. Ger., Nov. 6.

A couple of major disk firms in West Germany, Ariola Corp. and Sonopress Corp., have merged to form a new firm to be tagged Ariola-Sonopress Corp. Sonopress has been turning about 800,000 platters monthly, with considerable increase in its pressings in the first half of this year. Ariola has been making about 500,000 disks monthly.

Ariola controlled about 11% of the entire German market during the first half of this year. It also developed the popular "Record Fing," which has brought much new business, especially with the LPs.

The new firm will be headquartered here, with branches in Berlin, Hamburg, Hannover, Duesseldorf, Stuttgart, Munich and a special branch in Vienna. Despite the dropoff in the record business generally, the company is expanding and plans added export business through its foreign branch, Ariola World Import (AWI), according to director Rolf Engleder, who formerly was sales manager with Electrola.

U.S. Disks Top European Product In German Jazz Federation's Prizes

Hamburg, Nov. 6.

U.S. recordings topped European product in the German Jazz Federation prizes for 1962. There are 27 classes in the this annual award given to jazz disks released through the current year in Germany.

The "Prize of the Year" went to Deutsche Grammophon for its three EP series of historic recordings from the catalog of American Decca. The disks are "Pioneers of Jazz" (Coral), "Kings Of Swing" (Brunswick) and "This Is The Blues" (Brunswick). Coral and Brunswick are Decca subsids.

Other awards went to Pee Wee Erwin for traditional solo on United Artists; Henry Red Allen's All Stars for swing solo on RCA Victor; John Coltrane's "African Brass" for modern solo; Al Cohn/Zoot Sims' "You'n Me" on Mercury for swing combo; "Charlie Mingus Presents Charlie Mingus" on Candid for modern combo; Ellington/Basie's "Battle Royal" on Columbia for big band and Gillespie/Schiffrin's "Gillespiana" on Verve for arrangement.

Laurels were also copped by Memphis Slim's "Travelin' With The Blues" on Storyville for folklore; The Staple Singers' "Unclecloudy Day" on Vee Jay for gospel; "Classic Jazz Master Series" on Philips for traditional reissue; Django Reinhardt's "Djangology" on RCA Victor for swing reissue; Bud Powell Trio on Sonet for modern reissue; "Bill Evans At The Village Vanguard" on Riverside for piano; Oscar Brown's "Sin and Soul" on Columbia for female vocal and "Cannonball Adderley In New York" on Riverside for modern concert.

Additional winners were Clark Roland & Co.'s "The Golden Light" on Blue Note for foreign artist recorded in Germany; "Jazz In Czechoslovakia" on Supraphon for European Jazz contribution; "Jazz Abstractions" on Atlantic for experiment; "Jazz Sounds Of The Twenties" on Odeon for anthology and Sauter/Getz's "Focus" on Verve for a special award.

Burns & Channing Wax 'Command' Performance

Command Records' stepped up diskery program has taken the company into the nitery area. Under the guidance of Enoch Light, the ABC-Paramount Records subside's exec director, a session was recently cut in Las Vegas featuring George Burns & Carol Channing. This is the first disk to feature the duo since they teamed for the club circuit last year. It's set for release around Thanksgiving.

In another area, the label will soon wax a platter with Dick Van Dyke. Command has also entered the bossa nova sweepstakes with release of a set called "Big Band Bossa Nova." It features Light & the Light Brigade and, whereas most LPs in this genre are played by combos, it uses a 35-piece orchestra.

Cadence Steps Up Album Releases; 4 Set in Nov.

Cadence Records is increasing its album production schedule. The diskery, which usually has a go slow policy on its LP releases and generally pegs its albums to hit singles, is issuing four new LPs early this month. The move follows release of three new sets in September.

The four new releases will include the diskery's first comedy platter, "First Family," featuring Vaughn Meader. Also on the slate are two LPs by artists no longer with the label. One is tagged "Folk Songs By the Everly Bros" while the other is Andy Williams' "Million Seller Songs." Rounding out the November schedule will be a set of spirituals by pianist Don Shirley.

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Mpls.' Flame Room & Freddie's Drop Names as Biz Takes Sharp Decline

Minneapolis, Nov. 6. With an area population of more than 1,000,000, the Twin Cities will be sans the bigger and more expensive supper club name acts—at least for a time. The Hotel Radisson Flame Room and Freddie's, the only two spots providing such fare, are changing their policies.

The stock market decline, the high cost of such acts, steep operating expenses and competition from sports are factors in the shift from names on a regular basis. The Cuban situation and interest in elections have also dented nitery biz.

The Flame Room is again dropping floor entertainment tempo-

rally, if not permanently. That tiny spot resumed name shows last September after a year's absence. The previous discontinuance was attributed to the room going into the red at an annual \$100,000 clip.

Since this fall's resumption, the Flame Room has brought in George Gobel, Hildegard, Kitty Kallen, Enzo Stuarti and Gordon & Sheila MacRae. Carmel Quinn is current and, prior to Dec. 1, the bowing out date, Phyllis Diller will have played a two-week return engagement.

Bob Moore, Flame Room manager, pointed out that before the September show resumption he had emphasized that only periodic stretches of such entertainment were contemplated. He added that future plans regarding Flame Room entertainment are under consideration. "What we've found this time is that in the Twin Cities, if we have a hot big name act potential supper club patrons are especially anxious to catch, they'll break down our doors to get in," he said. "But otherwise business just has been so-so. It's possible that when the needed kind of acts are available at prices we can afford to pay, we'll book them from time to time."

During the MacRaes' nine-day engagement, the Flame Room for the first time adopted a policy of a single floor show a night, except on the weekend. Previously there had been two floor shows every night. After the first three Cuban war scare days, when all niteries here were badly hurt, the MacRaes' packed them in under the new policy.

Peter Karalis, Freddie's owner, said his show policy is in the process of considerable revision. He'll try to book names likely to attract the hep crowds instead of the bigger and more expensive talent aimed at the older and better heeled clientele.

Like Moore, Karalis has learned that the older potential patrons can't be counted on consistently.



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Urge \$12,000,000 Atlanta Aud-Coliseum Complex

Atlanta, Nov. 6. Construction of a 12,000-seat auditorium, a 5,000-seat theatre, 200,000 sq. ft. of exhibition space and other convention facilities costing upward of \$12,000,000 was recommended last week to a meeting of the projects committee of the Citizens Advisory Bond Commission.

Robert B. Troutman, attorney, urged a combination auditorium-coliseum complex on a 20-acre tract near downtown Atlanta. He estimated the cost at \$10,900,000 exclusive of land. Space for parking 1,000 automobiles could be provided, he said.

Walter E. Crawford, executive v.p. of the Atlanta Convention Bureau, reported that conventions are a \$30,000,000 per year business in Atlanta, but the city is losing countless millions because of inadequate facilities.

Agents Now Yen That New 'Image'

The talent agencies have found the "buildup" boys.

Tired of their longtime suspect image as the "sharpies" of show business, most of the top percenteries have been hiring outside public relations counsel in an effort to upgrade their image. Colateral motive is to alert the trade to new accomplishments, and to suggest an aura of creativity beyond the more wheel-and-deal for talent.

All of this has come about since demise of Music Corp. of America as a talent rep. It has been argued that MCA never cared what either public or trade thought about it. It chose to be aloof, to work sub-rosa—and to continue being a huge moneymaker. Some contend the MCA image might have improved if the creative and benevolent aspects of MCA were accentuated.

Indicative of the steps now being taken by top offices in the retention of Mort Sunshine to do special publicity for William Morris Agency. Bob Feinberg, head of the agency's publicity office, will take care of client needs for the office mainly, and also aid on the upgrading of the agency's image. General Artists Corp. has a veepee sharing publicity responsibilities as well as handling some teevee accounts. Larry Lowenstein has been doing GAC publicity since Herbert J. Siegel took over.

Among the new offices, for example, Gary Stevens has been hired by the United Talent Agency which is now working in conjunction with International Management Associates. Jacobs, McIlwaine & Springer work for the Ashley-Steiner office.

The new public relations aspect of the talent agency business has a long and short range program. The longrange facet is to create a favorable picture of agency activity, stress the career-building aspects, creative side in increasing the stature of show biz, creating employment opportunities for actors, and contributing to the overall aura of the entertainment industry.

McClellan Joins GAC

Stuart McClellan has joined General Artists Corp. as veepee in the outdoor and special events division homebased in the agency's Chi office. Until recently, he headed his own office through which he represented various circus and fair properties.

McClellan, who was with the Barnes-Carruthers Agency in Chicago for 10 years, later was associated with MCA before opening his own office.

ELECTION

Returns Are All In and So Are The Candidates

Comic ARTIE ROBERTS

SAYS:
"Personally I'm against political jokes—they get elected too often."

Contact: ROBERT REXER
1674 Broadway, New York, N. Y.
CI 5-3660

John Royal to Abe Lastfogel

Vet showman John F. Royal wrote Abe Lastfogel, upon reading in VARIETY that the William Morris Agency topper had just marked his 50th anniversary:

"I don't know, Abe, whether after 50 years in this business you could really be called a success. You haven't been investigated, you haven't been sued, your actors don't hate you, and even your competitors treat you with respect—so I'm not so sure that you're not a 'failure' because only 'important' men seem to get sued, investigated, hated. Why, you're even with the same wife you brought to Hollywood—like Will Rogers! I don't know . . ."

Vaude, Cafe Dates

New York

Jimmy Durante and Helen Traubel move into the Copacabana April 4 . . . Karen Chandler and Lou Alexander head the layout at the Palms, B'klyn. . . Laura Lane to the Sahara, Chicago, on the Jackie Mason show Dec. 3 for two weeks . . . Jerry Vale new at Harrah's, Reno, for a three-week . . . Hill Elliott and Ann Benson comprise the new show at One Fifth Ave. . . David DeSilva transferring from GAC's Beverly Hills office to the N.Y. head-office . . . Johnny Desmond into the Speakeasy, Denver, Oct. 29 . . . Bob Bundy ailing at Harkness Pavilion. He's with Joe Glaser's Associated Booking Corp.

Sheila & Gordon MacRae, who recently wound up at the Hotel Waldorf-Astoria, have been inked for San Juan's Caribe-Hilton, March 22, to be preceded by the Diplomat, Miami Beach, March 6 . . . Noreen Parker into the Horizon, Room, Pittsburgh, Dec. 10 . . . Dick Clark signed for fairs by United Talent Management . . . Hildegard's date at the Downtown, Kansas City, rolled back three weeks to Nov. 15.

Jeanne Michelle packed for the International, Aruba, Nov. 21 . . . Jimmy Durante set for the Latin Casino, Cherry Hill, N.J. April 18 . . . Jane Morgan and Rosemary Clooney inked with the William Morris Agency . . . Bob Melvin set for the Copacabana May 2 . . . Latin Quarter producer Dorn Arden off for Europe last week to produce a new edition at Le Lido, Paris . . . Angela Drake, chanteuse, opened in Mermaid Tavern of Stratford, Conn., Motor Inn in front of Pat Dorn's orchestra . . . Vivian Hamilton returned to keyboard at Stonehenge, Ridgefield, Conn., after summer stand at 3 Coins in Norwalk.

Chicago

George Jessel set for 10 days at Sherman House Jan. 4 . . . Phyllis Diller down for the Palmer House Nov. 29-Dec. 22 . . . Bob Carroll plays the Drake Hotel Nov. 23-Dec. 6, followed by Susan Barrett Dec. 7-20 . . . Vic Damone and Billy Falbo slated for the Sahara Inn Dec. 28 for four days. Milton

Berle goes into the same room March 20 for a fortnight, and Joe E. Lewis and Roberta Sherwood are in April 24 for 12 days . . . Xavier Cugat & Abbe Lane skedded for the Palmer House Feb. 16-March 20 . . . Dick Contino plays the Theatrical Grill, Cleveland, Dec. 10-20 .



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Soph 'Steals' Command Show

London, Oct. 30. Personal triumph of Sophie Tucker highlighted last (Mon.) night's annual Royal Variety Performance attended by Queen Elizabeth and Prince Philip. Yank performer climaxing a five-month, overseas tour that included Australia and South Africa, registered in, wham fashion with her "Saga of Sophie Tucker." She had the sedate Palladium crowd craving more and was the only artist palmed, back for an extra bow.

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Sunday Terping & Billiards Now Legal In Boston Despite Clergy's Protests

Boston, Nov. 6. Dancing on Sunday is now permitted in Boston, first time in Hub's 332-year history. Besides dancing the Twist on the Sabbath, one can shoot a ball in the side pocket too. For the City council by 5-3 vote Monday (22) sanctioned not only Sunday dancing, but pool and billiard games as well.

Approval of the ordinance permits city censor and licensing division, chief Richard J. Sinnott to issue permits for these activities under the new Common Day of Rest Statutes. Several churchmen at a second public hearing opposed relaxation of rules to permit terping at hotels, night clubs and cafes, and Sabbath pool and billiard shooting.

But nitery ops, musicians and waiters' unions said refusal to permit licensed dancing and pool shooting would drive patrons to other cities and states on weekends. In most quarters it was felt that the Sunday dance law fight has just begun despite the fact that Hub city fathers have cut the city free of its Puritan bondage.

While one city councillor told the council that Sunday dancing would give 10,000 Boston bartenders, waiters and toasters an extra day's pay "and our money will not be going to New Hampshire and other places," storm clouds were gathering.

Rev. Dr. Alfred B. Minyard, general secretary of the Lord's Day League of New England, indicated to the council that the battle will be carried to the new legislature for further revision of the Common Day of Rest Law.

Dancing in public halls, where an admission is charged and where no liquor is sold is illegal, according to the new regulation. There must be a liquor license to obtain a Sunday permit for dancing.

At the first hearing on the ordinance, city censor Sinnott testified that Boston has been losing out on Sunday show biz while Revere and other nearby spots were reaping the Boston coin. Meantime, Protestant

and Catholic clergymen protested "Sunday dancing in honkytonks as a desecration of the Sabbath and the law of God."

Carriage House Chain Acquires Starlite Inn

Cocoa Beach, Nov. 6. The Starlite Motel Cocoa Beach, Fla., subject of the Hurricane Della integration story recently, has been sold to the Carriage House chain for \$1,000,000.

Constructed in 1957, the Starlite was the first on Missile Land USA's booming nitery-motel strip. Pioneering the bringing of headline acts to the area, the operation expanded its activities in the community when singer Della Reese's appearance there brought Negroes to the Strip for the first time to sip and sup.

The Carriage House, presently constructing a new edifice adjacent to the Starlite, plans to spend approximately \$200,000 remodeling its new acquisition.

L.Q., N.Y., & VEGAS TROP INK BOOKING TIE

The Latin Quarter, N.Y., and the Tropicana Hotel, Las Vegas, have finalized a mutual booking deal for cooperative buying of imported talent. Acts booked for the Trop, for example, will be able to break a jump from Europe with a date at the L.Q. while performers returning from a stand at the Las Vegas inn can appear at the Broadway spot.

Eddie Elkart made the deal with E. M. Loew and Eddie Risman of the Latin Quarter, and J. K. Housels Jr. of the Trop. Latter hotel is currently playing shows from the Folies Bergere, Paris.

One of the first cooperative moves in the new arrangement will be the hosting by the L.Q. of the (Continued on page 50)

UTM Shifts Mel Barker To Head Chi Nitery Dept.

Mel Barker will head the Chicago nitery department of United Talent Management. He's one of the MCA alumni, who worked out of the Beverly Hills office of the now defunct agency. He had been based in UTM's Bev Hills branch.

In addition to Barker's transfer UTM has bulwarked Chicago with Bob Maxwell to assist E. O. Stacy in the fairs and special events sector and Al Van Petten in the concert wing.

NLRB Moves Vs. AGVA in 'Unfair' Labor Complaint

Washington, Nov. 6. The National Labor Relations Board has initiated the issuance of an unfair labor practice complaint against the American Guild of Variety Artists in an unprecedented action growing out of the Senate McClellan Subcommittee expose of AGVA earlier this year.

In disclosing the legal step, Stuart Rothman, NLRB general counsel, noted that NLRB has never before moved against a union on charges that union officials were fired because they cooperated with a Senate investigating group. But Rothman claimed the board had such legal authority.

Charges involved in the complaint against AGVA are that two former Tampa, Fla., AGVA branch managers, Clayton (Smiley) Hart and Al Fast, were canned last April after being summoned before the union's executive board and quizzed about cooperating with the McClellan Subcommittee.

Later, in testimony before the subcommittee in open session, in Washington, Hart and Fast stated under oath that they lost their jobs because they had answered questions of McClellan investigators about AGVA affairs, spilling some beans in the process.

Sophie Tucker 'Saga' Wows Aud At Britain's Royal Command Variety Gala

By HAROLD MYERS

APA Adds Three New Staffers, Inks Stan Getz

The Agency for the Performing Arts, headed by ex-MCAite David Baumgarten is still expanding. For the first time since its formation three months ago, it has gone outside of MCA alumni for staff addition.

Jack Finck, longtime indie talent agent, has been retained to handle club and nitery dates. He'll be homebased in the New York office. Don Gregory has been hired to work in the concert division. Sandy Wernick, who left MCA when he entered the Army, has joined APA to toil in the nitery sector.

Baumgarten has also signed Stan Getz to a representation deal and is booking him on a bossa nova concert tour to start after Jan. 1. The APA music dept. previously inked Benny Goodman.

SHOREHAM, D.C., AXES COMPASS COMPANY

Washington, Nov. 6. The Compass Improvisational Theatre, which presented a topical revue with a political slant, was cancelled by the Shoreham Hotel management after 12 days of its 10-week contract. A hotel spokesman commented: "The show did not measure up to Shoreham standards of entertainment."

Harvey Epstein was producer, and the Compass company was composed of Lloyd Battista, R. Victor Brown, Mona Burr, Dennis Cunningham and Thomas Erhart. The unit appeared at a Cape Cod straw hatter last summer.

Business was less than expected and audience reaction was "not good," according to a Shoreham spokesman. Performances were in the Shoreham room built especially for the show. (Continued on page 50)

London, Nov. 6. Disk stars may be idols of the teenagers, but it took a pro like Sophie Tucker to surmount the resistance of the toughest audience in the world to win acclaim at the Royal Command Variety Gala last Tuesday (29) at the London Palladium attended by the Queen and Prince Philip.

Her performance, towards the end of a long and star-studded bill, was an object lesson to any entertainer. Miss Tucker was the only artist to have this sedate audience begging for more. The timetable of the Royal show precludes any encores, but the determined patrons would not be silent until Miss Tucker returned for an extra bow. It was a unique tribute to a triumphant performance.

Her brief stint was confined to what she described as the Sophie Tucker saga, a nostalgic songalog which illustrated her rise from a modest start, singing in her mother's cafe, to international stardom, with such numbers as "Down on the Farm," "After You've Gone" and "Life Begins at Forty."

Ted Shapiro, of course, was doing the accompaniment. It was he who reminded her that she could not leave the stage until she had sung her signature tune, "Some of These Days."

Notwithstanding the array of top talent, the show was showing some signs of drooping when Miss Tucker came onstage. She changed all that, and Bob Hope, who followed with Edie Adams, had the great advantage of coming on to an audience aroused to enthusiasm.

Hope, now filming in London, had tried out his routine in Manchester the previous weekend, and there was ample evidence of the care and expertise that went into his act's preparation. Unfortunately, it was allowed to run a shade too long. Hope gagged cheerfully about President Kennedy, though references to America's (Continued on page 50)

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Nick Lapole, N. Y. JOURNAL AMERICAN

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Earl Wilson, N. Y. POST

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Bert Bacharach, N. Y. JOURNAL AMERICAN

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Eugene Boe, CUE

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Sophie Tucker Saga A Wow

Continued from page 49

chief executive have recently been banned on the London stage by the Lord Chamberlain.

The comedian, who is British born, explained that he left England at the age of two, when he saw there was no prospect of ever becoming king. Hope was at his best when working alone; his "Foggy Day" duet with Miss Adams was only mildly successful, and "Invitation to the Dance" kept the stint running too long. It could have been eliminated to advantage.

Two top American vocalists made vivid impressions. Eartha Kitt, carried onstage in a chaise-loungue, made a delightful start with "I Had a Very Bad Day Last Night," and followed with a comedy number, "An Englishman Needs Time." She was then joined by Harry Secombe, dressed as a mountie. Together they subtly lampooned "Rose Marie" by singing

it almost deadpan. Miss Kitt wound in fine style with "An Old Fashioned Gal."

Rosemary Clooney, accompanied by Buddy Cole in the pit, had a trio of pleasing numbers. But while her voice was sweet and pure there was little of the familiar magic in her vocalizing. It may have been a case of nerves. However, she had a healthy ovation after singing "Some People," "Tenderly" and "Sleepy Time Girl."

For the balance of the show, there was a standout acrobatic turn by the Great Magyar Puzsai Troupe (7), lively vocalizing by Cliff Richard (backed by the Shadows) and Frank Ifield, a superb juggling act by Rudy Cardenas and a lavish excerpt from "The Black and White Minstrel Show." Norman Vaughan made a good try as emcee. But the court jester of Bud Flanagan and his Crazy Gang colleagues was sorely missed.

The program, jointly presented by Bernard Delfont & Leslie A. Macdonnell and staged by Robert Nesbitt, netted over \$100,000 for the Variety Artists' Benevolent Fund. A full-length television recording of the event was featured by BBC-TV Sunday (4) under an alternative swap arrangement made with the commercial tv network.



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Lantz Again Agenting After Legit Producing

Robert Lantz, who went from agenting into films (Figaro Productions, with Joe Mankiewicz) and legit on his own ("Kean," etc.), is back in the agency field.

He is concentrating on authors, but also has personalities

L.Q., N.Y. & Vegas

Continued from page 49

cast of the new Folies Bergere edition which opens Dec. 23 at the Tropicana. The company will arrive in New York Nov. 26 and the LQ will toss a luncheon and cocktail party for it as the first step in a publicity splash.

The Latin Quarter generally uses imported novelties in its shows. Its tie with the Tropicana in buying overseas talent will aid in lowering prices for both because of the extended playing time.

Moss' Empires to Stress Comedy in Yule Lineup At Its British Vanderies

London, Nov. 26.

Comedy will dominate the Christmas lineup at Moss' Empires theatres this year. Top funsters have been signed for each of the dozen houses controlled by Britain's major vaude chain. "Puss In Boots" at the Palladium will have Frankie Vaughan making his pantomime debut, Joan Regan and Mike and Bernie Winters in their first Palladium pantomime and Jimmy Edwards and Dick Emery making an initial appearance at the Palladium. Leslie Macdonnell, who will present this show, also disclosed that the Victoria Palace's Christmas offering will be "Black and White Minstrels."

Tom Arnold is responsible for "The Sleeping Beauty" at Liverpool Empire, with David Whitfield, Morecambe & Wise and Eddie Mollay. Arnold will also present Alfred Marks, Tommy Cooper, Clarkson Rose, Shani Wallis and Garry Miller in "King Cole" at Manchester Palace; Nat Jackley and Yana in "Goody Two Shoes" at Newcastle Empire and John Hanson and Des O'Connor in "Humpty Dumpty" at Nottingham Theatre Royal.

In association with Bernard Delfont, Arnold has lined up Norman Wisdom, Eddie Leslie and Morton Fraser's Harmonica Gang for Birmingham Hippodrome in "Robinson Crusoe" and Bruce Forsyth and Elizabeth Larner at Bristol Hippodrome in "Turn Again Whittington."

COMPREHENSIVE BOOK ON ART OF MINSTRELSY

"Dan Emmett and the Rise of Early Negro Minstrelsy" by Hans Nathan (U. of Okla. Press; \$10) is the first important book on the vanished institution of American blackface comedy in more than a decade.

Nathan, a graduate of Berlin University, stumbled upon a cache of forgotten Emmett manuscripts in the State Library, Columbus, O. This spurred him to write comprehensively of the composer of "Dixie." Much of this work appeared originally in various magazines, and was aided to eventual publication by grants from the American Philosophical Society and the Sonneck Memorial Fund at the Library of Congress.

While not attempting a full history of blackface minstrelsy, Nathan explores its roots thoroughly, and, in pinpointing Emmett, pre-Civil War banjoist, fiddler, singer, comedian, composer and lyricist, he deals happily with a sturdy representative of great minstrel days.

Author also traces European influences, dating from slave trade days. He examines minstrel songs, dances, comedy patter, improvisations, actors and productions in various parts of the country. Book is filled with actual tunes and scores, and handsomely illustrated from old prints. A distinguished contribution to the literature of a faded, romantic form of show biz which constituted one of America's few original contributions to theatre. Rodo.

Shoreham, D. C.

Continued from page 49

ly last season for "The Premise." Boniface Bernie Bralove expected the Theodore Flicker company of "The Premise" to return this season, but it held over in London.

Bralove will leave the room empty for the time being. The Compass operated with a \$2 admission, with drinks served at regular hotel prices.

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Saints & Sinners

Continued from page 2

ambassadors of Peru, Chile, Denmark, France, Sweden, Italy, Nicaragua, Austria, Japan, Finland, San Salvador, Afghanistan, Paraguay and Brazil.

Nenther Rusk nor local toppers of Circus Saints & Sinners had any idea when the party was originally skedged two months ago that the date would coincide with all the fright over Cuba, even though it had relaxed some by Thursday (1), when the luncheon was held. Rusk and the men's club had to face the fact that 800 tickets had been sold. The upshot was a decision to go ahead with it.

The strippers were put on early, before Rusk arrived, evidently on purpose.

Skits

What Rusk saw were a series of skits aimed at the international situation.

An actor depicting Rusk mulled over what to do about Cuba.

"I don't know," he said, "whether to send JFK to buy it, Billie Sol Estes to steal it, Sen. Hubert Humphrey (D-Minn.) to talk Castro out of it or Harry Truman to tell him where to put it."

Another, portraying an official of the Irish government, was complaining about the Emerald Isle not getting U. S. aid. The lyric ended: "Where the hell is Ireland in the sharing of the green?"

Properly wigged, Israel Premier David Ben Gurion was depicted as claiming he had just rushed a message to Castro: "Any bombing of Miami Beach, and I will recommend instant retaliation!"

Two men met in one skit: "I can't pick anything but losers," complained one, "I bet on Floyd Patterson, and put everything I had on the San Francisco Giants."

"Here, take this," exclaimed the other, handing him a roll of bills. "Bet it all on Fidel Castro."

Walter Kiernan, down from N. Y., had a bundle of gags about Rusk, plus the claim that Washington has at last discovered a way to solve the Cuban situation: "Bobby has found a fellow to enroll at the University of Havana."

Rusk, in responding, turned out to be sharp with a punch line himself. He recalled that he had worked for the State Department during another period in his life years ago. He left State then to become president of the Rockefeller Foundation.

"I went," he averred, "from a major leaguer to a minor leaguer in this giveaway business."

Glasgow Restaurateur Mulls Luxury Nitery

Glasgow, Nov. 6.

Reo Stakis, local restaurant operator is planning a luxury Continental-style nightclub for this nitery-starved city. "I would be prepared to spend \$4,200 a week on acts," he said "so that the show would compare favorably with the best on tv."

To test public reaction, Stakis is sending out letters to 2,000 possible members to get their views. If he obtains 60% support, he will go ahead with his plans. The Secretary of State for Scotland, Michael Noble, recently called for a brighter nightlife in Scotland. Outmoded drink laws which prevent after-midnight drinking is the major stumbling-block to nitery development in Auld Lang Syne terrain.



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AUSTRALIA

MELBOURNE (Tivoli)—Penny Nicholls, Bob Andrews, D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Reiman, Jeff Hudson, Harry Currie, Keith, Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.
SYDNEY (Tivoli)—June Bronhill, Peter Graves, Rosina Raisbeck, Eric Reiman, Lola Brooks, Lorna Forbes, Barry Balmor, Halinka, Arczynska, Gloria McDonald, Beryl Cheers, Tony Jenkins, Julie Day.

BRITAIN

BIRMINGHAM (Hippodrome)—Max Bygraves, A. & L. Ward, De Laine Sisters, Darlys Dogs, Trio Raynos, J. & S. Lamonte, Flack & Lamar.
COVENTRY—Arthur Haynes, Yana, Springfield, Monarchs, Les Cinq Peres, Joe Henderson, Billy Dainty, Robertes, Jack Douglas, Leslie Noyes, Jubilee Singers, Four Starlets.
GLASGOW (Empire)—Karl Denver Trio, Mark Wynter, Diana Kaye, Harry Bailey, Alan Field, Jody & Holly, McAndrews & Mills, Nanette, Mongadors & Anne.
LIVERPOOL (Empire)—Harry Secombe, Audrey Jeans, Elizabeth Lerner, Ron Parry, Soranis, Ronnie Corbett, Freddy Keatinge.
LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.
MANCHESTER (Palace)—Jimmy Edwards, Adele Leigh, Beryl Reid, Dallas Boys, N. & P. Delrina, Tusztai Troupe, Curries, Walting Waters.
NEWCASTLE (Empire)—Winifred Atwell, Ken Platt, Mudlarks, Tony Rocco, Tim Connor, Gerry Dorsey, Jim Couton, Roy Hudd, Cy Bevan Group, De Vere Debutantes.
NOTTINGHAM (Royal)—Temperance Seven, Gary Miller, McDevitt & Douglas, Deacon & Dean, Paul Fox & Ann.
VICTORIA (Palace)—George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Mark Henderson, George Chisholm, Jazzers, Schaller Bands, & TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Karl Benito, McMurray & Jeff, Johnny Baracuda.
BASIN ST. EAST—Peggy Lee.
BITTER END—Woody Allen, Mike Settle.
BLACKJACK—T. C. Jones, Johnny Foster Orc.
BLUE ANGEL—Vaughn Meader, Carolyn Hester, Cal Bostic.
BON SOIR—Barbra Streisand, Georgie Kaye, Nat Wright, Three Flames.
CAMELOT—Con Astone Orc. The Cookies.
CHARADS—Lily France, Jacqueline Rew, Elmer Horvath Orc.
CHATEAU MADRID—Tino Amigo, Carmen Alvarez, Louis Rano, Pupi Campo Orc.
COPACABANA—Nat King Cole, Gary Morton, Joseph Mele Orc., Frank Marti Orc.
EMBERS—Jonah Jones Orc.
HAWAIIAN ROOM—Angela Martin, Denis Regor, Keolu Beamer, Gai & Bulabules.
HOTEL AMERICANA—Tony Martin, Lester Lamin Orc.
HOTEL ASTOR—Dick Harding, Lillian Knight, Eddie Lane Orc.
HOTEL NEW YORKER—Verna Lee, Milt Saunders Orc.
HOTEL PLAZA—Robert Goulet, Emil Coleman Orc., Continentals.
PLAZA ROOM—Julius Monk, Cell Cabot, Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William Roy, Robert Colston.
HOTEL ST. REGIS—Peter Duchin, Nancy Manning.
HOTEL ROOSEVELT—Jan Garber Orc.
HOTEL SAVOY HILTON—Ted Straeter Orc.
HOTEL WALDORF-ASTORIA—Shelley Berman, Greta Keller, Emile Pette Orc., Milt Shaw Orc.
INTERNATIONAL—"Minsky's Follies," Benson & Marm, Max & Cherie, Marion Miller, Tina Marshall, Maybin Hewes, Mike Durso Orc.
LATIN QUARTER—Carsonys, Francois Szony & Claire, Gino Donati, Barbara Heller, Jo Lombardi Orc., Irving Fields Orc.
LEFT BANK—Nikki Price, David McKay, Larry Grossman.
LITTLE CLUB—Chauncey Grey, Tito Puente Orc.
LIVING ROOM—Johnny Nash, Nina Silvana, Joe Carter.
NO. FIFTH AVENUE—Hankinson & De Malo, Bill Elliott, Ann Benson.
ROUNDTABLE—Steve Alaimo, Davy Jones, Orchids.
SAHARA—"The Happy Land," Leo Fuld, Louis Barnett Orc.
SQUARE EAST—"Second City," Alan Arkin, Zohra Lampero, Andrew Duncan, Eugene Troebnick, Anthony Holland.
TOWN & COUNTRY—Ritz Bros., June Valli, Lomans, Ned Harvey Orc., Rod Rodriguez Orc.
TRUDE HELLER'S—Ray Milan & Quartettes.
UPSTAIRS & DOWNSTAIRS—Danny Carroll, Jane Connell, Nancy Preiser, Myra DeGroot, Cy Young, Hal Buckley, Arthur Siegel, Larry Holofcener, Bill McCutcheon, Patty Regan, June Squibb.
VIENNESE LANTERN—Yvonne Constant, Adriana Delmare, Lynn Starling, Ernest Schoen Orc.
VILLAGE BARN—Charlotte Kay, Berries, Kilt, Plads, Tex Fletcher, Lou Harold Orc.
VILLAGE GATE—Chris Connor, Ronnie Bell Trio, Woody Allen, Lonnie Donegan Orc.
VILLAGE VANGUARD—Gerry Mulligan, Shunna Pillay.

CHICAGO

BLUE ANGEL—"Calypso Latina," Jamaica Slim, Lord Banjo, Jimmy Lara, Marion Mills, Angela Renee, Gloria Drew, Selma Smith, Tino Rocco, Gino Donati, Barbara Heller, Jo Lombardi Orc., Irving Fields Orc.
CONRAD HILTON—"Girls, Girls, Girls," Del Ray, Bobby Clark, Manuel Del Toro, Los Gatos, Boulevard Dears (6), Boulevard Dons (3), Jimmy Palmer Orc.
DEL PRADO HOTEL—"Hits of Broadway," Bonnie West, Susan Cable, Ann Hilson, Blanche Schulz, Charles Abate, Kenn Adams, Dale Van, Bobby Wolf, Scott Pearson.

DRAKE HOTEL—Louise O'Brien, Jimmy Blade Orc.

EDGEWATER BEACH—Dixieland Jazz Festival Revue.
GATE OF HORN—Odetta, Buck Clayton Quintet.
LE BISTRO—Chavis Brothers.
LONDON HOUSE—Ahmad Jamal Trio, Larry Novak Trio, Jose Bethancourt Trio, MISTER KELLY'S—Mamie Van Doren, Steve De Pass, John Frigo Trio.
PALMER HOUSE—Peter Lind Hayes & Mary Healy, Ben Arden Orc.
PLAYBOY—Larry Storch, Jackie Gayle, Randy Brown, The Tuckers, Will Mercer, Penie Pryor, Dusty & Sylvia, Loree Alexandria.
PEPE'S—Gus Van & Roaring 20's Revue.
SECOND CITY—The Establishment, John Bird, Eleanor Bron, John Fortune, Jeremy Gieldi, Carole Simpson.
SAHARA INN—Jack Carter, Jane Darwyn, Frank York Orc., Lounge Suzie & Niteowls, Mark Five, Frank Fiore, Four-Sheraton—Blackstone—Betty Johnson, Franz Benteiler Orc.
SHERMAN HOUSE—Evelyn Knight, David Romahn Orc.
SUTHERLAND LOUNGE—Jazz Crusaders, Billy Wallace Trio.
VILLA VENICE—Eddie Fisher, Henry Brandon Orc.

LOS ANGELES

BEN BLUE'S—Laffs & Gals, Norman Hawes Orc.
COCOANUT GROVE—Sammy Davis Jr., Freddy Martin Orc.
CRESCENDO—Joe E. Lewis, Elaine McKenna, Les Brown Band.
DINO'S—Jack Elton, Bunny Bishop, Steve LaFever.
INTERLUDE—Wild, Wicked World Revue, Dee Dee and Bill.
SLATE BROS.—Paul Gilbert, Diane Hall, Anita Ray, Herb Bels at
STATLER HOTEL—"Chip Off the Old Block" (2d Edition) Revue, Skinnay Ennis Orc.
YE LITTLE CLUB—Deborah Stuart & Johnny Pace, Joe Felix Group Four.

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.
DESERT INN—Jimmy Durante, Peter Lawford, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Rev. Lounge: Dave Apollon, Les Femmes, Michael Kent, Johnny Puleo, Joe Venuti, Pompothy Thedy Family.
DUNES—"Gotta Get To Vegas," Bill Reddie Orc. Lounge: "Vive Les Girls."
EL CORTEZ—Top Notchers.
FLAMINGO—Ebel Herman, Russ Black Orc. Lounge: Billy Eastline, Red Nichols, Don Cornell, Bob Sims.
FREMONT—Frankie Brent, Jets, Johnny Rivers Six, Frantics.
GOLDEN NUGGET—Bob Luman, H. Lites.
MACIENDA—Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.
MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb.
NEVADA—Jay Orlando, King Henry 4.
NEW FRONTIER—"Life Begins at Minsky's," Tommy Moe Rafi, Carrie Finell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. Lounge: Bob Crosby's, Bobcats, Clara Ward Singers.
RIVIERA—Diana Dors, Vagabonds, Damita Jo, Lounge: Billy Williams Revue, Deedy & Bill.
SAHARA—Alan King, Kitty Kallen, Moro-Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Characters, George Rock.
SANDS—Vic Damone, Jan Murray, Micki Mario, Harry Nofal, Copa Girls, Antonio Morelli Orc. Lounge: Dave Burton, Danny Costello, Morry King, Ernie Tewari.
SHOWBOAT—Abby Neal, Nock-A-Bouts, Curly Isabell.
SILVER SLIPPER—"Hank Henry, Sparty Kaye, Bobby Clark, Cindy Embler, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elzard, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Johnny LaMont.
STARDUST—"Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Sherwood, Bernard Bros., De Castro Sisters, Micki Lynn.
THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Garmond Van Orc. Lounge: Frances Faye, Jack Ross, Rene Touzet, Donnie Brooks.
TROPICANA—Polles Bergers of '62, Billy Maxted Jazz Band, Al De Paulis 4, Lounge: Mary Kaye Trio, Denis & Rogers, Al De Paulis Four, Du Bonnet Three.

RENO-TAHOE

CRYSTAL Bay (Tahoe)—Novelites, Ronnie Games Trio.
HAROLD'S—Vivienne della Chiesa, Half Brothers, Don Conn Orc.
HARRAH'S (Reno)—Harry James, Jack Ross Sextet, Mark Ten, Karl Keller Trio, Playboys, Red Cots.
HARRAH'S (Tahoe)—George Gobel, Louis Armstrong, George Carl, Ashton Girls, Leighton Noble Orc. Lounge: Kim Sisters, DeCastro Sisters, Partners, Personalities, Cut Ups.
HOLIDAY—Clyde McCoy, Coronados, Harry "Woo Woo" Stevens, Charles Gould and Satin Strings.
MAPES—Novelites, Yacoubian Company, Joe Karnes.
NEVADA LODGE—John & Bobbie, Art Kaye Comedians.
NEW CHINA CLUB—Robbie Robinson Revue, Eagle Eye Shields Trio.
RIVERSIDE—Martha Raye, Buddy LaPatt Orc. Lounge: Frank Fanelli with Ree Brunell, Hank Penny.
SPARKS NUGGET—Davis & Reese, Winged Victory Chorus, Dick Weston, Moro-Landis Singers and Dancers, Foster Edwards Orc. Lounge: Andrim Bros., Royal Tahitian Revue, Dwight Alwyn.
WAGON WHEEL (Tahoe)—Theatre Bar, Roy Awbrey, Country Gentlemen, Bobby Page Show, International IV, Pavilion: Gaylords, Magic Violins of Mexico, Top of Wheel, Prince Kawohi and Group, Ron Rose.

MIAMI-MAIAMI BEACH

AMERICANA—Jack Young, George Arnold's "Artists and Models On Ice," Archie Robbins, Jinx Clark, Phil Richards, Johnny Flanagan, Wilton Cary, Mal Malkin Orc., Angelito.
CARILLON—Lou Walters "Scandales de Parais," Mel Torme, Pepe Miller, Ralph Young, George Doris, Roger Steff and Ballet, Jacques Donnet Orc., Line (16).
CASTAWAYS—Francher Rollo 3, Jerry Gerald & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.
DEAUVILLE—Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Martha King, Vespa Bros., Line, Les Rhode Orc., Mel Greene.
DIPLOMAT—Van Smith Orc., Eddie Chaven Orc., George Foster.
ELEN ROC—Devlin & Premiers, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Toni Webb, The Whistlers.
FONTAINEBLEAU—Jack Young's International Follies, Marsh & Adams, The Rivas (Two), Napoleon Reed, Line (16).

Len Dawson Orc., Larry Boyd Trio, Chero's Del Prado Orc., Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Boyer Trio, Ellis & Four Fays.
PLAYBOY—Dick Havilland, Enid Mosler & Alfonso, Beverly Wright, Sir Richard Drake, King & Mary, Frankie Rand.
SONEY PLAZA—Interludes.
THUNDERBIRD—Frankie Scott, Berti Vaughan Quartet, Sue Lawton.

Off-B'way Vaude

Old Bucks and New Wings

Harvey Lasker production with Smith & Dale, Gus Van, Al Tucker, Harland Dixon, Rex Weber, Bobby Ephram, Mark Stuart, Barry Frank, Carol Perea, Phil Black, Mickie Rogers, Ted Lambrinos, direction, book, lyrics by Lasker; music, Eddie Stuart; choreography, Buster Burnell; costumes, Phyllis Uziel; musical conductor and arranger, Gerald Alfonso. Opened at Mayfair Theatre N. Y., Nov. 5, 1962 at \$6.95 top.

One of the attractions of vaudeville during its height was the institution known as amateur night wherein tyros were presented under professional guidance in order to best display their talents. It generally proved entertaining even when the hook appeared from the wings to pull out the failures. "Old Bucks and New Wings" presented a diametrically opposite process whereby professionals allowed themselves to be guided by an amateur. The results were deplorable in this Harvey Lasker presentation at the Mayfair Theatre.

Lasker is producer-director, book and lyric writer and shows neither competence nor style in any sector. Even cliches would have been better than some of the lines and situations, so embarrassingly presented as a showcase for some lively talent, particularly Smith & Dale who provide the major compensation in what is generally a disaster area in the off-Broadway theatre.

Briefly, the book has an editor getting an idea that vaudeville was ripe for a comeback and sends out a reporter to find an actual Miss Vaudeville. In the guise of her recollections, a lot of variety stunts are offered. After the book and production is out of the way, the second act in which the turns, presented in almost a straightforward manner, is lively at times.

It is unfortunate that the frame for the acts was so bad that any one who knew his craft would dangle the assemblage. Thus when Smith & Dale and Harland Dixon made their appearances, they were as welcome as a rice shipment to a starving Chinese.

Most of the performers did cameo bits, extracting some of the top moments of memorable turns for a quick presentation and it worked excellently. Smith & Dale, however, had the stage to themselves in the Dr. Kronkite skit. The laughs were still as potent as when it was a highlight of the Loew's State bills. It has never lost its lustre nor have these lads, together for more than 60 years, lost their acute sense of timing and sharp delivery.

Dixon, one of the ace tapsters in his day, again showed his skill. The cleat work is still sharp and purposeful, and his conception is still amusing. Rex Weber who sings with a closed mouth wowed the audience in his first number and then did a straight rendition of "Brother Can You Spare a Dime" wiping a tear as he exited the stage. Al Tucker was also a hit with his comedy fiddle bit. Bobby Ephram hit it well with the tapstering and Flip Wilson, young Negro storyteller, shows a good potential in this field.

Another oldtimer was Gus Van who failed to cut his act as judiciously as the other oldtimers. Van's act showed its age, particularly in the dialect bits. Tom Patricola Jr. and Mary Mon Toy, also advertised, didn't show.

Among the newcomers, singer Mark Stuart, reminiscent of Harry Richman, lisp and all, showed up best. Mickie Rogers, as Miss Vaudeville, sings well, but did little to justify her lofty nomenclature. There is a line of eight girls, with five lads assisting. The routines are by niter choreographer Buster Burnell, but the book and lyrics gave him little to work with. The Mayfair, where the proceedings were shown, was once the Diamond Horseshoe where Billy Rose also presented oldtimers. There is considerable difference between Rose and Lasker. Rose is a pro.

New Acts

JAYNE EVERS

Songs
22 Mins.
French Quarter, Houston
Miss Evers is a tall, platinum blonde thrush who has been around long enough not to be upset when a couple of tables get noisy. There's a soft huskiness to pipes that makes her adept at the big belt or the soft ballad.

Femme does o.k. vocal impressions of Ella Fitzgerald, Helen Morgan and Dorothy Shay, and palming is especially heavy for "In Other Words" and Jolson medley featuring "Rockabye."

Miss Evers has good presentation, excellent mike technique and is a looker. She is a professional, with top arrangements, and deserves bookings for top lounges and most clubs. Skip.

THE COMETS (3)

Acrobatics
15 Mins.
Cave, Vancouver

The Comets (Los Cometas de Mexico south of the border) comprise a trio of Mexican youngsters who perform clever acrobatic routines with aplomb and polish that belie their tender years. The two brothers and sister, born into the circus tradition of the Rojo family of Mexico, toured with the "Buried Alive" act of their father, Prince Radek, before their parents placed them under the managerial wing of erstwhile California theatre man "Whitey" Swadner, who also handles chaperoning, tutoring and stage props.

Apart from club work in Mexico, trio has done California local tv, appeared at the Del Mar Fair, and performed in the San Diego Starlite Opera production of "Wizard Of Oz." Cave appearance marks their Pacific Coast night club debut.

Armando, 10, as the big brother of the act, is the anchor man and provides the strong base for the acrobatic stunts and turns. Foot juggling with a frame of fire is the specialty of Angelina, 8, and she also displays surprising strength in balancing routines. Arturo, 6, supplies comedy relief as Bonzo the clown, does cartwheels and handstands, and works well with his sister to close the act with a rousing turnover tumbling finale.

Act is obviously fresh to nitery work and youngsters, who do not speak English, display a slight degree of diffidence that greater exposure and growing familiarity with audience reaction should soon dissipate. They also need more rehearsal time to acquire gloss of showmanship and polish up presentation. As is, these talented kids are surefooted and handed in their present routines and offer juvenile charm in abundance. Shaw.

SHUNNA PILLAY

Songs
25 Mins.
Village Vanguard, N.Y.

South African singer Shunna Pillay, as did countryman Mariah Makeba three years ago, is making his U.S. bow at the Village Vanguard. And like Miss Makeba, the handsome young vocalist shapes as a good single for the jazz rooms that are forced to book the same groups again and again.

Although there is as yet a slight uncertainty about her delivery, it should easily be taken care of with a little orientation. Pillay's projection is warm and casual and the voice is rich and full with an amazing range.

Book is the kind that fits nicely into the jazz bill, including African and Israeli folk numbers of the hipster stripe, and American standards that lend to melodic jazz interpretation.

Backing is by the Roland Ashbey Trio. Ashbey opens with a very tasty set of jazz piano instrumentals. Butt.

MARGARET ANN & ERNIE MARIANI TRIO (4)

Songs
35 Mins
Executive House, Scottsdale, Ariz.

Ernie Mariani & Co. have been rattling around the nation's bistros for quite a spell but to date this combo has yet to sign the New Act register. Buffed to a highly polished sheen, the act, anchored by Mariani standing at the upright 88s, abetted by Norm Diamond on bass and drummer Woody Woodruff,

wisely spotlights Margaret Ann Peterson, a honey thatched blond with a meagre frame. This suggests the fragile imp is a precious few calories from being undernourished, but when this fascinating thrush warbles she trills up a happy, bubbling storm.

These hipsters feature a folio of evergreens including "Bill Bailey," "Rampart Parade," "Carioca" and "Look Me Over." This catalog of standard faves should not indicate that Margaret Ann and her consorts are a hokey item. On the night caught the tony Executive House was jammed by a happy host.

Last summer Mariani's group was elected to open this room for a one-frame stand. Popular demand for a holdover was strong enough to extend the gig for 14 weeks before they were paroled. This playback sentence is a prosperous five weeks. This combo is solid for tv guest shots. O'Haf.

Unit Review

Podrecca's Piccoli Theatre

Los Angeles, Oct. 31.
Package Shows Inc. presentation of Carlos Podrecca's Italian puppet show, featuring 1,200 puppets with 11 puppeteers in two acts (20 scenes). Opened Oct. 30, '62, at Ritz Theatre, L.A.; \$265 adults, \$1.50 children.

"Les Poupees de Paris" has local audiences puppet conscious, although the gap between that strictly adult concoction and Podrecca's Piccoli Theatre's more conventional, classic puppetry makes them two entirely different shows. Each has its own audience and deserves attention, but the classic style today begins to lose some of its appeal in the face of more modern, bright ideas.

The Italian group, founded in 1912 by Carlos Podrecca, is a lavish presentation of some 1,200 stringed creatures, including a variety of animated characters ranging from fairy tales through musicians, insects, animals and wildly gyrating phosphorescent plants.

Chief audience appears to be the family trade for a considerable portion of the show is devoted to material well designed for children. Overall production is charming and displays apparent efficiency.

Show, in two acts, includes 20 scenes, most of them expansive production numbers built on musical themes. Every conceivable form of entertainment is integrated, with the result that it becomes much like a vaude show with strings. Backing is by taped music and vocals which, for American audiences, have been translated into English. In some instances, tapes show wear and badly need replacement.

Most striking numbers include a frenetic and colorful "Holiday in Hades" and a largescale section on bullfighting. Singular bits that amply display the dexterous manipulation of the 11 puppeteers include a beautiful scene of a ballerina doing "The Dying Swan," characterization of a comedy concert pianist and singer, the latter a takeoff on America's Florence Foster Jenkins, and a pop Italian singer.

Puppets are unusually beautiful, their legs particularly stunning. In the "Piccoli Circus" section, there are a number of delightful clowns and a particularly charming trained donkey. Costumes are excellent.

Show is booked here under Frank Sennes' Package Shows Inc. banner, bowing its first American tour since the late '30s when it was brought over by Sol Hurok. Run is for two weeks. Dale.

Sheraton Swingin'

The Park-Sheraton has latched onto the bossa nova vogue and is staging a b.n. bash Friday (9) at its redecorated Mermaid Room to introduce the Bola Sete Bossa Nova Trio.

Pitch is make the lounge a swinging room, with a new motif to this formerly "politer" boite.

Cocoanut Grove, L.A.

Los Angeles, Nov. 1.
Keely Smith, Smith Bros. (4), Kids With The Bangs (8), Bob Alberti, Bobby Morris, Dick Stabile orch (20); \$3 cover, \$3.50 week-ends.

At prima (sic!) facie, Keely Smith's single-o act still needs much reworking, but second thoughts after her last Tuesday (30) bow convey the realization the weaker moments were occasioned by fact it was an opening. Early in show she remarked, "I'm talking now," and over the 52-minute haul certainly did—much too much.

Of course those intros of ring-siders and that idle, aimless patter won't continue; at least it shouldn't. Consuming more than 10 minutes at one vital period—right after act had hit its peak, the gab dissipated much of the impact.

Miss Smith is on her own now; has been for some time, so one passing reference to Louis Prima would suffice. In what could be more a fleeting observation, she is a superb thrush on slow tempo ballads. More concentration on them could considerably hypo her act and Miss Smith's status; indeed, she could carve out a whole new career facet.

At show caught her "Misty," "Don't Take Your Love From Me" and a new Jimmy McHugh ballad, "It's Me, Remember," were high-points—along with a haunting "God Bless The Child," a cappella'd. She has a poignant projection and manner of caressing slow lyrics which really puts the Indianapolis on an audience. The madcap bits (again harking back to the Prima era?) should be strictly confined to her romps with the Smith Bros.

The Smith Bros. (4) are fresh-faced youths who complement Miss Smith excellently in zesty song-dance that builds into whammo next-to-shut routine buttressed by The Kids With The Bangs, (8), chorines wearing Keely-like wigs. This is a rouser, starting as a Twist ("What I Say"), segueing into a campmeeting revival shout-and-strut ("Yes, Indeed") and winding on a flag-waving note ("What A Country"). And the living "end" is radium-lit!

It is one of the best nitery production numbers, reminiscent of the great flash acts of vaude's heyday, seen hereabouts in some time. At this point Miss Smith begins the chatter, even intro'ing her ring-siding furrier and jeweler, and the enthusiasm waned before her bow-off via trademarked "Wish You Love."

Ernie Richman staged with imagination, Bob Alberti'd 88'd and Bobby Morris drummed with Dick Stabile's house orch (20) during Miss Smith's turn. Turnout opening was about three-fifths of cavernous Grove capacity and that looks about the pace through three-week engagement. No bill is yet set to follow—very unusual for this spot, which has only one slot filled for future—the Kingston Trio for a stand in January. Was.

Mapes, Reno

Reno, Nov. 1.
Novelites (3), Yacoubian Company (8), \$3 minimum.

The Novelites, long familiar on the Reno-Tahoe scene, are back for a Mapes Hotel encore and from early indications it'll be better-than-good repeat biz for this "nutty" threesome, who rate their descriptive billing. Trio works back to back with the Yacoubian Company, a Greek revue new to this area.

Novelites reprise many of their polished and perfected trademarked routines, and have added new material to their jet-paced 45-minute turn. With bassist Joe Mayer calling the shots with the fervor of a carnival pitch man, with accordionist Frankie Carr commanding heavy palming, with his highly mobile and elastic face, and with guitarist Chuck Leonard playing the straight vocal role, trio wins full attention and scores in high fashion on the laugh meter.

Three also prove their instrumental talents with varied catalog ranging from "Dance of the Hours" to "Mississippi Mud." Despite the rapid delivery, timing is near perfect and it's obvious to tablers the Novelites are having as much fun as auditors. Their funny hat routine, with attendant smart lines, remains a high point of act. Ditto the hillbilly carbon.

Individually, Mayer rates mention for excellent bass work and

feeding lines to partners, Carr for his barbs to ringsiders, and Leonard for his commendable vocal stunts and impressions of the likes of Sinatra, Martin, et al.

The Yacoubian Company, six males and two femmes, mark this as their Reno debut, and response to date has been mixed: With the accent heavy on the Greek titles, appeal is somewhat limited for local salooners who expect more diversity from a lounge act. There's also a need for more elaborate staging and thought to presentation.

Leader of group handles the violin with showmanship, but shows no extreme talent as an instrumentalist. Two femmes, billed by only first names, offer the visual appeal. Eva, a dark-haired looker, holds the eye with interesting, if not authentic, bellydance. Costuming allows much exposure of the epidermis for added sight appeal.

Nitsa, who also wins attention with pretty face and nice distribution of the poundage, essays bilingual titles in effective manner. Group additionally features male dancer, again with the accent on the Greek theme. Instrumentation includes drums, clarinet, guitar, accordion, tambourines, and a native mandolin-type instrument. Act shows potential, but at this point fails to meet standards of a top Nevada lounge show. Long.

Riverside, Reno

Reno, Nov. 1.
Martha Raye, Buddy LaPata Orch (11); \$3.50 minimum.

Martha Raye is admittedly "only a clown at heart"—and in this Reno debut her act substantiates the claim, and more. She also rates superlatives for her emoting and vocal talents. She can belt, torch, or thesp with complete authority.

Despite a cold that forced her to clip part of the act on night caught (second show, opening night), Miss Raye made an impressive bow, if tabler reaction is any criterion. And she gives out with a goodly sampling of her many talents.

As the clown, she's great. The face, the voice, the histrionics are used to full measure. From the riotous opening "Hello" she's the complete (and savvy) showman. Rapport is immediate and unquestioned, and sustains for the full 35-minute turn.

With Sid Hurwitz conducting the Buddy LaPata orch from the keyboard, Miss Raye, in strapless, full-skirted gown, follows the opener with "There's a Great Day Coming," then segues with such as "His Feet Are Too Big for the Bed," a sometimes serious, sometimes frivolous "Funny Valentine," and "Taking a Chance on Love."

Miss Raye gets much attention with her familiar "Mr. Paganini," which allows her to showcase the comedic talent to good advantage, re falls from piano, loss of a shoe and a frantic version of the Twist.

On "Set 'Em Up Joe" she effectively carbons the role of boozed femme telling her woes to the bartender, and proves her a capable actress. Act contains just enough of the serious, but it's comedy that's Miss Raye's forte and she plays it to perfection.

New act due in Nov. 15. Long.

Le Cabaret, Toronto

Toronto, Oct. 30.
Shirlee May, Jack Lander Trio; \$1.75 cover.

Novel nitery act is that of Shirlee May who does a striptease by doffing her black evening gown to reveal "Daisy May" briefies of pantaloons, ragged in the most revelatory places, and an ever-slipping blouse. Galvanizing the staid customers at Le Cabaret is the bouncy songstress, who peels for the first time in the Toronto room's five-year history.

With music and lyrics by Phil Moore—who does all of her arrangements—Shirlee May's turn includes "Down on the Farm" and "You Got to Be Different," a song-story by the composer. It cleverly takes a new angle on the country girl who aspires to break into the nightclub biz.

Singer scores with standards and wows 'em, of course, with her strip routine. She was on 35 minutes when caught and had to beg off. McStay.

Chi Chi, Palm Springs

Palm Springs, Nov. 3.
Dorothy Dandridge, Tommy Noonan, Dean Barlow, Bill Alexander Orch (7); \$2 cover.

This bistro, baffled by the slow start of normal resort biz, has gone on a 9-to-5 kick. It runs one show from Friday night through that weekend and on through the following Saturday, and then takes on a bill for a split week of five days of lesser talent.

The booking are practically spot and who is coming in and where the headliner goes from here are top secret because that's the chaotic state biz seems to be in. Nevertheless, despite this wildcatting, Dave Branower manages to come up with some excellent attractions such as Dorothy Dandridge who headlines this week's bill.

Miss Dandridge makes her entrance stunningly costumed in a full-length white dress with a foot wide gold hem and sash to match. Her beauty stands out and her singing is superb. Her songs centre around love, hardly a new subject, but she had a whole cluster of them and most of them in the torch syndrome. Some were old like "I Get A Kick Out Of You" and "What Is This Thing Called Love?" But others were of a new coinage, like "Smooth Operator" and "Sweet Talk," but all of them fitted her as smoothly as her costume.

She does 12 songs, comes on for two encores and left with as smooth and as gracious an exit as this bistro has ever seen.

Tommy Noonan was rushed in ("I usually play this place in June or July") to support Miss Dandridge. He brought nothing new in his material but he gets good audience response and had them rolling in the aisles with his stoned Chef Milani routine on a morning tv show for housewives.

Dean Barlow, a dancer who does an okay derby-and-cane routine on taps, is a holdover from the previous five-day show. Bill Alexander Orch ably supports all the acts. Harry Trivison handled the piano for Miss Dandridge. It was their first time together and they worked well as a team.

Bill stays to Nov. 11. Scul.

Encore, N. Y.

Rod Perry, Nat Paris Orch, Stan Free Trio. \$1.50 cover.

Voisin boniface Hy Uchitel has opened this new dinner-supper poshery on the site of the old Ermitage, retaining the unique features (parquet dancefloor beneath white balustraded balcony etc.), and set up a menu that's as elegant as the surroundings.

Initial entertainment policy is a strong vocal turn (two a night) and the bouncy, melodic terp rhythms familiar to class eastside boites. Two-week opener is Rod Perry, a young vocalist with a catalog and versatile style that covers the Sepia pop and jazz spectrum. A big voice and nifty projection punch across a variety of numbers from the opening, "What Kind of Fool Am I," to the closing, "I Got a Woman," the formidable Ray Charles blues chant (and Perry gives the originator a thoughtful credit).

Despite the big numbers from others—and phrasing occasionally remindful of Belafonte, Eckstine et al.—Perry's versatility marks him with some originality. The vest and shirt sleeves presentation, however, is too much of a Harry stamp. Perry can put on the suit coat anytime now.

Backing is solid by the Stan Free Trio, and both Free and Nat Paris provide ample for the audience footwork. Bill.

Drake Hotel, Chi

Chicago, Nov. 3.
Louise O'Brien, Jimmy Blade Orch; \$3 cover.

Louise O'Brien is a gal who knows how to work a supper club floor to a fare-thee-well. She has the prime requisites for a dine and dance room thrush—charm, red-haired attractiveness and a smooth set of pipes. However, auditor attention began to pall about 10 minutes before the end of her 37-minute turn.

Part of the lag can be attributed to the fact that Camellia House patrons are accustomed to a slightly shorter show. Another factor is that Miss O'Brien's turn is pitched at a consistently even dramatic level. She puts a lot of feeling into her songs, but it's often the same feeling.

In this light, many of her tunes

that would score in their own right, such as "Sound of Music" and "If Ever I Would Leave You," lose their individual punch because of the lack of variance. Miss O'Brien provides contract with her fast number, but again this is more a change of tempo than a change of mood and feeling. Evidence would seem to indicate that a couple of offbeat numbers would enhance Miss O'Brien's act, perhaps an authentic folk tune or an operatic chestnut like "Un Bel Di." Singer puts her charm and stage ease to good use in a successful singalong of oldies that drew more customer participation than usual in this room. She also grabbed attention with a sock a cappella rendition of "With These Hands." Jimmy Blade's first-rate house orch backed the show with care, and continues to dish out one of the finer terp beats about town. Mor.

Sugar Hill, S. F.

San Francisco, Nov. 1.
John Lee Hooker, Mark Murphy, Benny Barth Trio; \$1 admission.

This is a curious, but successful billing which puts a deep south style blues singer (John Lee Hooker) in tandem with a hip jazz ballad interpreter (Mark Murphy). The audience is from both the folk and the jazz groups and each seems willing to listen to the style the other group admires.

Hooker, a slight man who accompanies himself on the guitar, has a soft but moving voice and a convincing manner with the audience. A top R&B disk artist, he plays his hits like "Boom Boom" frequently but intersperses other and more obscure blues numbers as well as some blues classics. Researchers in the blues idiom are drawn to him since he is one of the few originals left.

Murphy is a youngster who has a good voice and a sure sense of phrasing and rhythm. He leans heavily on such jazz numbers as "Lil' Darlin'," "Twisted," and "I'm Gonna Go Fishin'" but can also belt out a very moving ballad.

His show is a little too hip for the current booking since a heavy percentage of the audience doesn't know the original jazz numbers which his songs come from. However, with something like the vocal on "My Favorite Things," which not only is faithful to the original but brings in the John Coltrane jazz hit as well, he scores with almost any listener.

The Benny Barth Trio (Barth, drums; Al Plank, piano; Don Prell, bass) accompanies Murphy and does a short set of its own as a segue from the blues singer to the hip vocalist.

Mose Allison opens Nov. 12. Rafe.

Melody Room, L. A.

Los Angeles, Nov. 1.
Gil Bernal Quartet, Ann Howard, Doris King; two-drink minimum.

Something for every taste is the policy at Bob Adler and Harry Rubin's Sunset Strip jivery, and current bill follows the pattern. For swingers, the Gil Bernal Quartet (Bernal, sax and vocals; Frank Davenport, piano; Bunky Jones, bass; and Bobby White, drums) is solid senders, with White's percussionistics and Bernal's sax appeal outstanding.

Presentations vary from "Let's Face The Music," through Latino time to a nod to Oscar Brown Jr. Bernal's vocals make up in vitamins what they lack in subtlety. Some of the combo's arrangements are a bit elaborate for intimate listening the spot demands. One extremely intricate workout, "The Brave Bulls," featuring Bernal's sax, proved too beefy for this casual, compact plaza de toros.

Singer Ann Howard, a svelte brunet, wasn't heard to best advantage at opener, due to lack of rehearsals with group. Despite being frequently drowned out by uninhibited accompanists and a tendency of the room to thin out her higher tones, her too-few selections indicate taste and artistry in both choice and presentation.

Spelling the Bernal unit and Miss Howard is pianist-singer Doris King, hooked for one week on Sept. 28 and set, as of now, through November. With an apparently limitless songbag of show tunes and chansons, she's an audience-pleaser. Robe.

Crescendo, L.A.

Los Angeles, Nov. 1.
Joe E. Lewis, Austin Mack, Elaine McKenna, Les Brown Jr. band (7); \$2.50 cover, two-drink minimum.

That tipping titan of the show biz booze belt, Joe E. Lewis, has returned to Gene Norman's durable Strip spa for a 19-day hitch atop a bill that features Australian lark Elaine McKenna and Les Brown Jr. and his band. Lewis, of course, is a comedian of specialized appeal whose popularity is apt to be less widespread in L. A. than in the more wide-open resort environments such as Vegas, where he perennially prospers. But, though bangup business is an improbability, there figures to be enough Lewis buffs around to make the necessary quorum.

Armed with the inevitable tumbler or two of scotch and water, Lewis belts and breezes through a typical 35-minute turn featuring gags on three basic topics: wagering, firewater and the ponies. Occasionally he'll sally into song, with the reliable aid of his longtime "conductor-producer-procurer" and piano accompanist, Austin Mack.

The act has its nip-ups-and-downs—some of the funnies are in their anecdotal—but Lewis' unhurried style assures his material the maximum laugh potential. Best gags in his current routine are those apropos to the filmland setting, as per "It's nice to be back in Hollywood—the foreign film capital of the world," among others.

Miss McKenna, a pert, dimpled, blond ingenue type, warbles her way pleasantly through 20 minutes of chiefly happy songs, which she approaches with a merry disposition. She might do better with a few less smiles-per-mile and more slow stuff, a pace at which she works more magnetically.

Best offering: her unusual largotempoed first chorus of "Who Cares?" Among other selections rendered by the competent-voiced singer from Down Under are "Most Unusual Day," "Once In A Lifetime," "Look Of Love," "Lucky Day," "Guess Who I Saw Today" and "My Kind of Boy."

Solid backing and listenable light jazz is provided by Les Brown Jr. and band. Sprig Brown is a drummer, heads up a septet, or junior-sized band of renown. Tube.

Shamrock, Houston

Houston, Nov. 1.
Marguerite Piazza, K. Bert Sloan-Dick Krueger Orch (11); no cover or minimum.

Miss Piazza, who has built enthusiastic following with several appearances at the Shamrock Hilton's International Club, draws top palming although first night show wasn't quite up to previous openings, despite reinsertion of her w.k. "Vesti La Giubba" clown closing.

Only mild superlatives can be used in describing former opera headliner's preem night here, and little of it can be blamed on Miss Piazza. Her arrangements for "Vesti La Giubba" were stolen, and she could not get replacement in time for opening. As result, she cut seg considerably and was backed only by maestro K. Bert Sloan at 88s instead of full orch.

Then, realizing act was short, she added "Sweethearts" as begoff, and it isn't that type of tune. Yet her voice is superb as usual, and her form-fitting gown shows a fine figure.

She has change of pace in act, doing Italian and Gertrude Lawrence medleys, her youngest daughter's favorite lullaby, and the inspirational "Exodus." Miss Piazza has become a master at mike technique, although she apparently doesn't need one.

If there is a small discordant note, it is that a tune such as "Hey, Look Me Over" just isn't her style, and should be replaced with a light opera tune. Show should really roll when Miss Piazza gets her Pagliacci routine straightened out, for hers is one of the better nitery acts.

K. Bert Sloan-Dick Krueger Orch does good backing job. Show is in two weeks, through Nov. 14. Skip.

Basin Street East, N. Y.

Peggy Lee, Jack Kelley Duo; \$4 cover.

When Peggy Lee comes to call, Basin Street East, N.Y., really rolls out the welcome mat. For her current gig at the nitery, a new marquee has been installed, picture postcards of her are on the tables, special matchbooks with her name and the club's are also on the tables along with tune request cards. The cover is also hiked to \$4 from the usual \$3.50.

It's all for good reason, too, because no one draws 'em to Basin St. like Peggy Lee. Backed by Benny Carter's big (19 pieces) band, she delivers a set and a half—literally on the opening turn for which she was on for around 80 minutes. Although showing some strain on some of her softer ballads, Miss Lee turns in a dynamic performance that has the audience with her all the way.

Packing lotsa sex appeal and, as the hippies say, plenty of "cool," she scores consistently with a round of tunes ranging from specialty talking blues numbers to wailing uptempo tunes to soft and sentimental ballads. Standout number of her set is a socko rendition of "What Kind of Fool Am I," done with a mime routine a la Anthony Newley's character in "Stop the World—I Want To Get Off," from which the tune comes. The mime work is nicely-executed and is a slick asset to Miss Lee's handling of the song.

Also from the same show, "Gonna Build a Mountain" gets a rock 'em, sock 'em treatment that registers with the crowd. A specialty talking blues number, "I'm a Woman," gets a big mitt for Miss Lee's cool handling of some sharp lyrics.

She essays several standards in the nitery repertoire in swinging style, hushing the audience to dead silence on her ballads and getting them into the act with rhythmic applause on the uptempo tunes. Her well-timed dramatic sense of the lyrics and suave delivery make for unbeatable salesmanship and for many in the audience seemingly can do no wrong.

The Carter orchestra lends solid instrumental support, getting off a swinging sound, replete with strings. Some slick lighting effects are also employed and the bandstand has been nicely dressed up.

The Jack Kelley Duo entertains between sets with in-the-groove piano stylings by Kelley, backed by solid bass work. It's a sure-fire show which has customers lined up on 48th St. nightly. Once again it's Peggy Lee East. *Kau.*

Harrah's, Lake Tahoe

Lake Tahoe, Oct. 31.

George Gobel, Louis Armstrong, George Carl, Ashton Girls (20), Leighton Noble Orch (17); presented by Bob Vincent; staged by Art Barbow; \$4 minimum.

George Gobel and Louis Armstrong have teamed for this two-week session for what's proving to be a potent combo. Although they work essentially in separate turns, two get together for an exit number that draws a response suggesting duo should essay other tandem routines. With the Ashton Girls and pantomimist George Carl taking the opening spots, the 80-minute show is on the plus side all the way.

Gobel, per usual, is master of low pressure story telling and milks each situation to the last laugh. Folks and highly informal, he sticks to the basic stuff as he tells of falling out of his hotel window while taking a shower, of taking his teenage love to a movie, et al.

References to prior incidents he's essayed result in his turn at the mike being one long story, with continuity perfected. For capper he plays around with "Old Irish Mother of Mine" with explanation for appeal of the song. On night caught he could do no wrong, and was rewarded with exceptional mitting.

Armstrong and his All Stars (Danny Barcelona on drums, Joe Darensbourg on clarinet, Trummy Young on trombone, Billy Kyle on piano and Jewel Brown as vocalist) win immediate endorsement with "Sleepy Time Down South," then segue with "Back Home in Indiana," "Bucket's Got A Hole In It," "Hold That Tiger" and "Saints."

The Armstrong talent on the horn is unquestioned and he gives auditors a generous sampling. It's ditto in the vocal department as he gravels and scats through

"Mack the Knife" and "Blueberry Hill." The trademarked hankie, natch, is always in hand, Statuesque Jewel Brown, a belter with much verve and control, is on for only one title, "Did You Hear About Jerry." But in the brief stint she shows class.

Gobel and Armstrong duet for exit a special-lyriced "Friendship" that has audience begging for more. Begoff number has Gobel playing the kazoo along with Armstrong on the trumpet.

George Carl, in the warmer spot, is on for a fast eight minutes of panto that immediately has tablers in the swing of things. He gets much mileage juggling hat, in comedic acro bits with partner Arlene, and with his familiar shrinking-man walk and Chaplinesque strutting. He's a top talent with no need for a stage full of props.

The Ashton singers and dancers part the curtain with a salute to Flo Ziegfeld that's impressive for both the choreog and the white costuming. The Leighton Noble crew provide flawless backing.

Harry Belafonte due in Nov. 8. *Long.*

Flame Room, Mpls.

Minneapolis, Nov. 2.

Carmel Quinn, Stewart Scott Orch (7); \$2-\$2.50 cover.

Watching Carmel Quinn perform is like spending an evening in Ireland. Now who would want to be passing up a treat like that, begorra? Not only is the redhead a first-rate thrush, but she also has an ample supply of Irish wit, charm and joie de vivre that tablestitters find her spark contagious.

This is Miss Quinn's third Flame Room appearance. She has also been featured in the St. Paul Winter Carnival and the Minneapolis Aquatennial. Attesting to her popularity, Thursday's (31) preem drew a near capacity throng, a rarity in local niteries these days. Turnout was one of the most enthusiastic crowds in recent memory, responding loudly to all the singer's Irish lilt and show tunes and keeping her chirping for 70 minutes before she was able to beg off.

Her showstopper continues to be "Mick McGiligan's Ball," a ditty she sang with Arthur Godfrey when she first came to this country. She also scores with her perky banter spontaneous tablehopping.

Stewart Scott's band gives the headliner top backing. Guitarist Don Anderson, added for this engagement, is especially strong in support.

Miss Quinn remains through Nov. 10. Phyllis Diller, a blockbuster twice in the past two years in this toney supper club, follows for next 17 days, after which the room goes dark. *Rees.*

Palmer House, Chi

Chicago, Oct. 31.

Peter Lind Hayes and Mary Healy, Ben Arden Orch; \$3 cover.

Bringing an intimate atmosphere into the posh and spacious Empire Room is virtually impossible, but Peter Lind Hayes and spouse Mary Healy come close. It's a low-pressure show, minus the pyrotechnics of their predecessor act, the Kim Sisters, but satisfying on its own terms of tempered sophistication and chucklesome material. The duo is the sort you'd like to have in your parlor at a party for witty friends—charming, urbane and hip.

What distinguishes their act from other male-female tandem turns is a sort of Ivy League ingenuousness—while polished, it's totally disarming and makes the audience a part of it. Hayes has an excellent ear for mimicry, which he uses to top effect in limning absurd situations and types.

Several of their concepts are particularly yockworthy. One has Hayes imitating band remotes from Leningrad and from Italy via Telstar done in the same stock manner as those that used to emanate from Frank Dailey's Jersey Meadowbrook and similar spots.

Hayes' impress of JFK is not so sharp for verisimilitude as it is a source of clever gags. However, Miss Healy's carbon of the current First Lady (with a black wig) is hilarious, and despite a disclaimer of ill will is a devastating takeoff.

Withal, theirs is an altogether eye-and-earworthy turn, a pleasing potpourri of songs, terp, patter and impreses. Room is without entertainment from Nov. 18-22, and the next act has not yet been set. *Mor.*

**NELSON EDDY and GALE SHERWOOD**

Now at The Chequers in Sydney, Australia. On their sixth time around in St. Petersburg, Florida, Bill Buck, of the Times, said, "M-m-m-m boy! What a great show! As for Miss Sherwood—va-va-va-vooni!" Guess that covers it. *A. P. A. handles*

Interlude, L. A.

Los Angeles, Oct. 29.

"Wild Wicked World" revue; features Alan Sues, Joyce Van Patten, Larry Tucker, Elizabeth Shaw, Paul Mazursky; \$2.75-\$3.75 admission or \$5.50 dinner-show package.

Gene Norman could develop an "Upstairs at the Interlude" to parallel New York's successful Upstairs at the Downstairs with his new revue, "Wild Wicked World." Novelty of the show could catch on, particularly with the college crowd.

Directed and essentially pack-

aged by Paul Mazursky and Larry Tucker, of "Third City," revue has satirical spark and freshness as well as spontaneous informal quality that lends itself to such unique presentation. Performers, including the directors, Joyce Van Patten, Alan Sues and Elizabeth Shaw, are a quintet of bright actor-comedians.

If there is a drawback—and it is minor—it is in the length of the show, a good two hours at Friday (26) opening, separated only by a brief intermission. Two halves consist of developed sketches done in improvisatory fashion, followed by improvisations on subjects, themes or styles suggested by the audience. Latter, of course, is dependent on imagination of viewers, but far-out opening nighters' challenge showed cast in top form. Second half also includes a beautifully photographed 12-minute film, "Last Year at Malibu," a takeoff on the "avant garde" esoteria of Continental films.

In set material, a sketch on "Divorcees," is a standout, despite a few blue areas. Play tagged "The Pickle," announced as written by Igor Pumpian (takeoff on club's flack, Paul Pumpian) had good moments. A prison bit was sick-but funny, and husband-wife bit equally pleasing.

In strict improvisations, standout is a staged madrigal using theme suggested by audience. Top work is done on Richard Nixon in this sketch. In late show, Tommy Noonan, playing at Crescendo downstairs, added to one improvisation.

Five performers are all solid. Sues, Tucker and Miss Van Patten get greater share of material and deliver well. Mazursky is secure as more of a straight man, Miss Shaw his parallel.

Ellsworth Milburn, piano, and Jon Fine, bass, back show and play top dancing music. *Dale.*

House Reviews**Apollo, N. Y.**

Sam Cooke, King Curtis & Band (12), the Coasters (4), Jimmy Pelham, the Crystals (15), the Majors (5), "Shakedown" (U).

Sam Cooke packs mucho appeal for the womenfolk at the Apollo, N.Y., and he knows it. His whole act is built around his rapport with the femmes and doesn't miss its mark in this department. He's headlining the bill at this Harlem showplace and drawing hefty crowds.

Cooke's pitch is strictly to the ladies, getting them up on the stage to twist with him, sitting on the edge of the platform and letting them hug him as he belts "Bring It To Me," tossing out his tie for a bit of localized femme fisticuffs, kneeling at the edge of the stage for another number and the like.

In short, he sells well to the crowd and the male audience members don't seem to mind his slant a bit. He belts with plenty of personality and sells a ballad in catchy soulful style. It's all to top-drawing effect.

The Coasters are one of the slickest comedy-musical rock acts around. The unit's four versatile members are sure vocalists and know how to make a comedy skit pay off. The group's opener is a solidly-harmonized rendition of "Satin Doll." From there they swing into a smooth and funny comedy routine. Other bits like their sharp and blue workover of "What'd I Say" also score.

King Curtis does some soulful sax playing in front of his band and also turns in a driving guitar turn. The unit's backing of the card is sure and in step. Comic Jimmy Pelham, who emceed, takes the spotlight for a turn that gets big yocks with a lengthy dialect phone call to the "Prez" bit. Klu Klux Klan, Cuba, cops in drag, sex, freedom ride and kindred material. Much of his stuff is pegged to the integration situation; it's sharp and sure aside from its humor.

The Crystals are a quintet of femme vocalists. Paced by a deep-throated lead, they handle a brace of tunes in okay fashion. Their untamed material gets moving nicely and a ballad works out okay too. A group of four guys and a girl, get off their songs with

oke values and throw in some terp effects. A comedy bit works out all right and the unit's vocal sound, led by soprano male phrasings, is generally pleasant. *Kau.*

Music Hall, N. Y.

"Enchanted Islands," production of Leon Leontidoff, with Barbados Police Band, Vernon & Betty, Maria Teresa Carillo, Alan Cole, Tommy Curtin, Rockettes, Tropi-Gals and Boys, Music Hall Symphony (with Raymond Paige), Buzz King, "Gypsy" (WB), reviewed in VARIETY Sept. 26, '62.

"Enchanted Islands" (Caribbean milieu) is feather-in-cap stuff for Music Hall producer Leon Leontidoff. Beneficially pared to 30 minutes in deference to a lengthy feature, the stage bill has above-par snap and style, and a visual cunning that's as impressive as anything showcased here in recent memory.

Of the ethnic components, primary in presentation and impact is the Barbados Police Band, appearance of which is presaged by film clips and a clever tv colorcast simulation (incidentally promoting the NBC-TV tint-show peacock). The bandsmen emerge in tropical white, stepping off in smart formations and tooting some marching evergreens.

Also for McCoy geographic accenting are limbo dancers Vernon & Betty (likewise up from Barbados), whose turn is an effective novelty integrated with production stuff, and Cuban chirper Maria Teresa Carillo.

Miss Carillo is a repeater here, as is baritone Alan Cole, who tangles compatibly with the femme. Their duels are set off nicely by the chorusing Tropi-Gals and Boys.

Show's one irrelevant element as to theme is juggler Tommy Curtin (culled from the Ted Mack vaudeo), who's on briefly with unicycle and paraphernalia with a standard but smooth dexterity turn.

Rounding out the corps de ballet is arrayed with nice flair, and the Rockettes extend the Latino influence with their usual flash, including the inevitable high-kick flourish. The Hall's Symph, under Raymond Paige, accomps with merit and cuts an appropriate overture of soundtrack melodies, wherein trumpeter "Buz" King is spotlighted effectively. *Pitt.*

Sands, Las Vegas

Las Vegas, Oct. 31.

Vic Damone, Jan Murray, Micki Marlo, Harry Nofal, Copa Girls (12), Antonio Morelli Orch (23); produced & staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; \$4 minimum.

To keep the casino bosses happy, the strong double-header show presented in the Copa Room on opening night will have to be trimmed by about 45 minutes—and it's too bad because Jack Entratter's latest Strip entry is so thoroughly enjoyable it seems much shorter than the regular 90-minute bills here.

The fast-moving session costars Vic Damone and Jan Murray, with shapely songstress Micki Marlo joining Murray's turn for a delightful bit of teamwork with the comedian.

Damone is programmed ahead of Murray, and in this outing he lives up to the introduction Frank Sinatra recently gave him here: "The singer with the best pipes in the business today." With superb arrangements by Colin Romoff, he glides through such numbers as "You and the Night and the Music," "When Your Lover Has Gone," "What Kind of Fool Am I?" "Most Beautiful Girl in the World," "Tonight" (which, in a most gentlemanly gesture he introduces as a song done best by Eddie Fisher) and his trademark "On the Street Where You Live."

Joining Antonio Morelli's orch (23) for Damone's stint are conductor-88er Joseph Parenello, drummer Sid Bulkin and trumpeter Bobby Bryant.

Murray, absent from Vegas for four years because of his tv activity, hits the patrons with a wallop, showing rising value as one of the top standup story-tellers. Most of his material is fresh ("Las Vegas is the place where the dice are honest and the people are loaded") and he pulls the yocks as he tears into the current crop of tv shows. His delivery and timing is unbeatable. Miss Marlo does several duets with Murray—she's a looker, a first class vocalist, adding a sexy punch to the comedian's bowoff.

A new Renne Stuart production number appropriately called "Girls, Girls, Girls" is the curtain raiser. The handsomely gowned musicale, featuring the 12 beautiful Copa Girls and the fine voice of Harry Nofal, is a standout.

This bill is in until Nov. 21 when Nat King Cole returns. *Duke.*

New Fack's, S.F.

San Francisco, Oct. 26.

Kay Stevens, Frank Gary Quartet, Joe & Eddie, Vernon Alley Trio; \$2.50 admission, two-drink minimum.

The shriveling nightclub audience, which seems to be sitting home glued to tv and the Cuban crisis, failed to get out to the opening of this show and deeply disappointed club on George Andros, who thinks he has a good show.

He does have a good show. Kay Stevens, a lively redhead, prances, cavorts and spins around the stage mixing sharp humor, some sex in equal portions. No strong singer, she relies on special material and sexy interpretations of oldies for her vocal efforts. Her humor is brassy, Vegas-style jibes in which she alternately insults and solicits the audience.

In less deft hands, it would be a total drag. Miss Stevens has charm, a pixie-face and the ability to let go a barb and then take the sting out of it by her manner. In any rational time she would be packing the club. Her accompaniment by the Frank Gary Quartet is hard, fast and well-drilled.

Joe & Eddie are making their first local full-scale engagement (they did a one-nighter at the hungry i a year ago). They sing the standard folk repertoire in two-part harmony with guitar accompaniment. Their act, despite the fact that it's a couple years old, is fuzzy and in need of coaching, in what to do and say between numbers and in how to handle and work with a mike.

However, they do have electricity in their voices that heralds a hit and it will come sooner or later. It may come sooner (and their nightclub act would definitely benefit) if they worked on it a bit more.

The Vernon Alley Trio plays for dancing in the intermissions and does a first rate job.

Sheeky Greene opens Nov. 7. *Rafe.*

Leo Fuchs' 'Cowboy in Israel' Tops Of 4 Remaining N.Y. Yiddish Theatres

By LEONARD L. LEVINSON

That fabulous hypochondriac, the Yiddish-speaking theatre, is holding its own as the new season begins, reminding the writer of a favorite aunt, who, when asked "How are you?", always replied weakly: "Who's well?"

On the opening slate in N.Y. City there are four attractions, three already playing. This doesn't compare to the 16 Yiddish theatres in N.Y. during the '30s, but Max Karper, press man for all of the 1962 entries, points out, "In a city of 8,000,000 people of many mixed races and tongues, there is no other people with even one regular theatre of its own." Two of the productions will tour following their runs here, "Honey-moon in Israel" moving to the new theatre in the Lido Hotel in Miami Beach, and "A Cowboy in Israel" jumping to Philadelphia and then points west.

The hot lower east side ticket is "Cowboy," a musical which stars Leo Fuchs and is at the Yiddish Anderson (nee Public) Theatre until Jan. 7, with \$100,000 in theatre benefits set. It is rated as the most entertaining offering in several years in spite of a story line which would shame the radio-TV soaps and a cutdown this year in the amount of English interspersed. In some of the recent shows the ratio was as high as 50-50, but in the current offering English is in for only a 20% cut, including topical allusions to the Twist, sex-appeal, Hooralong, Billie Sol Estes, "Mario Lasagne," segregation, and "What did you do in Texas?"—"I collected money for the Americans."

Fuchs, as David the Cowboy, comes to New York to see his sister because the doctor told him he has cancer and has six months to live. It is no terrible violation of ethics to reveal that before the curtain comes down it is the doctor who dies and rightly so, for he had read the wrong X-Ray plates. To bring the curtain down on any other denouement would be the cue for the long-suffering audience to wreck the theatre.

A Funny Man

Fuchs is the lively and entertaining apotheosis of "How To Succeed in the Yiddish Theatre Without Being Menasha Skulnik." He is wry, flip, glib and sincere by turn. He belts out a song, twitches a swinging hip and delivers a line or a solid 10-minute routine with the best of the English-speaking comics. He's not Danny Kaye nor Red Skelton, but somewhere in between them there should be a spot for Mr. Fuchs.

Wearing three hats is Jacob Jacobs, the producer; lyricist and droll character comedian. (Book is by Louis Freiman and Chaim Towher.) Miriam Kressyn has the rather thankless role opposite the star as the very melancholy dame of his dreams. Others include an old-fashioned heavy (accompanied by hisses) with a full, rich cantor's voice, Leon Libgold, the young ingenue, Rebecca Richman; Zelda Kaplan, very capable in the singing department; Thelma Mintz, a blonde-but-false friend; Seymour Rexsite and Rose Greenfield, who looks exactly like Whistler's Jewish Mother. Music was composed and conducted by the reliable Sholom Secunda and on first hearing did not boast another "Bei Mir Bist Du Schoen."

ILGWU's 'Honey-moon'

At the 1,100-seat Roosevelt Theatre on East 17th St., owned by the International Ladies Garment Workers Union, Max Perlman is making his U.S. debut in "Honey-moon in Israel." This is a Yiddish musical with Hebrew interspersed. Perlman arrived here via South America and is a Brazilian citizen. The play is on a weekend policy and theatre parties keep it near or at capacity.

Union As Producer

Hebrew Actors Union acts as producer of "The World is a Stage," field, veteran Jewish Daily Forward straight comedy by Chone Gottes-writer, responsible for Molly Picon and Maurice Schwartz hits of previous years. This opened at the Educational Alliance Theatre on East Broadway Saturday (Nov. 3) and is in for a run possibly till spring. Author directed this satire on the present-day stage.

A block away at the Folksbiene Playhouse, the company of the

same name begins its 48th consecutive season Nov. 21 with "The 11th Inheritor" by the novelist, Moshe Dluznovsky. The Workmen's Circle of America sponsors this company which produces one play a year which runs for 20 weeks.

Benefits The Backbone

Yiddish theatre in New York, long before Broadway, was supported by benefits and today profits from the financial backbone supplied by various fraternal and charitable groups. It uses an idiom which supposedly should die with the passing of the immigrant generation. However, first and second generation Jews acquire knowledge of the language in the home and the Fuchs offering, especially, is not too difficult to follow, though nuances and fine points of humor may be missed. But as the heppness in Yiddish fades, the theatre seems to adapt itself by becoming more bilingual. Possibly in 50 years it will be only 10 or 20% Yiddish in dialog, using that for tag lines and to accent and describe. But if it is to survive, up-town observers feel that it should keep the kosher flavor which is its chief appeal: the heart-rending situation, the light operetta music and the salty, laugh-at-ourselves humor.

Excellent 'Will Rogers'

"Will Rogers," by Donald Day (McKay; \$5.95), is, for our time, the definitive biography of the beloved humorist-actor-philosopher.

Apart from sharing most of America's admiration for Rogers, who was killed in an Alaskan plane crash with Wiley Post in 1935, Day was well-prepared for this time through his editing of Will Rogers' "Autobiography." Writer was also in touch with virtually every living person who knew his subject personally. His research into the impressions of others, now dead, and into family background and Rogers' early years, is impeccable.

In his preface, Day supplies quotes from three distinguished Americans. When Rogers died, Carl Sandburg said: "There is a curious parallel between Will Rogers and Abraham Lincoln." The late Robert E. Sherwood declared: "The impact upon the people of America at the death of Will Rogers was similar to that produced by the death of Abraham Lincoln." Damon Runyon believed that "Will Rogers was America's most complete human document."

Day sets these monumental statements at the top of his book, almost as a challenge to himself to prove the truth. He succeeds admirably. The book is long, but it must encompass Rogers' prairie years, his days in small time show biz, the Ziegfeld story, the silent film era, his newspaper activities, his life as a public speaker, husband and father. Also, it must treat with his emergence, during his career in the talkies, as America's chief homespun spokesman, reflecting in every media the average man's feelings on virtually all contemporary subjects.

The best of Rogers' written and spoken output is here; the familiar quotes repeated. Day has searched Rogers' manuscripts for much elusive material.

Most significant achievement in Day's work is the recreation of a human being, as well as his reflection of a public idol. A top-flight job. Rodo.

Australian Shows

(Week Ended Nov. 3)

(Figures denote opening dates)

ADELAIDE
Barry Humphries, Town Hall (11-3-62)
MELBOURNE
Carnival, Her Majesty's (10-19-62)
Fantasticks, Russel St. (10-30-62)
Majority One, St. Martins (10-25-62)
Minstrels, Tivoli (10-5-62)
Orpheus, Princess (9-27-62)
Pirates Penzance, Comedy (10-16-62)
Quare Fellow, Emerald Hill (11-2-62)
Season Sarsaparilla, Union (10-16-62)

PERTH
My Fair Lady, Her Majesty's (9-8-62)
SYDNEY
Australian Ballet, Her Maj. (11-2-62)
Beyond the Fringe, Phillip (9-8-62)
Billy Liar, Ensemble (7-10-62)
Shadow Heroes, Independent (11-2-62)
Sound of Music, Tivoli (9-28-62)
Yum-Yum Tree, Royal (10-17-62)
Write Me a Murder, Palace (10-27-62)

Doria Avila to Choreog 'Carnival' for West End

Doria Avila, who's been a member of the Broadway production of "Carnival," will choreograph the London version of the musical, to be directed by Lucia Victor.

The Main Stem original was directed and choreographed by Gower Champion.

Show on B'way

Calculated Risk

Howard Erskine, Roger L. Stevens & Joseph Hayes presentation of drama in three acts (six scenes), by Joseph Hayes, based on a British play, "Any Other Business," by George Ross and Campbell Singer. Staged by Robert Montgomery; setting, Robert Randolph; lighting, Theron Musser; costumes, Mary McKinley; associate producer, Lyn Austin. Stars Joseph Cotten; features Frank Conroy, Roland Winters, Russell Collins, John McQuade, Ben Hayes, Gerald S. O'Loughlin, Gene Blakely, Alexander Clark, Dorrit Keltan, Lois Markle, Frank Tweddell, John Beal. Opened Oct. 31, '62, at the Ambassador Theatre, N.Y.; \$6.30 top weeknights, \$7.50 Friday and Saturday nights.

Miss Rhoda Andrews.....Dorrit Keltan
Quentin Armstone.....Ben Hayes
Walter Dodds.....John McQuade
Helen Bellows Armstone.....Patricia Medina
Julian Armstone.....Joseph Cotten
Harrison Bellows.....John Beal
Clyde Norman.....Russell Collins
Malcolm Turnbull.....Frank Conroy
Roger Parkhurst.....Gene Blakely
William Medlow.....Gerald S. O'Loughlin
Carl.....Frank Tweddell
Rita Southard Armstone.....Lois Markle
James McQueen.....Alexander Clark

Has there ever been a successful play about big business? None comes immediately to mind. At any rate, "Calculated Risk," which opened last Wednesday night (31) at the Ambassador Theatre, probably doesn't qualify.

This melodrama by Joseph Hayes, based on Peter Bridge's London hit, "Any Other Business," by George Ross and Campbell Singer, is just moderately interesting. That doesn't seem quite enough for the requirements of Broadway. The show is dubious material for pictures.

The locale of this carefully worked out whodunit is the board room of an old, respected New England textile firm, and the action involves an attempt by an outside financial freebooter to take over control with the idea of liquidating. The chief mystery is the identity of the renegade director who has sold out to the intruder.

The yarn is reasonably taut, but not entirely credible and except for occasional moments doesn't generate acute audience concern. Although the subject is modern and the dialog references are almost abreast of the latest headlines, the form is old fashioned and the playing, under Robert Montgomery's direction, is generally heavy-handed.

This slightly stock performance quality is evident despite the fact that "Calculated Risk" has been cast with wellknown, competent actors. Joseph Cotten is starred as the reluctant president whose bold, resourceful tactics save the company and thereby justify the calculated risk his founder-father took in bequeathing the position to an apparent playboy. For much of the evening it's primarily an action role, but Cotten underscores several scenes with genuine authority.

Frank Conroy is imposing but occasionally ponderous as the venerable board chairman. There are capable character portrayals by Roland Winters, Russell Collins, John McQuade, Gene Blakely and John Beal as directors, although Beal is handicapped by an imperfectly written part.

Ben Hayes is acceptable as the hero's jealous but loyal and quick-witted younger brother, Gerald S. O'Loughlin can't do much with the sledgehammer role of the predatory financial adventurer, and there's little to be done with the extraneous parts of the three femmes, Patricia Medina (Mrs. Cotten) as the hero's neglected but devoted wife, Lois Markle as the sister-in-law whose loose morals and tongue precipitate the plot, and Dorrit Keltan as an old company retainer. Montgomery's direction and Robert Randolph's single setting are routinely satisfactory, but have the common limitation of seeming to reflect a belief that an audience is incapable of getting anything except the obvious. Possibly "Calculated Risk" has lost something vital in its Americanization of locale and characterization, or maybe the difference is between London and New York audiences.

In any case, this Howard Erskine, Roger L. Stevens and Joseph Hayes production seems good for merely a limited run. Hobe.

Shows Out of Town

Harold

New Haven, Oct. 31.

Saint-Suber presentation, in association with Ben Edwards & Wigwam Productions, Inc. of comedy in two acts (nine scenes), by Herman Raucher. Staged by Larry Blyden; scenery and lighting, Ben Edwards; costumes, Frank Thompson. Stars Anthony Perkins; features Don Adams, Nathaniel Frey, John Fiedler, Rochelle Oliver, Sudie Bond, Joe E. Marks, Sidney Armus, Stephen Cheng, Joey Heatherton. Opened Oct. 31, '62, at the Shubert Theatre, New Haven; \$4.80 top.

Fatto Kleest.....Nathaniel Frey
Lew Brindle.....John Fiedler
Obba Zwink.....Don Adams
Harold Selbar.....Anthony Perkins
Tango Eddie Frecker.....Sidney Armus
Mr. Gottlieb.....Joe E. Marks
Miss Prose.....Sudie Bond
Mr. Wong.....Stephen Cheng
Iris Munger.....Rochelle Oliver
Myrna Wellman.....Joey Heatherton

There's a place in the legit field for comedies such as "Harold," but it's hardly the brutal competition of Broadway. The Herman Raucher play has moments, but they frequently come to a halt. There's a smattering of humor in the theme, a couple of brief interludes of charm and some personable players, but not enough to create a solidly favorable impression.

"Harold" is a sort of lukewarm combination of "The Three Musketeers" and a male "Little Miss Marker." The plot concerns a self-conscious youth, the responsibility for whose upbringing has been assumed by a trio of buddies of his late father, killed in service. The guardians decide to groom him for a conquest of a society belle, but at the romantic showdown, the lad finds that his heart is elsewhere.

The title role is less than challenging for Anthony Perkins, but he satisfactorily portrays a variety of emotions. Nathaniel Frey, June Fiedler and Don Adams are suitable as the protective three, although Adams has a tendency to overact. Joe E. Marks has a good bit as a helpful tailor, Sidney Armus is amusing as a nance dancemaster and Stephen Cheng is good as a chop suey joint wine "expert."

Sudie Bond as an etiquette teacher, Joey Heatherton as the social whirler, and Rochelle Oliver as the true love are effective.

Larry Blyden's staging is spasmodic, reflecting the erratic script. Ben Edwards, doubling as co-producer and designer, has done an appropriately modest apartment setting. Bone.

Moby Dick

Toronto, Nov. 2.

Jerry Adler & Samuel Lift presentation of drama in two acts, by Orson Welles, adapted from the novel by Herman Melville. Staged by Douglas Campbell; setting, Brian Jackson; lighting, Klaus Holm; incidental music, Harold Glick. Stars Rod Steiger; features Bruno Gerussi, Frances Hyland, Roy Poole. Opened Nov. 1, '62, at the Royal Alexandra Theatre, Toronto; \$5.50 top.

Stage Manager.....
Capt. Peleg.....William Needles
Voice of the Rachel.....Lex Monson
Member of the Company.....
Queequeg.....Melvin Scott
Daggo.....Bruno Gerussi
Young Actor.....
Ishmael.....Frances Hyland
Young Actress.....
Fip.....Max Helpmann
Cynical Actor.....
Flask.....John Horton
Member of the Company.....
The Masthead.....
Member of the Company.....William Fletcher
Elijah.....
Actor with Newspaper.....Hugh Webster
Stub.....
Middle-aged Actor.....
Tashtego.....Louis Zorich
Serious Actor.....
Starbuck.....Roy Poole
Old Man.....
The Carpenter.....David Thomas
Actor-Manager.....
Father Mapple.....
Capt. Ahab.....Rod Steiger

"Moby Dick" is a powerful outlet for Rod Steiger as the star, and the other actors as members of the crew, but it is a condensation of a chase-on-stage and the narrative of a stock company that follows its performance of "King Lear" with a morning rehearsal of the "coming attraction." The audience may be swayed by scenes of a bare background, plus swinging ropes and light cues that go awry, but the story within a story of realistic rehearsals of "Moby Dick," with the ad lib of the stage director, may prove effective.

Effective, too, are the asides of the actor-manager and his cold arguments with a college-educated son who wants to take up show biz, as well as the actress currently appearing as Cordelia in "King Lear" and who would much prefer not to appear as the cabin-boy in next week's production, and the visiting actor who has made his name in Shakespearean roles.

The actor-manager gets all straightened out for the incoming production, and then comes the

casting and the morning's rehearsal of "Moby Dick." On a bare stage, with ramps and levels, plus a ladder as lookout post, is presented the chase that will last for three years, with Capt. Ahab swearing vengeance on the whale.

The rehearsal lends oratorical gifts to Capt. Ahab. All is done on a skillfully lighted stage, including the swaying of the actors, the longboat launching when the sighted whale spouts, and the harpooning as the whale turns to the attack.

Rod Steiger, as the scarved and caped actor-manager, rises to old-fashioned heights in his revenge and, as Ahab gives a forceful performance. After the nine-day Toronto run, "Moby Dick" goes to the Shubert, Boston, for two weeks, then opens Nov. 28 at the Booth, N. Y. McStay.

SLEZAK'S IRREVERENT BIOG OF PERE ET FILS

By BILL WEAVER

Three or four times in the course of his lightly-written, loosely assembled and pleasantly schmaltzy account of his boyhood in Europe, under the loving tyranny of his world-famous father, and his mature experiences in America under a succession of stage, screen and radio employers, Walter Slezak interrupts the easy flow of intimate reminiscence to set down firmly a personal observation of wider relevance. These brief, unsmiling passages put legs under a rambling, declaredly irreverent tandem biography—his own and his parent's—that most people in show business, and a good many outside, unless the title scares them off, will count a rewarding evening's reading. The title, "What Time's the Next Swan?" (Doubleday; \$4.50) relates to a somewhat historic stage wait occurring in a long-ago performance of "Lohengrin" starring the author's father, and is dear to the heart of the son, but who's going to explain all that to the bookshopper?

Slezak the younger covers adequately and for the most part amusingly the 60 years between May 3, 1902, when he was born, and April 8, 1962, when he typed the last page of the book on a Smith-Corona Model 88E in his home at Larchmont, N. Y., six weeks short of one year from the day he promised Doubleday & Co. and Jean Kerr, who talked him into it, to write it. He has managed to keep the corners of his mouth turned up most of the long way through the chronicle of a period that embraced two world wars, each of which bore directly on the affairs of the Slezaks. He writes:

"I have no patience with offspring of famous fathers who turn into bums, drunks, and no-good characters and try to blame it all on the fact that they had to live in the shadow of the famous father. I gladly lived in the shadow that his bright light cast until I was ready to emerge and make my own way."

But there seems to be no question about the nature of his intent when he writes, describing his early days in Hollywood, "Every big studio, I was informed, had its favorite actors' agent, a fellow with whom the big bosses especially enjoyed doing business. I never found out what qualifications a man has to have to become a favorite agent. Some say he has to be able to lose in ginrummy and poker to the right people. Others claim he has to give kickbacks on his commissions, and there are still others who will tell you that he must, at all times, have on hand a ready supply of attractive starlets endowed with high ambitions and low morals," and goes right on without stopping to write, "I am sure that all this is a calumny and I personally don't believe a word of it."

In 227 amiable pages and 33 photographs Slezak describes, amusingly or otherwise, his contacts and relationships with scores of name people—Emperor Franz Joseph, Albert Einstein, Emil Jannings, Carl Laemmle, Irving Thalberg, Ernst Lubitsch, Mike Curtiz, dozens of actors, actresses, singers and musicians, and gives six of his best pages, more than given to anyone, to Charles Laughton, whom he calls the finest actor of them all.

See MCA's Legit Entry Involving Pre-Production Deals for Rights; Casting Managements for Scripts

By JESSE GROSS

The proposed move by Music Corp. of America into the Broadway legit field as a "backer" rather than a producer would apparently represent a significant switch in the established pattern of play producing. Although MCA has said that it does not intend going into the business of producing legit shows it is assuming a producer's function in soliciting scripts from playwrights and literary agents.

In going after legit scripts, MCA is seeking basic rights that would give it control of the works for its multiple show business activities already covering television, films and records. Thus, MCA's intention in legit seems to be first to acquire a property and then assign it to a producer. Such a procedure is common in pictures and tv, but unusual for legit, where a producer normally obtains a work and then seeks financial backing.

On a speculative basis, MCA with its enormous financial resources and four-way show business spread, could develop into a major force in legit. Whether Broadway producer David Merrick's questioning of the legal position in the matter is valid remains to be seen. Merrick has pointed out that under the Dramatists Guild rules a producer may not acquire the film rights to a play by simply producing it. A bid for the rights has to be made.

But since there are such arrangements in legit as pre-production film sales, MCA could possibly make deals tying up legit, film tv and record rights. The disk angle would apply primarily to musicals, which the agency also intends financing, in addition to straight plays.

It's Merrick's contention that "MCA has asked for manuscripts, but what they're really looking for is film material. They aren't interested in being theatre angels and probably will simply snatch up any material they find and use for films instead of aiding the stage." The producer also states, "I don't believe there will be any MCA money in the theatre."

Merrick, labelling MCA head Lew Wasserman a "Messiah," said, "First he came to Hollywood to save the motion picture business, now he wants to save Broadway." Not all of the established producers agree with Merrick who, incidentally, believes there's enough coin available from private sources for the financing of Broadway shows.

The producer argues that the large number of flops thus far this season proves this. However, some producers figure that a fresh source of funds such as might be forthcoming from MCA is needed by the Broadway theatre.

MCA is represented in television by its Revue Productions subsidiary and in pictures and records through its recent merger with Decca Records and acquisition, thereof, of Universal Pictures, in which the controlling interest was held by Decca.

ATKINSON TO REVISIT BRITISH ISLES, RUSSIA

Brooks Atkinson, columnist and former drama critic of the N.Y. Times, sails Friday (9) on the Sylvania for a three-month tour of Ireland, England, the Scandinavian countries and Russia. It will be his first visit to the USSR since World War II, when he was a Times correspondent in Moscow, an assignment for which he won a Pulitzer Prize.

Atkinson, accompanied by his novelist-wife Oriana, will stop first in Dublin for a few days and next go to London, where he will remain through Dec. 27. He will then go to Copenhagen, Helsinki, Leningrad and Moscow, staying in the Russian capital two weeks and returning by way of Helsinki, Stockholm and Oslo, from which he will sail Feb. 6 for home.

He will continue his column during the trip, on his regular Tuesday and Friday schedule.

Formula

London, Nov. 6. Elaine Millar, who stands 55 inches in her ballet shoes, successfully auditioned among 60 little girls for the role of Silky the Pixie in "Noddy In Toyland," this year's Christmas show at the Scala.

On BBC-TV she admitted that she was 15. It turns out that she's actually 20, and engaged to be married. She will play the role opposite a "leading man," Carlo Cure, aged 12. You're as young as you feel.

Aim to Reopen 'Playboy' Next January for Tour Of College One-Nighters

The touring production of "Playboy of the Western World," which cut short a tour of major cities when it closed last Oct. 27 in Toronto after a little more than three weeks on the road, will be back in business early next year in another area of operation. The Irish Players' revival of the John Millington Synge play, presented by National Tours Ltd., is scheduled to begin 15 weeks of one-nighters Jan. 12 in Troy, N. Y.

The new tour, to cover mostly colleges and universities, has been set by Continental Concerts Corp., primarily a booking agency for longhair music presentations. National Tours is a subsidiary of Continental, which had originally earmarked the show for a one-nighter spread. The dates previously played by the company on the road, including one-week stands in Baltimore, Montreal and five performances in Toronto, were lined up by the Independent Booking Office, which sets major city dates for most touring productions.

According to Hattie Althoff, head of Continental, the booking of week-long prime time dates for the shows was an experiment. The presentation was to have played IBO time for a few months prior to moving to the college-university circuit. However, business registered by "Playboy" on those few dates indicated the play wasn't strong enough for a full-week in IBO towns.

It's Miss Althoff's contention that classics such as "Playboy" have a cultural appeal for a limited audience and engagements on the road for presentations of this type should be limited to one or two nights in the cities played. She claims the production did well.

(Continued on page 58)

Merrick Jabs Kerr on 'Tchin' Pan, Seen Recanting Taubman Attacks; Who Says Good Reviews Are Dull?

Playwright & Theatre Historian

Edwin Bronner

submits some slyly satirical suggestions for

'Surefire' Musicals

another interesting feature in the upcoming

57th Anniversary Number

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VARIETY

Plus other statistical and data-filled charts and articles

Broadway producer David Merrick gave N.Y. Herald Tribune drama critic Walter Kerr the needles recently in a twist on one of the paper's own promotional slogans. At the same time, he indicated that he doesn't believe the propaganda he's been spreading about N.Y. Times aisle-sitter Howard Taubman being "dull," "unreadable" and "incomprehensible."

Merrick, in a subtle slam at Kerr, ran quote ads in the N.Y. dailies on his latest Main Stem presentation, "Tchin-Tchin," under the heading "Who says a good drama critic (the Trib promotional slogan uses the word 'newspaper' rather than 'critic.'—Ed.) has to be dull?" That line was followed by "read these raves about 'Tchin-Tchin' and then excerpts from a number of notices. Kerr's unfavorable review was not among those quoted.

The ad was also significant in that it led off with a quote (in English) from Howard Taubman's review for the N.Y. Times. Merrick, who only a week or so before the "Tchin-Tchin" opening had run newspaper ads quoting in Greek from Taubman's negative review of his Broadway production of "Stop the World—I Want to Get Off," evidently finds the Times critic readable enough when the review of a Merrick presentation is favorable.

Merrick's dig at Kerr, following his campaigns against Taubman, New Yorker mag critic John McCarten and others was viewed in trade circles as evidence that he apparently figures that the publicity and psychological effect of his style of critic-baiting outweighs the possible cost in terms of critical goodwill.

In contrast to the traditional managerial theory that it's unwise to risk critical animus and possible reprisal in the reviews of subsequent shows, Merrick may reason that, unlike the critics of the past, the present crop of aisle-sitters won't resort to outright reprisal in the form of deliberately unfavorable notices. He may also figure that it pays to keep the critics off-balance and self-conscious about his shows, and that his anti-critic tactics also pay off in incidental publicity.

Auric Tires Of Frustrations In Paris Operatics

Paris, Nov. 6.

After four months as head of the state-subsidized National Opera and the smaller Opera-Comique, composer Georges Auric is still downbeat about conditions. If he does not get some cherished projects through he may resign in late 1963.

Main problems besetting him are previous plans of directors who preceded him as well as the many outside chores of his lead singers and dancers who are usually abroad, on tour or in the provinces when he needs them.

He is also stymied by internal rules which make it difficult to have the necessary number of rehearsals, even for difficult works, and also frown on too many non-French. But with many of his own away he feels this leads to an impasse.

Internal dissensions have also made it hard to put somebody in charge of the Comique and create

(Continued on page 58)

Slippery Stage Forces Cancelling Of Ballet Date

Beaumont, Tex., Nov. 6.

It is not uncommon to call off a baseball game because of wet grounds. But to call off a ballet performance because of a slick stage at the City Auditorium is something else. Such was the case here when everything appeared set for a performance by the National Ballet of Canada. The audience was seated, ready for the dancing to begin.

Then it became the sad duty of Lynn Walker, prez of the Beaumont Symphony Society, sponsoring organization of the ballet, to inform the audience that the show could not start as the stage was too slick.

Beginning several hours before, members of the ballet troupe had tackled the floor with rosin and vinegar. Their efforts failed to roughen the hardened finish enough.

Two hours before the performance.

(Continued on page 56)

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DRAMA CRITICS STAR AT PLAYERS' PIPE NITE

Howard Lindsay, president of The Players and toastmaster at a Pipe Night for drama critics Sunday night (4) at the clubhouse in New York, sounded a regretful note in his closing remarks about the state of the current theatre.

The playwright-director quoted the late novelist-critic William Dean Howells as having said of a play, "It does not convince the taste or console the spirit." He paused and added, "In the theatre today, the highest praise seems to be for those works which offend the taste and deny the spirit."

As presiding officer, Lindsay was the outstanding participant at the affair, which drew a capacity attendance of about 250. He was particularly amusing and at the same time courteous, setting just the proper tone of good-humored needling of the critic-guests. Brooks Atkinson, columnist and former drama critic of the N.Y. Times, introduced the various reviewers present.

They included Howard Taubman of the Times; Richard Watts, of the N.Y. Post; John McClain, of the N.Y. Journal-American; Bill Glover, the AP; Jack Gaver, of UPI; Harold Clurman, The Nation; George Oppenheimer, Newsday; and Hobe Morrison, VARIETY. A number of other critics had been invited and were expected, but as Atkinson quipped, "They chickened out."

"Threepenny Opera" at the Charles Playhouse, Boston, has been extended again for an additional three weeks to Nov. 25. Following the production's 11-week stand at the theatre will be "Hedda Gabler," opening Nov. 28 for a four-week run.

Shows Abroad

Stephen D.

Dublin, Oct. 1.

Gemini Productions presentation of two acts adapted from the autobiographical novels of James Joyce by Hugh Leonard. Staged by Jim Fitzgerald; setting, William McCrow. Stars Norman Rodway. Opened Sept. 24, '62, at the Gate Theatre, Dublin; \$1.40 top.

Stephen Dedalus.....	Norman Rodway
Mrs. Dedalus.....	Ruth Durley
Dante.....	Sheila O'Sullivan
Stephen, as Boy.....	David Fleming
Fleming.....	Miles Ryan
Wells.....	David Birch
Athy.....	Tony Hayes
Brother Michael.....	Kevin McHugh
Mr. Dedalus.....	Martin Dempsey
Mr. Casey.....	Michael Ryan
Uncle Charles.....	Dominic Roche
Thunder.....	Bill Stokes
Other Clongowes Boys.....	Stephen
Rathschild.....	Brendan Rockett
Michael McCabe.....	Edwin Short
Father Arnall.....	Gerard Healy
Father Dolan.....	Desmond Perry
Stephen, as Youth.....	Ian Kavanagh
Johnny Cashman.....	Derry Power
Whores Eileen Murphy, Maura Hastings, Katherine O'Doherty, Candida Wright, Rhona Woodcock.....	Gerard Healy
Preacher.....	Desmond Perry
Confessor.....	Desmond Perry
Priest.....	Cecil Barror
College Director.....	Derry Power
Stephen's Brother.....	Noel O'Brien
Crablin.....	Kevin McHugh
Davin.....	Dominic Roche
College President.....	Michael Ryan
McCann.....	Brian Waldron
Dixon.....	Michael O'Rourke
Temple.....	Eileen Murphy
Emma.....	Desmond Perry
Father Moran.....	

Compressing James Joyce's streams of consciousness into a coherent dramatic form from "Portrait of the Artist as a Young Man" and "Dubliners" has been admirably done by Hugh Leonard to provide audiences with a reasonable impression of the author's "Ulysses" and "Finnegan's Wake" during his formative years in Dublin and other parts of Ireland between 1882 and 1902. Norman Rodway is both player and narrator, standing in a corner spotlight during the childhood and early youth sequences and commenting on the dialog.

This is excellent theatre, at times intensely dramatic and at others including a family Christmas dinner scene with a political argument riotous with humor. Rodway rises to the demands of the unusual role, both as narrator and player.

The cast, large for Dublin despite extensive doubling, is generally satisfactory with some really good performances among them to match up with that of Rodway. Mr. Dedalus, father of Stephen D. and Joyce's view of his own father, was an entertaining character to which Martin Dempsey gives credibility. Gerard Healy's Jesuit Preacher is a first-class.

As the college president, Dominic Roche reproduces a fully believable character in his relations which a too liberal-minded student, Stephen's earnest mother (Ruth Durley) and his brother Maurice (Derry Power) are both characters of normality, emphasizing the ordinariness of the author's background.

Apart from Rodway's performance, however, it is the director's play. Jim Fitzgerald, now a director with Irish television, has had an effective hold on both the adaptation by Hugh Leonard and the Joycean atmosphere. William McCrow's settings are in line with the style of the presentation, both realistic and impressionistic, and always simple.

"Stephen D." is an exciting play, one of the most theatrical to be produced here in a long time. Because it is a Dublin Theatre Festival production it is limited to a one-week run. It will certainly be revived; it should never have been taken off.

Kill 2 Birds

London, Oct. 26.

Emile Littler presentation of melodrama in three acts (seven scenes), by Philip Levene. Staged by Robin Midgley. Stars Roger Livesey, Renee Asherson, Tony Britton; features Jerold Wells, Peter Myers, Roy Purcell, Liane Aukin, James Ottaway, Michael Bilton. Opened Oct. 25, '62, at the St. Martin's Theatre, London; \$3 top.

Jones.....	Jerold Wells
Roper.....	Michael Bilton
George Appleby.....	Tony Britton
Simon Prescott.....	Roy Purcell
Alice Thomas.....	Renee Asherson
Helen Webster.....	Liane Aukin
Detective Benson.....	Peter Myers
Inspector Gates.....	Roger Livesey
Doctor Welling.....	James Ottaway
Constable Jenkins.....	Norman Mann

As the audience knows who-did-it, and even sees how-it-was-done, "Kill 2 Birds" relies for suspense on the now well-worn will-he-get-away-with-it theme. Interest is moderately sustained in this Emile Littler presentation, and there's a cast of some name pull, so the show has a chance of holding up for a fair engagement.

Philip Levene, best known as a television writer, has a good ear

for a comedy line, and a deft sense of characterization, although the principal character is deliberately overdrawn. The main weakness of comedy meller lies in the fact that while the prospective killer has carefully prepared his alibi in advance, he lacks the tools with which to finish the job, and it is the victim who provides the revolver which leads to his death in a scuffle.

The central character is a mild, bumbling, dithering ornithologist, who suddenly finds he is in the grip of a blackmailer, and is unprepared to cope with such a situation. To meet the blackmailer's demands he would have to forego his chance of a research scholarship. The blackmailer wants the scholarship to go to a woman biologist.

Much of the incident is obvious, but there's a neat denouement after the cops have cracked the alibi, making for a slick final curtain. The alibi rests on a telephone conversation from a London rail terminus alleged to have been made by the ornithologist to the girl librarian in the institute, but the background noises had previously been recorded on tape. Robin Midgley's direction gets edgy suspense as various characters in the show play around with the tape recorder.

Though the play has its failings, the cast is generally first-rate, and there's a fine performance by Tony Britton, as the bird-watcher. It's a carefully studied portrayal, and there's hardly a move out of character.

Renee Asherson is delightful, as always, as the librarian who seems to spend more time with the ornithologist than with her books, and Roger Livesey (though suffering from a cold opening night) extracts droll humor from his role as the inspector. Roy Purcell makes an obvious heavy, Liane Aukin is attractive as the wrongly-accused biologist, and Jerold Wells is a bright and amusing cockney janitor.

Robin Midgley's staging is uneven, some of the opening scenes being too leisurely. The decor, for which no one is billed, is adequate, but the actual killing scene is out of the sightline of the audience on the left hand side of the house.

The Merchant Of Venice

London, Oct. 19.

Old Vic revival of three-act drama, by William Shakespeare. Staged by Michael Elliott; decor and costumes, Malcolm Pryde; music, George Hall; lighting, Richard Pilbrow; movement, Lita Fisk; musical director, Leonard Morris. Features Lee Montague, Sheila Allen, Esmond Knight, Judi Bloom, James Maxwell. Opened Oct. 17, '62, at the Old Vic, London; \$3 top.

Antonio.....	Esmond Knight
Salerio.....	Fulton Mackay
Solanio.....	Patrick Kavanagh
Bassanio.....	James Maxwell
Lorenzo.....	Eric Thompson
Gratiano.....	James Kerry
Portia.....	Sheila Allen
Nerissah.....	Rosalind Knight
Balthazar.....	Eric Flynn
Shylock.....	Lee Montague
Launcelot Gobbo.....	Russell Hunter
Old Gobbo.....	George Howe
Leonardo.....	Trevor Peacock
Prince of Morocco.....	Judi Bloom
Jessica.....	Errol John
Prince of Arragon.....	David William
Tubal.....	Anthony Morton
Goaler.....	Robert Hewitt
Clerk.....	Michael Wells
Duke of Venice.....	Vernon Dobcheff
Servants, etc.....	Peter Brooks, Roger Clossold, Brian Coburn, Fletcher Lightfoot, Endre Muller, Michael Wells, Jeffrey Wickham.

This is a straightforward, entertaining version of "The Merchant," uncluttered by mannerisms and fussiness. In some instances the poetry is sacrificed, but for anyone who may not be familiar with the play it gives a clearcut idea of what it is all about. Michael Elliott's direction is somewhat sombre, underplaying the light gaiety that audiences have come to expect in the Belmont scenes, but it has dignity and strength.

The two pivotal characters, Lee Montague as Shylock and Sheila Allen as Portia, both acquit themselves soundly. Montague's Jew is a human figure and if there is any complaint it is that he does not always inspire enough lack of sympathy for the character. But he has resisted the all too familiar cringing, snarling and hand wringing, and makes the climax of the trial scene eloquently moving.

Miss Allen is a restrained Portia, content to let Shakespeare's words speak for themselves. She does her "quality of mercy" speech quietly, almost gently and effectively. Her casket scene with James Maxwell's unusually romantic Basanio is beautifully observed. Esmond Knight's Antonio is monotonous, though his diction is

impeccable. Judi Bloom is a pleasant Jessica, Errol John a weighty Prince of Morocco and David William spoofs the Prince of Arragon with sly wit. Others who provide sound support are Fulton Mackay, Patrick Kavanagh, George Howe and Vernon Dobcheff.

Richard Pilbrow has done a fine job with his lighting and Malcolm Pryde's costumes delight the eye.

Some of his sets, however, are inclined to be too airy-fairy and there are one or two seascapes that would not be amiss in a seaside concert party. Not a memorable "Merchant," but diverting.

Rich.

The Apricot Season

Dublin, Oct. 3.

Dublin Theatre Festival Ltd. and Illsley-McCabe Productions presentation of three-act drama by Aldo Nicolaj, adapted by Terence Butler. Staged by Allan Davis; setting, Robert Heade. Stars Lea Padovani, Stanley Illsley, Leo McCabe. Opened Oct. 1, '62, at Olympia Theatre, Dublin; \$1.94 top.

Eugenia.....	Lea Padovani
Fedora.....	Helen Robinson
Flaminia.....	Molra Deady
Giulio.....	Stanley Illsley
Colonel.....	Patrick Whyte
Andrea.....	Frank O'Donovan
Doctor.....	Leo McCabe
Apollo.....	John Cowley

This was the English-language premiere of Aldo Nicolaj's play about life and death in a square in the outskirts of an Italian town, grouping the owner of a cafe, his love-hungry wife, the odd-minded husband of a dying woman, a spinster and assorted visitors.

To what purpose this group has been brought together is never clear, the doctor coming from outside the square to visit the dying woman and suggest romance to the lovelorn, the old man who came to admire Eugenia, and the fruit-woman selling lemons to the husband of the dying woman. Is there some deep metaphysical meaning in it all, and some strange symbol in the apricot stone?

What's more to the point is that "The Apricot Season" is a dullish slice of improbable life, brightened on this occasion by the playing of Lea Padovani. The other members of the cast play the piece as if it were set anywhere. Admittedly, the program does not state a country, and the word Cafe appears on the set, but the atmosphere suggests Italy if anywhere.

Stanley Illsley's odd-minded widower-to-be is not a very credible performance, but he might change places with the over-stiff Leo McCabe, whose Doctor lacks the appeal which Eugenia apparently observes.

As stager, Allan Davis has tried to inject movement into the piece, but it is static from the start. Robert Heade's setting is practical and realistic.

Mac.

Little City

Dublin, Oct. 4.

Gemini Productions presentation of three-act drama by Seamus Byrne. Staged by Barry Cassin; setting, Robert Heade. Stars Anna Manahan, Dermot Kelly, Gerard Healy. Opened Oct. 1, '62, at the Gate Theatre, Dublin; \$1.40 top.

Anna Manahan.....	Anna Manahan
Mrs. Donegan.....	Dermot Kelly
Clare.....	Maura Hastings
Farrell.....	Noel Brian
Malone.....	Derry Power
Duffy.....	Desmond Perry
Flynn.....	Kevin McHugh
O'Rourke.....	Brian Waldron
Graham.....	Gerard Healy
Canning.....	Martin Dempsey
Wheeler.....	Michael Ryan

When the waitress at a third-rate Dublin suburban hotel upsets a cup and saucer and then drops a tray while boarders discuss an infanticide case, she telegraphs to the dimmest member of the audience that she's pregnant and intends to do something about it. The action also advises the more sophisticated customers that they're likely to be in for melodrama in an elementary style.

Seamus Byrne, who wrote a winner for the Abbey in "Design for a Headstone," has missed out with this one. He is somewhere between melodrama and comedy, with a funny handyman with a heart of gold but an appetite for cash, a convenient doctor (inexplicably retired) and the matrilial proprietor who have managed an abortion before and are provided with motives for performing another.

There are too many characters adding nothing to the development of the plot. There's little enough conflict, comedy which unbalances the drama, and an unhappy air of unreality in what is undoubtedly aimed at being a realistic situation.

Maura Hastings, as the girl from the country who has been "got into trouble" by the offstage son of the proprietor, looks a promising young player. From Dermot Kelly, alternating between the comic relief and the negotiator of an abortion (Continued on page 58)

Legit Followups

Who's Afraid of Virginia Woolf?

(BILLY ROSE, N.Y.)

Matinee audiences at "Who's Afraid of Virginia Woolf?" will see a fairly competent cast that conveys much of the searing intensity of Edward Albee's drama. But they will miss the electric brilliance of the evening company.

There is, however, a bravura performance by Kate Reid in the role played nights by Uta Hagen. Miss Reid seems softer than Miss Hagen in the first act, and her characterization is as a result a bit more sympathetic. But she also handles expertly the no-holds-barred battles, and she is especially expressive in the scene in which she is told that her mythical son is dead.

Shepherd Strudwick, on the other hand, is not yet sure of his lines and his timing seems off on several key speeches. His performance is otherwise adequate, with some effective scenes, but he doesn't achieve the quiet power of Arthur Hill, nor does he seem a match for the more intense Miss Reid.

As the younger faculty member, Bill Berger gives a surface portrayal, without the subtlety that George Grizzard brings to the part. And although Avra Petrides has good moments as his wife, she throws away many amusing lines.

This inability to convey the abrasive wit of much of Albee's dialogue is perhaps the second company's greatest weakness. The playwright uses uproarious, irreverent humor to hook his audience in the first act, but the matinee cast does not deliver these lines well. This may change as the actors grow more confident, but at this point the play's mordant comedy is missing.

Kenn.

A Thousand Clowns

(EUGENE O'NEILL, N.Y.)

After six months on Broadway, "A Thousand Clowns" impresses as an imperfect but amusing show, offsetting its flaws with clever dialogue and with the expert performances of its six-member cast.

The first act remains a delight, highlighted by sharp barbs directed at conformists and intolerant "do-gooders." The second act, however, bogs down in the second scene centering around a speakerphone and too static despite the best efforts of the actors. The final segment seems muddled in its point of view, and the curtain is unsatisfying.

Nevertheless, playwright Herb Gardner has written lines and situations that are often hilarious, and his characters are winning. Jason Robards Jr. seems more comfortable in the main role than when the play opened, delivering the wry lines with engaging dryness and making the most of his double-takes and chagrined looks. Young Barry Gordon is remarkably good and believable as the precocious nephew, and Sandy Dennis' nervous, stammering social worker is a fascinating, highly effective characterization. Gene Saks as a neurotic tv star, William Daniels as another social worker, and A. Larry Haines as Robards' brother continue to give fine support. All six actors seem to be having a wonderful time, and for the most part their pleasure is contagious.

Kenn.

The Sound of Music

(LUNT-FONTANNE, N.Y.)

"The Sound of Music" has a fine new leading lady, Nancy Dussault. As Maria, the postulant who becomes governess and then stepmother to the seven Von Trapp children, she sings well and performs with appealing charm and warmth.

Miss Dussault, last seen on Broadway as the ingenue in "Do Re Mi," resists the temptation to be overly sweet and lovable. She is lively but controlled in the early scenes, projecting the right combination of enthusiasm and humility. In the second act, her characterization is more mature and subdued, but no less winning. The highly sentimentalized role, previously played by Mary Martin, Martha Wright and Jeannie Carson, does not permit great subtlety, but Miss Dussault makes Maria natural and likable—no small accomplishment. Incidentally since the performance caught, the production has moved to the Hellinger Theatre, N. Y.

Kenn.

To Reopen 'Playboy'

Continued from page 55

on a few one-niters prior to hitting Baltimore, Montreal and Toronto.

Miss Althoff also believes that the expenses involved in playing IBO time are too heavy for shows that aren't in the powerhouse category. She cites payments to musicians who aren't used, the cost of extra stagehands, advertising and other expenses stemming from craft union requirements. In contrast, Miss Althoff thinks that for the show's upcoming tour all that's needed is a company manager and one stagehand. In addition, she asserts that the one-niter trek, which will also include some dates sponsored by local concert promoters, is guaranteed against loss.

Miss Althoff says that "Playboy," capitalized for its road trek at \$25,000, did not run through its entire investment on the dates already played. The one-niter bookings are described as being setup so that the production will usually play four guaranteed stands and two percentage dates a week. The guaranteed time, she claims, covers the weekly operating nut and anything made on the percentage deals represents operating profit. "Playboy," she claims, is geared for a potential operating profit of around \$90,000 on its 15-week tour.

Another point made by Miss Althoff is that the weekly operating cost for "Playboy" will be about 50% less on the one-niter tour than it was on IBO time. Although Continental is going ahead with the "Playboy" tour, it has scrapped plans to send the recently-closed touring production of "The Hostage" on a similar journey.

Next season, Continental intends booking the off-Broadway production of "The Blacks" for a one-niter tour (again mostly colleges and universities) of at least 20 weeks.

Kazan's Autobiog

Continued from page 2

movie manuscript. Whether or not this is true (and we doubt that it is), an uncommon and rewarding adventure in literature obtains.

Kazan tells the story of Stavros, a Greek boy from Anatolia, who seeks to leave Europe by way of Constantinople to reach America. The book is dedicated to Kazan's uncle, and it is set at the turn of the century when members of the director's own family undertook a similar pilgrimage. But this is more than the story of one boy, one Greek, or one journey. It is a stirring reflection of most humans hoping for a better world, a brighter day.

Kazan weaves his hero's Iliad like a Near Eastern carpet. It is strong and tough where it needs to be, properly decorative in design, always in perfect taste. The best rugs are never the showiest; they are the ones that endure.

S. N. Behrman's introduction is as warmhearted as the text. "Stavros makes it," he says. "So does Kazan!" True. But the most exciting achievement here is proof of what many in theatre have known for years; that Gadg Kazan is a great artist with a good heart.

Slippery Stage

Continued from page 55

ance, Walker also joined in the stage job, armed with detergents. Mops failed to get the job done. All suggestions in regard to the situation met with no success.

There was nothing to do except cancel.

Three weeks ago an advance man for the ballet inspected the stage which was undergoing repairs to smooth a splintered surface. After he had voiced approval and departed, city workers topped its smoothing operations with a rocklike finish.

It was agreed it was a pretty finish, but not for ballet dancers.

Road: 'Harold' 21G (5), New Haven; D'Oyly \$53,700, 'Never' \$18,377, Hub; 'Moby Dick' \$6,843 for 4, Toronto

Business on the road last week was generally okay. However, the touring production of "The Caretaker," one of the few shows that had trouble, folded last Saturday (3) in Los Angeles after only three weeks' operation.

Of the Broadway-bound entries, the big-grossers again last week were "Little Me" in Philadelphia and "Oliver" in San Francisco. New to the road last week were the tryouts, "Harold," which did nicely in New Haven, and "Moby Dick," which registered a meagre take in Toronto, plus the touring production of "I Can Get It for You Wholesale," which got off to a good start in Rochester.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

D'Oyly Carte Opera Co., Shubert (OP-Rep-RS) (1st wk) (\$5,500; 1,717; \$46,500). Previous week, \$31,844 for seven performances, National, Washington. Last week, about \$53,700.

Never Too Late, Wilbur (C-T) (1st wk) (\$4,950-\$5,500; 1,241; \$37,126) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$23,260 for five performances, Shubert, New Haven.

Opened here Oct. 29 to two affirmative notices (Hughes, Herald; Maloney, Traveler) and three yes-no reviews (Durgin, Globe; Guidry, Monitor; Norton, Record American). Last week, \$18,377.

CHICAGO

Mary, Mary, Blackstone (C-RS) (9th wk) (\$4,950-\$5,500; 1,447; \$41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$36,303. Last week, \$31,923.

Sound of Music, Shubert (MD-RS) (51st wk) (\$5,950-\$6,500; 2,100; \$72,000) (Barbara Meister, John Myers). Previous week, \$50,808. Last week, \$48,935.

CINCINNATI

Shot in the Dark, Shubert (C-RS) (\$4,550-\$5,100; 2,028; \$60,000) (Elizabeth Seal, Zack Matalon). Previous week, \$14,265 with Theatre Guild-American Theatre Society subscription, Nixon, Pittsburgh. Last week, \$21,000 with TG-ATS subscription.

DETROIT

Lord Pengo, Fisher (D-T) (2d wk) (\$5,950-\$6,500; 1,606; \$50,000) (Charles Boyer). Previous week, \$40,005. Last week, \$37,422.

LOS ANGELES

Caretaker, Biltmore (D-RS) (2d wk) (\$5,550; 1,636; \$46,000). Previous week, \$5,321 for five performances. Last week, \$10,188. Folded here Saturday (3).

Kismet, Philharmonic (MD-RS) (6th wk) (\$5,900-\$6,750; 2,670; \$83,400) (Alfred Drake). Previous week, about \$80,600 with Civic Light Opera subscription. Last week about \$80,900 with CLO subscription.

MILWAUKEE

My Fair Lady, Pabst (MC-RS) (2d wk) (\$6,200-\$6,700; 1,623; \$58,000) (Ronald Drake, Caroline Dixon). Previous week, \$31,190 for seven performances. Last week, \$44,857.

MINNEAPOLIS

Carnival, Orpheum (MC-RS) (\$5,500-\$5,950; 2,800; \$96,893) (Carla Alberghetti, Ed Ames). Previous week, \$56,755 for seven performances with TG-ATS subscription, American, St. Louis, and one performance, State Fair Music Hall, Dallas. Anna Maria Alberghetti

takes over for her sister, Carla, next Monday (12) when the musical begins a Chicago stand.

Last week, \$57,211 with TG-ATS subscription.

NEW HAVEN

Harold, Shubert (C-T) (\$4,800; 1,650; \$27,800) (Anthony Perkins). Opened here last Wednesday night (31) to one negative notice (Leeney, Register) and one inconclusive (Johnson, Journal-Courier). Last week, \$21,005 for five performances.

PHILADELPHIA

A Far Country, Locust (D-RS) (1st wk) (\$4,500-\$5,148; \$41,640) (Viveca Lindfors). Previous week, \$13,276 for five performances with TG-ATS subscription, Playhouse, Wilmington.

Opened here Oct. 29 to one favorable review (Gaghan, News), one qualified approval (Murdock, Inquirer) and one inconclusive notice (Schier, Bulletin). Last week, \$24,143 with TG-ATS subscription.

Little Me, Erlanger (MC-T) (4th wk) (\$6,600-\$7,500; 1,849; \$69,000) (Sid Caesar). Previous week, \$70,229. Last week, \$70,221.

Nowhere to Go But Up, Shubert (MC-T) (5th wk) (\$6,600-\$7,500; 1,907; \$72,674). Previous week, \$23,508. Last week, \$23,001.

PITTSBURGH

Mary, Mary, Nixon (C-RS) (\$5,550; 1,760; \$51,000) (Lee Bowman). Previous week, \$21,519, seven-performance split.

Opened here Oct. 20 to two endorsements (Fanning, Post Gazette; Monahan, Press). Last week, \$33,290 with TG-ATS subscription.

ROCHESTER

I Can Get It for You Wholesale, Auditorium (MC). Opened tour here last Thursday night (1). Last week, about \$22,300 for four performances.

SAN FRANCISCO

Come Blow Your Horn, Geary (C-RS) (3d wk) (\$5,400-\$5,950; 1,483; \$41,000) (Hal March). Previous week, \$24,676 with TG-ATS subscription. Last week, \$22,000.

Oliver, Curran (MD-T) (6th wk) (\$6,250-\$6,500; 1,758; \$65,000) (Clive Revill, Georgia Brown). Previous week, \$63,558 with CLO subscription. Last week, \$62,835 with CLO subscription.

ST. LOUIS

Program for Two Players, American (DR-RS) (\$5,500; 1,863; \$48,000) (Helen Hayes, Maurice Evans). Previous week, \$34,909, seven-performance split. Last week, \$29,000.

TORONTO

Moby Dick, Royal Alexandra (D-T) (1st wk) (\$5,550; 1,525; \$21,126) (Rod Steiger). Opened here last Thursday night (1) to one endorsement (Whittaker, Globe and Mail) one qualified approval (Evans, Telegram) and one pan (Cohen, Star). Last week, \$6,843 for four performances.

SPLIT WEEKS

Carnival (bus-truck) (MC-RS) (Elaine Malbin, David Daniels). Previous week, \$36,698, six-performance split. Last week, \$39,931 for six performances: Warner, Erie, Pa., Monday (29), one; Capitol, Williamsport, Pa., Tuesday (30), one; Capitol, Binghamton, Wednesday (31), one; Loew's State, Syracuse, Thursday (1), one; Veteran's Memorial, Providence, Friday (2), one; Rajah, Reading, Saturday (3), one.

Shot in the Dark (bus-truck) (C-RS) (Annie Fargel). Previous week, \$18,250, six-performance split. Last week, \$13,444 for four performances: Ector High School, Odessa, Tex., Tuesday (30), one; Pearson, Roswell, Tex., Thursday (1), one; Liberty Hall, El Paso, Friday-Saturday (2-3), two.

Sound of Music (bus-truck) (MD-RS) (Jeannie Carson). Previous week, \$47,468, seven-performance split. Last week, \$43,462 for seven performances: Kellogg, East Lansing, Monday-Tuesday (29-30), two; Hill, Ann Arbor, Wednesday (31), one; Morris, South Bend, Thursday-Saturday (1-3), four.

Senate Candidate in La. Opposes Gov't Arts Aid; Maybe He Hates Actors

A number of this year's gubernatorial and senatorial candidates have been polled by Actors Equity on their views regarding "certain Government activities that affect or could affect the performing arts in our country." Most of those who replied to the survey favor some sort of official Government relationship to the arts. A notable exception is Republican Taylor W. O'Hearn, a Louisiana candidate for the Senate against incumbent Democrat Russel B. Long.

The views expressed by O'Hearn are included in an overall piece on the poll which Dick Moore, editor of Equity, the union's official monthly publication, has written for the November issue. Asked if more should be done by the Federal Government to encourage the arts, O'Hearn replied, "In my opinion the Federal or central government as well as each state government could do more to encourage the arts by attending strictly to the matters of government, the affairs of state as prescribed originally by our Constitution, than any other activity which comes to my mind."

Equity, concerned that performers who work in more than one state often are faced with loss or drastic reduction of unemployment compensation benefits because of the differences among the states in qualifying provisions and base work periods, brought up this matter in asking those polled if they would favor federal standardization of the unemployment compensation laws to eliminate these inequities.

O'Hearn expressed his attitude on the subject thusly, "It appears to me that individual performers seek this field of endeavor by choice with the full realization that there are differences in state laws and I certainly do not favor any Federal standardization of unemployment compensation laws."

Regarding a question pertaining to additional appropriations for the International Cultural Exchange Program, O'Hearn answered, "I positively would not support, in fact I would fight against appropriations for the International Cultural Exchange Program." On the subject of tax-averaging relief for the artist, he said, "This again is a question which must be considered by the individuals who enter their particular field of endeavor."

Stager-Choreogs Elect Joe Anthony New Prez

Director Joseph Anthony was elected president of the Society of Stage Directors & Choreographers at the organization's annual membership meeting in New York last week. He succeeds Shepard Traube, a founder and the first president of the society. Traube, who declined to run again after serving for three years, was awarded a gold plaque and honorary life membership in the organization.

Other officers elected were Philip Burton, executive vice-president; Agnes De Mille, vice-president; Danny Daniels, secretary; and Bob Fosse, treasurer. Lester Prensley was appointed executive secretary.

Scots On Brecht

Glasgow, Nov. 6. Glasgow Citizens' Theatre staged the first Scottish professional production of Bertolt Brecht's parable "The Good Woman of Setzuan." It was also the first repertory production of the play since its original U.K. showing to a British audience at the Royal Court Theatre, London, six years ago.

The production used a new translation by John Willett, with music specially composed by Anthony Hedges. Piers Haggard starred, with sets by Michel Knight.

Play was a personal triumph for Anne Kristen, young local actress, in the leading role. Other main parts were taken by Alex McAvoy, Edward Fox, Phil McCall, Marilyn Gray, Lillias Walker, Helena Gloag and Wallace Campbell.

Performances: Kellogg, East Lansing, Monday-Tuesday (29-30), two; Hill, Ann Arbor, Wednesday (31), one; Morris, South Bend, Thursday-Saturday (1-3), four.

B'way Down, But Virginia' \$45,062, 'President' House Record \$77,582, 'Tchin' \$42,342, 'Risk' \$24,015 in 7

Hefty drops were registered by most Broadway shows last week. But despite the overall decline, capacity or nearsellout takes were registered by "Beyond the Fringe," "A Funny Thing Happened on the Way to the Forum," "How to Succeed in Business Without Really Trying," "Mr. President," "Stop the World—I Want to Get Off," "Tchin-Tchin" and "Who's Afraid of Virginia Woolf?" The "President" tally represented another house record for the St. James Theatre.

Hardest hit by the boxoffice dive was "Come on Strong," which tossed in the towel last Saturday (3).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Affair, Miller (D) (7th wk; 52 p) (\$6,900-\$7,500; 840; \$33,500). Previous week, \$17,866.

Last week, \$22,333 with Play of the Month Guild patronage.

Beyond the Fringe, Golden (R) (2d wk; 9 p) (\$7,500; 773; \$34,073). Previous week, \$18,845 for opening performance and four previews.

Last week, \$32,704 with parties.

Calculated Risk, Ambassador (D) (1st wk; 5 p) (\$6,900-\$7,500; 1,155; \$42,828) (Joseph Cotten).

Opened last Wednesday night (31) to two favorable notices (McClain, Journal-American; Taubman, Times), two qualified approvals (Nadel, World-Telegram; Watts, Post) and two pans (Coleman, Mirror; Kerr, Herald Tribune). The Daily News, hit by a Newspaper Guild strike, did not publish a review.

Last week, \$24,015 for five performances and two previews.

Camelot, Majestic (MC) (100th wk; 801 p) (\$9,400; 1,626; \$84,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, \$59,090.

Last week, \$45,646.

***Carnival, Imperial (MC)** (82d wk; 652 p) (\$8,600; 1,428; \$68,299). Previous week, \$37,392. Carla Alberghetti, who's been costarring in the touring production of the musical playing major city dates, withdraws from that company at the end of this week to join the Broadway production Nov. 19 as successor to Susan Watson in the lead femme role.

Last week, \$30,498.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (26th wk; 207 p) (\$8,600-\$9,400; 1,334; \$65,096) (Zero Mostel). Previous week, \$65,800. Last week, \$65,779.

How to Succeed in Business Without Really Trying, 46th St. (MC) (56th wk; 441 p) (\$9,600; 1,342; \$66,615). Previous week, \$67,474. Last week, \$67,497.

***I Can Get It for You Wholesale, Broadway (MC)** (33d wk; 260 p) (\$8,600; 1,900; \$73,000) (Lillian Roth). Previous week, \$36,287. Last week, \$30,487.

Man For All Seasons, ANTA (D) (50th wk; 397 p) (\$6,900-\$7,500; 1,214; \$49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, \$42,838. Last week, \$32,724.

Mary, Mary, Hayes (C) (87th wk; 692 p) (\$6,900-\$7,500; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, \$42,572. Tom Poston succeeded Nelson last Monday (5). Last week, \$35,059.

Mr. President, St. James (MC) (3d wk; 17 p) (\$9,600; 1,615; \$76,958) (Robert Ryan, Nanette Fabray). Previous week, \$74,273. Last week, \$77,582, another house record.

Night Life, Atkinson (D) (2d wk; 15 p) (\$6,900-\$7,500; 1,090; \$45,000). Previous week, under \$25,000 for seven performances. Last week, \$24,215.

No Strings, Broadhurst (MC) (34th wk; 268 p) (\$9,200; 1,214; \$62,037). Previous week, \$62,405. Last week, \$56,322.

Seldman and Son, Belasco (C) (3d wk; 24 p) (\$6,900-\$7,500; 967; \$39,325) (Sam Levene). Previous week, \$30,366. Last week, \$28,272.

***Sound of Music, Lunt-Fontanne (MD)** (149th wk; 1,188 p) (\$9,600; 1,407; \$75,000) (Nancy Dussault). Previous week, \$54,064. Moved last night (Tues.) to the Hellinger Theatre. Last week, \$41,899.

Stop the World—I Want to Get Off, Shubert (MC) (5th wk; 37 p) (\$8,600; 1,461; \$60,000) (Anthony Newley). Previous week, \$60,236. Last week, \$60,001.

Take Her, She's Mine, Biltmore (C) (46th wk; 364 p) (\$6,900-\$7,500; 936; \$40,180) (Art Carney). Previous week, \$33,780. Exits Dec. 8 to tour with Tom Ewell succeeding Carney as star. Last week, \$25,151.

Tchin-Tchin, Plymouth (CD) (2d wk; 12 p) (\$6,900-\$7,500; 999; \$45,900) (Anthony Quinn, Margaret Leighton). Previous week, \$31,180 for four performances and three previews. Last week, \$42,342 with parties.

Thousand Clowns, O'Neill (C) (31st wk; 244 p) (\$6,900-\$7,500; 1,076; \$44,730) (Jason Robards, Jr.). Previous week, \$36,500. Last week, \$27,013.

Who's Afraid of Virginia Woolf? Rose (D) (4th wk; 22 p) (\$6,900-\$7,500; 1,162; \$46,845) (Uta Hagen, Arthur Hill, George Grizzard). Previous week, \$41,314 on a potential capacity gross of \$42,484 for six evening performances and a Saturday matinee, the first played by a separate matinee company, in which Kate Reid and Shepperd Strudwick are costarred. Last week, \$45,062 for first full frame of six evening performances and two matinees.

Closed Last Week

Come on Strong, Morosco (D) (5th wk; 36 p) (\$6,900-\$7,500; 999; \$41,960) (Carroll Baker, Van Johnson). Previous week, \$16,272. Last week, \$10,072. Closed Saturday night (3) at an estimated loss of about \$125,000.

Opening This Week

Nowhere to Go But Up, Winter Garden (MC) (\$8,600-\$9,400; 1,404; \$70,000).

Kermit Bloomgarden, Herbert Greene and Steven Scheuer presentation of musical with book and lyrics by James Lipton and music by Sol Berkowitz. Capitalized at \$350,000, with provision for 20% overall; opens Saturday night (10) at a cost of about \$400,000 can break even at around \$36,000 weekly.

Bits of London

London, Nov. 6.

Michael Denison and Dulcie Gray are to star in Herman Grossieker's "Royal Gambit" which opened last night (Mon) at the new Ashcroft Theatre, Croydon.

Matinee performances of "Emil And The Detectives" will be the Christmas offering at Her Majesty's. Annablen Productions is behind the show and its other production, "Lock Up Your Daughters," will continue at nights.

Opera Reviews

Don Giovanni (MET OPERA, N.Y.)

Still one of the brightest jewels of the Met's diadem, Mozart's "Giovanni," brilliantly performed by the Met's first team on Thursday (1), introduced two newcomers, Gabriella Tucci as Donna Elvira and Lorin Maazel as conductor. Miss Tucci, a looker, seemed to be forcing her high notes in the first act, but was more at ease and effective in the last stanza. Otherwise it was a journey from triumph to triumph for Cesare Siepi in the title role, Nicolai Gedda as Ottavio, who stopped the show cold twice with his tenoring, Roberta Peters as the country maiden, Ezio Flagello as Don Juan's servant, Eleanor Steber, a mature Donna Anna, the versatile Theodor Uppman as the bumpkin and Ernst Wiemann as Don Pedro, skewered by the Spanish wolf and later his ghost.

Orchestra caught fire from the vibrant plotting of the young (32) Maazel, who here demonstrated another angle of his versatility.

"Don Giovanni" moves almost without scene hesitation, due to the architecture of the Eugene Berman settings, which segue so smoothly. Costumes were rich and pleasing and Patrick Tavernier put the Herbert Graf production through its pace smartly. The smattering of dancing furthered improvement noted this season.

Leve.

Fledermaus (MET OPERA HOUSE, N.Y.)

Still the most reliable of the operettas with which the Met flirts, "Fledermaus" is back in repertory, using the Garson Kanin-Howard Dietz modernization of some years ago. On the whole it is very diverting, granting some tedium in the contrivances of the third act.

Notably, the Met Ballet, which showed a will to rehabilitation in "Aida," is here restored to grace. In the double sense. Add the novelty of the young conductor, Silvio Varviso, whose style is positively joyous, as if he was a Method actor told to "image" gaiety.

Jack Gifford, taking nights off from "A Funny Thing Happened on the Way to the Forum," is again the drunken jailer, Frosch, and discreetly hokey, if perhaps a little too leisurly about it. In his other role as stage director he is, along with Zachary Solov's juiced-up choreography, responsible for a commendable liveliness pervading the whole performance.

A very funny bit of legitimate theatre flavor which the opera audience seems to miss, is the vignette after the second-act ball scene. Before the cast returns for bows, there is a quick flash of the liveried footmen and Russian cossacks lounging around lapping up the rest of the booze.

The present cast is new. Theodor Uppman, who recently originated the title role at N. Y. City Opera in "The Passion of Jonathan Wade," broadens his range further as Eisenstein, a rather more convincing cheating husband than Elizabeth Soederstrom is a convincing cheating wife as Mrs. E. The subtitle role of the chambermaid-at-the-ball is pertly handled and fairly well sung by Anneliese Rothenberger. Surprisingly good as the self-sure lover and a vocal delight is Dino Formichi, an Italian tenor satirizing himself. Also first class is the plotter, Frank Guarrera, a bouncy baritone.

The pants role of Prince Orlofsky, the patent-owner for operetta in aristocratic ennui spoofs, is also in new hands, and legs, those of Jean Madeira. She has yet to perfect her diction, but on the whole promises to be very successful in the role. Once or twice her deep-chested impersonation is tripped up by her girlish tones.

Land.

Opera B'Aran

Paris, Oct. 25.

Société De Productions Artistiques. Herve Dugard presentation of an opera in two acts (nine scenes) with libretto and lyrics by Jacques Emmanuel, Louis Arago, Pierre Delanoe and music by Gilbert Beaud. Staged by Margherita Wallmann; sets and costumes, Bernard Dayde; musical direction, Georges Pretre. Opened Oct. 25, '62, at Theatre Des Champs-Élysées, Paris; \$3 top.

Matinee	Isabel Garciasanz
Matinee	Suzanne Dabans
Matinee	Aldo Filistad
Matinee	Bernard Demigny
Matinee	Frank Schooten
Matinee	Louis Maurin
Matinee	Georges Privez
Matinee	Henri Medus
Matinee	Michel Liado

One of the leading pop song-leaders here, Gilert Beaud, has

come up with an opera after four years of work. He has it out of his system and that's the report. It's a lightweight score, familiar melodramatic book and just a passable bevy of voices. Setting is a windswept, foggy Irish island whose lives are upset by the advent of a man dragged in by a net.

Though drowned he is resuscitated by a good natured fisherman and a girl whose fiancée has been missing for years. Love blooms and the man says he is a nobleman from a Mediterranean paradise. They consummate their love amidst thunder and rain after the death of her fiancée's mother. And more like that.

Stark wooden-slatted sets are more of an avant garde play than opera but do turn nicely for set changes and are acceptable if lacking the bigness and weight for operatic needs. Margherita Wallmann's direction is hampered by trying to force the femme and male choral groups into dynamic groupings without the proper settings. Her handling of smaller scaled dramatic scenes is first-rate.

Aldo Filistad has a pleasant bel canto voice but a weak acting presence as the stranger while Isabel Garciasanz is only adequate in voice and projection as the tortured girl. Frank Schooten scores as the brooding returned fiancée with a definite dramatic ability and a fine booming voice. Others are adequate.

Mosk.

Teuring Shows

(Figures cover Nov. 4-18)

Caretaker—Biltmore, L.A. (Nov. 5-10);
Gerry, S.F. (Nov. 12-17);
Carnival (2d Co.)—Auditorium, St. P. (Nov. 5-10); Shubert, Chi (Nov. 12-17);
Carnival (bus-truck)—Mostly one-niters (Nov. 5-17);
Come Blow Your Horn—Geary, S.F. (Nov. 5-10); Biltmore, (Nov. 12-17);
D'Oyly Carte Opera Co.—Shubert, Boston (Nov. 5-10, moves to N.Y.);
Far Country—Locust, Philly (Nov. 5-10); Ford's, Balto (Nov. 12-17);
Harold (tryout)—National, Wash. (Nov. 5-17);
I Can Get It for You Wholesale—Shubert, Cincy (Nov. 5-10); Fisher, Det. (Nov. 12-17);
In the Counting House (tryout)—Walnut, Philly (Nov. 8-17);
Kismet—Philharmonic, L.A. (Nov. 5-10, closes);
Little Me (tryout)—Erlanger, Philly (Nov. 5-10, moves to N.Y.);
Lord Pengo (tryout)—Fisher, Det. (Nov. 5-10, moves to N.Y.);
Mary, Mary (2d Co.)—Blackstone, Chi (Nov. 5-17);
Merry, Mary (bus-truck)—Split-week stands (Nov. 5-17);
Moby Dick (tryout)—Royal Alexandra, Toronto (Nov. 5-10); Shubert, Boston (Nov. 12-17);
Moon Besieged (tryout)—Shubert, New Haven (Nov. 15-17);
My Fair Lady—Veterans Aud., Columbus (Nov. 5-10); O'Keefe, Toronto (Nov. 12-17);
Never Too Late (tryout)—Wilbur, Boston (Nov. 5-17);
Oliver (tryout)—Curran, S.F. (Nov. 5-17);
Program for Two Players—Split-week stands (Nov. 5-17);
Shot in the Dark—Hanna, Cleve. (Nov. 5-10); Royal Alexandra, Toronto (Nov. 12-17);
Shot in the Dark (bus-truck)—Split-week stands (Nov. 5-17);
Sound of Music (2d Co.)—Shubert, Chi (Nov. 5-10); Orpheum, Mpls. (Nov. 12-17);
Sound of Music (bus-truck)—Split-week stands (Nov. 5-17);
Nowhere to Go, Winter Gard. (11-10-62);
Fox Hsing Theatre, Longacre (11-12-62);
D'Oyly Carte, Center (11-13-62);
Little Me, Lunt-Fontanne (11-17-62);
Lord Pengo, Royale (11-19-62);
Never Too Late, Playhouse (11-27-62);
Moby Dick, Barrymore (11-28-62);
Harold, Cort (11-29-62);
Moon Besieged, Lyceum (12-5-62);
Counting House, Biltmore (12-13-62);
Beauty Part, Music Box (12-26-62);
Oliver, Imperial (12-27-62);
Marcel Marceau, City Center (1-1-63);
Milk Train, Morosco (1-9-63);
School Scandal, Majestic (1-24-63);
Tovarich, Broadway (3-7-63);
Enter Laughing, Miller (3-13-63);
Hot Spot, Shubert (3-21-63);
I Picked a Daisy, Majestic (4-4-63).

Scheduled B'way Preems

Nowhere to Go, Winter Gard. (11-10-62);
Fox Hsing Theatre, Longacre (11-12-62);
D'Oyly Carte, Center (11-13-62);
Little Me, Lunt-Fontanne (11-17-62);
Lord Pengo, Royale (11-19-62);
Never Too Late, Playhouse (11-27-62);
Moby Dick, Barrymore (11-28-62);
Harold, Cort (11-29-62);
Moon Besieged, Lyceum (12-5-62);
Counting House, Biltmore (12-13-62);
Beauty Part, Music Box (12-26-62);
Oliver, Imperial (12-27-62);
Marcel Marceau, City Center (1-1-63);
Milk Train, Morosco (1-9-63);
School Scandal, Majestic (1-24-63);
Tovarich, Broadway (3-7-63);
Enter Laughing, Miller (3-13-63);
Hot Spot, Shubert (3-21-63);
I Picked a Daisy, Majestic (4-4-63).

OFF-BROADWAY SHOWS

(Figures denote opening dates)
Anvil, Maidman (10-30-62);
Anything Goes, Orpheum (5-15-62);
B. Fenstermaker, Sher. Sq. (9-17-62);
Blacks, St. Marks (5-4-61);
Brecht on Brecht, de Lys (1-3-62);
Fantasticks, Sullivan St. (5-3-60);
Hanley plays, Cherry Lane (10-1-62);
Hostage, One Sheridan Sq. (12-12-61);
Intimate Relations, Merm. (11-3-62);
Man Is Man, Living Theatre, (9-18-62);
scheduled to resume performances next Tuesday (13) after a week's suspension;
Man's a Man, Masque (9-19-62);
O. S. V., Provincetown (10-8-62);
O. S. V., Poor Dad, Phoenix (2-26-62);
P. S. 193, Writer's Stage (10-30-62);
Porter-Monks, Martinique (5-28-62);
Premiere, Premiere (11-22-60);
Wilder, Plays, Circle in Sq. (11-6-62).

CLOSED LAST WEEK

Whisper God's Ear, Cricket (10-11-62);
closed last Sunday (28) after 22 performances.

SCHEDULED OPENINGS

We're Civilized, Jan Hus (11-8-62);
Tenth of An Inch, East End (11-12-62);
Cherry Orchard, Theatre 4 (11-14-62);
Living Room, Gramercy Arts (11-21-62);
Desire Under Elms, Circle (11-24-62);
Coach 4 Insides, Village So. (11-26-62);
Night is Black, Cricket (12-4-62);
Riverwind, Actors Playhouse (12-4-62).

West End 'Oliver' Plays Its 1,000th Performance

London, Nov. 6.

Today's (Tues.) matinee of Lionel Bart's musical "Oliver" will be the 1,000th performance. The show opened June 30, 1960, at the New Theatre after a two-week try-out at Wimbledon.

The Donald Albery presentation has attracted 1,000,000 customers and has, so far, grossed over \$2,100,000. The entire Royal family has seen the tuner, and the Queen has seen it twice.

Productions of "Oliver" have been to South Africa, Australia, Sweden and Denmark, and it's now playing an American tour prior to its New York opening Dec. 27. Georgia Brown, the original Nancy, is now in the American production, and her part is being played in London by Vivienne Martin. Johnny Lockwood has replaced Ron Moody, the original Fagin, and Oliver is now played by Kit Williams.

Lionel Bart was named "Show Biz Personality of the Year" by the Variety Club for "Oliver" and he has also received two separate Ivor Novello music awards.

St. Pete's Culture Pitch

St. Petersburg, Nov. 6.

The Allied Arts Council of Greater St. Petersburg, geared to package culture in Florida's Sunshine City, marked its first anniversary by naming localite Peter Sherman as executive director.

Immediate plans call for devising a master calendar of cultural events offering a clearing service to organizations, maintaining a list of private pros and a speakers' bureau, cooperating with other community councils in booking artists and supplying publicity on all levels.

Miss Skinner's Book

Continued from page 2

with the red tape that bedevils researchers in the Bibliotheque Nationale. For an American, she contends, the N.Y. Public Library is much more satisfactory. However, Miss Skinner was abetted in her work by meeting, in Paris, several people who remembered the mauve decades. Former actress Marie-Jeanne Brecourt, widow of author Georges Courteline, whose salon was a shrine to her husband's memory, invoked ghosts of gay boulevardiers and great cocottes for the "grand horizontals" of Miss Skinner's book are the high-toned females without whose receding figures such a story could not be told.

Author was also aided by Cleo de Merode, the dancer, who still "defies time" as she did in 1930, when Colette coined the phrase for her. Geo Sandry, author of books on the French stage and screen, also assisted Miss Skinner.

In the text, one encounters Bernhardt, Lucien Guitry, the Goncourts, Sardou, La Belle Otero, and a host of literary and theatrical figures, all involved in witty, beguiling adventures. Thanks to Miss Skinner's graceful style, her careful homework, and her prevailing dedication, this is as rewarding a volume on the subject as is likely to come along. Rodo.

Soviet Singer

Continued from page 1

"The Soviet government sees to it that all my needs are supplied," she told him. "Needs, yes," said the reporter. "But how about luxuries? Can you afford a fur coat, for instance?"

The smile left the lady's mouth and her eyes flashed for a moment. Then she laughed and said, "Have you ever heard the joke about the man who said, 'Two shirts. I've got?' Well, me, I've got two fur coats. And that is the end of this interview."

(When traveling outside of Russia, all moneys paid for Soviet artists goes directly to the Soviet government. In the case of top stars, such as Miss Vichnevskaya, David Oistrak, Richter, etc., the sum amounts to thousands of dollars per performance. But the artist, in all cases, is paid the same basic salary by the Soviet government, a top sum of approximately \$106 per performance. However, Soviet government, also takes care of housing, food, instruction, etc. Ed.)

Shows Abroad

Continued from page 58

Little City

tion, there is a good performance. Martin Dempsey is appropriate as the heavy with kindness in his heart. Anna Manahan's style as the irate proprietor is dramatic but not convincing.

Barry Cassin's staging keeps up the pace and Robert Heade's setting has the right atmosphere, but the piece suffers because Byrne's instinct for entertainment had overcome his sense of drama.

Mac.

Les Femmes Aussi Ont Perdu la Guerre (Women Also Lost the War)

Paris, Oct. 20.

M. Harry-Baur presentation of three-act drama by Curzio Malaparte. Staged and designed by Raymond Gerome. Stars Corinne Marchand, Lucienne Bogaert, Michel Auclair, Raymond Gerome; features Edith Scob, Josette Vardier, Mireille Darc. Opened Sept. 21, '62, at the Theatre Mathurins, Paris; \$3 top.

The late Italian journalist-film-maker-playwright-novelist Curzio Malaparte left behind this play in French. It is a heavily dramatic tale of women's sufferings and humiliation in, and in the aftermath of war. But it is overblown and heavyhanded philosophy.

In the Russian sector of Vienna after World War II a Commissar comes to a middle class but rundown apartment with four women in it. He is recruiting women for prostitution for Russo soldiers, in exchange for food.

A mother all but forces her widowed daughter-in-law into the job to protect her younger daughters. After accepting, the daughter-in-law she almost breaks down when one soldier, whose wife had been forced into prostitution, appeals to her sympathy, but she drives him out. His suicide leaves her sobbing with grief.

The author injected this scabrous tale with effective dialog, but has mainly used his characters as symbols rather than real people. The acting is good and the staging proper but "Women Also Lost the War" is an unlikely export item. It was performed once before briefly in Venice in 1955. Mosk.

Eiche und Angora (Oak and Angora)

Berlin, Oct. 21.

Berlin Festival presentation of drama in 11 scenes, by Martin Walser. Staged by Helmut Kaeutner; settings and costumes, H. W. Lennweit. Features Horst Bollmann, Rosel Schaefer, Martin Hirt, Helmut Wildt. Opened Sept. 23, '62, at the Schiller Theatre, Berlin; \$3.50 top.

A new author, 35-year old Martin Walser, has written "Oak and Angora," which he calls "a German chronicle." It emerges as neither a marked success or failure. Although topically interesting, it is technically faulty.

The action starts in April 1945, just a few weeks before the end of World War II, and ends in April 1960. The scene, at the start, is a German oak-forest and there is a conical peak to be defended by Germans against the advancing French. The hero of the "chronicle" is a narrow-minded German who's breeding angora rabbits. (The title of the play, "Oak and Angora," is symbolically meant for German mentality: As robust as an oak and as soft as a rabbit.)

Walser has tried to satirize the German habit in general and the German average Nazi in particular. But this satirical wit is too mild, lacking necessary sharpness and irony. The mild caricatures of Nazis seems to suggest that they were either stupid or emotional, in effect harmless screwballs.

Helmut Kaeutner's staging, lacks toughness and pace. There is top-fight acting, however, especially by Horst Bollmann as a former Commie whom the Nazis put in a camp and sterilized, then a Hitler follower and later a churchgoer.

Hans.

Edward Albee's "Who's Afraid of Virginia Woolf?" is to be published in book form in December by Atheneum.

Heimweh Nach St. Pauli (Homesick for St. Pauli)

Hamburg, Oct. 19.

Kurt Collien presentation of a two-act (nine scenes) musical comedy with book by Gustav Kampendonk, music by Lotar Olias and lyrics by Max Colpet, Fritz Grasshoff, Walter Rothenburg, Kurt Schwabach, Karl Vibach and Freddy Quinn. Staged by Karl Vibach; decor and costumes, Karl-Hermann Jokscht; choreography, Sam Sanders; conductor, Hans Gunter Fessel; orchestrations, Heinz Ehme, Wilfried Kloss, Friedrich Buck; lighting, Walter Willhoft; production coordinator, Robert Furst. Features Freddy Quinn, Christa Schindler, Rut Rex, Erna Sellmer, Josef Albrecht, Eric Vaessen, Addi Munster. Opened Oct. 18, '62, at the Operetta House, Hamburg (Germany); \$4 top.

Freddy Quinn, Christa Schindler, Rut Rex, Erna Sellmer, Josef Albrecht, Eric Vaessen, Addi Munster. Opened Oct. 18, '62, at the Operetta House, Hamburg (Germany); \$4 top.

Announced as the first all-German musical comedy, "Heimweh Nach St. Pauli" ("Homesick for St. Pauli") lacks the vital element of animation and vitality. The show has been wildly received, however, and should do well here. The production cost about \$62,000, a huge sum for Germany, but the film rights have already been sold and an original cast album is doing well. Kurt Collien, the producer, plans taking the presentation to Berlin and Austria after a three-month run in Hamburg.

The overlong song and dance offering stars Freddy Quinn, an ex-merchant seaman and recording star who zoomed to prominence seven years ago with a platter called "Heimweh" ("Homesick"). The story involves a pop singer who gets a contract to appear at Las Vegas for \$100 a week (which betrays the innocence of the librettist, Gustav Kampendonk). The hero can't bear to lose his girl, however, so he returns with her to his home in Hamburg and, after she promises to wait for him, joins the merchant marine.

The Lotar Olias tunes are excellent, ranging from American-style blues, sea chanties and twist to ballads. Quinn clicks in the tailor-made leading role, not surprisingly excelling as a singer rather than an actor. The production is elaborate, and the entertainment quality is likely to be improved by severe cutting.

John.

'Unfair Sex' As Musical Planned for Broadway

The Nina Farewell book, "The Unfair Sex," will be the basis for the musical of the same title. Jule Styne and Lester Osterman intend producing it on Broadway with Carol Burnett as star. It was erroneously reported in VARIETY last week that the legituner would be an adaptation of another Farewell book, "Every Girl Is Entitled to a Husband," which is scheduled for spring publication by McGraw-Hill. "Unfair Sex" was published in 1953 by Simon & Schuster.

Paris Opera

Continued from page 55

tight managerial posts. All this has made him rely mainly on old workhorses but there is one ray of light in a ministerial promise for added money to help him do some of his own projects early next year.

Auric says that, Comique may benefit by some new productions such as Berlioz's "Pelleas and Melisande," a specially written Gian-Carlo Menotti opera "Dernier Sauvage" (Last Savage) and others.

Yet he envisages some good grand opera this season, per "Aida" with the Bulgarian Mezzosoprano Elena Carnei, "Don Carlos" staged by La Scala director Margherita Wallmann, Elisabeth Schwarzkopf singing "Die Rosenkavalier" and "Cosi Fan Tutti" and the Hamburg Opera with "A Midsummer Night's Dream" and the Opera of Palermo with Joan Sutherland doing Bellini's "The Puritans."

Legit Bits

New York Univ. will present **Harriett Leigh's** "Flight Into Summer" at its Hall of Fame Playhouse in the Bronx next Saturday and Sunday nights (10-11).

Norman Kean is company manager of "The Matchmaker," which ends a New York state tour next Saturday (10) in Cornwall, N. Y. His wife, **Gwyda DonHowe**, has a featured role in the **Sylvia Sidney** starrer, which is being presented by the Phoenix Theatre in conjunction with the N. Y. State Council on the Arts.

Ward Moorehouse, drama critic for the Newhouse newspaper chain and the North American Newspaper Alliance, is scheduled to be released next Sunday (11) from Lenox Hill Hospital, N. Y., where he underwent surgery last week for a fractured hip. He'll then recuperate at home, first in a wheelchair and then on crutches.

Honey Sanders is appearing in "The Pajama Game," starring **Dick Haymes**, at the Westchester Dinner Theatre, Yonkers, N.Y.

George W. George and **Frank Granat** plan a Broadway presentation this season of **Muriel Resnik's** "Any Wednesday."

Gertrude Berg is scheduled to return to Broadway next January in a Theatre Guild production of "Libby," which she co-authored with **Leonard Spigelgass**.

Edward Karrigan has succeeded **Loren Hightower** as a dancer in "Camelot."

Martin Melcher bought "The Smallest Town in the World," by **George Baxt**, for Broadway production next spring.

William Ritman is designing the sets and lighting for "The Riot Act" and **Noel Taylor** is providing the costumes.

Comedian **Don Adams** will make his Broadway debut in "Harold." **Joanna Pettet** has succeeded **Frank Sharon** in "Take Her, She's Mine."

"Cloris," a comedy by film-tv scripter **William Mercer**, has been acquired for Broadway production this season by **Carroll and Harris Masterson** and **Walter Reilly**, the latter is chief production associate to **Dore Schary**, who held a prior option on the play when it was titled, "Hemingway and All Those People."

Ferdinand Hoffman is back in "Take Her, She's Mine" after fulfilling an assignment in the film version of "All the Way Home." **Daniel Keyes** substituted.

John Hancock, who directed the **Eric Bentley** adaptation of **Bertolt Brecht's** "A Man's A Man" at the Masque Theatre, N.Y., has been engaged by **Rice Univ.**, Houston, to stage a professional production of the late German author's "Galileo" for a Dec. 7 opening.

A production of "The Fantasticks" is scheduled for a Nov. 27 opening at the government-subsidized Volksbühne Theatre in West Berlin.

John C. Brecher and **Dana Elcar** have been set for the two roles in "The Dumbwaiter," which will be paired with "The Collection," in the **Harold Pinter** double-bill to be presented by **Caroline Swann** under the direction of **Alan Schneider** at an unspecified off-Broadway theatre beginning Nov. 20.

Franchot Tone, **Colleen Dewhurst** and **Rip Torn** will head the cast of "Desire Under the Elms," opening Nov. 24 at the Circle in the Square Theatre, N. Y., under the direction of **Jose Quintero**. Settings and costumes for the revival of the **Eugene O'Neill** drama are being designed, respectively, by **David Hays** and **Noel Taylor**.

"Songs and Sex," a musical by **Hi Pollock** and **Holly Huston**, is planned for Broadway production by **Showtime Productions** with **Danny Hootor** and **Art Stone** providing the choreography.

"Live a Little" is the new title for the projected Broadway production by **Arthur A. Seidelman** of the **Irving Elman-Norman Luboff** musical, previously titled, "As Long As You're Healthy."

Larry Hagman, who appeared with **Bert Lahr** in the tryout of "The Beauty Part" at **Michael Ellis' Bucks County Playhouse**, New Hope, Pa., will appear with **Lahr** in the Broadway production of the Comedy, which **Ellis** is producing in association with **Edmund Anderson**.

"Hidden Stranger," adapted by **Maxwell Maltz** from his book, "The Contessa Story," is planned for Broadway production by **Leo Kern** and **Joseph Burstin** with

Torin Thatcher and **Joan Miller** co-starring under the direction of British stager **Peter Coates**. An adaptation of the work was presented on tv in 1956 with **Charles Boyer** starred.

The N.Y. Shakespeare Festival production of "Macbeth," which the N.Y. City Board of Education is sponsoring, opens Nov. 15 at the **Heckscher Theatre**, N.Y.

John O'Shaughnessy has been given a three-week leave of absence from the cast of the off-Broadway production of "The Hostage" to direct "Under Milk Wood" for a Nov. 20 opening at the **Arena Stage**, Washington.

The staff for the bus-and-truck production of "Carnival" includes **Marvin A. Krauss**, general manager; **David Wyler**, company manager; **Saul Richman**, general press-agent; **Mae S. Hong**, p.a.; **Bill Rollo**, production stage manager, and **Nicholas G. Rinaldi**, stage manager.

Eugenie Leontovitch and **Fitzroy Davis** are completing work on their own dramatization of **Tolstoi's** "Anna Karenina" for production outside New York.

A. Maro Leventhal, who was stage manager for a season of musicals at the **Rainbow Stage**, Winnipeg, has a similar assignment for the current season of productions at the **Manitoba Theatre Centre** there.

Charles R. Wood plans a Broadway production next season of "Fugue for a Typewriter," to be adapted by **Christopher Blake** from his own unpublished novel.

"Riverwind," a musical with book, music and lyrics by **John Jennings**, is scheduled to open Dec. 4 at the **Actors Playhouse**, N.Y., under the production auspices of the **Bushe Co.**, with **Joe Beruh** as coordinator and **Adrian Hall** as director. Jennings is a protégé of **Frank Loesser**, whose firm, **Frank Music Corp.**, is publishing the score.

Difficulties in obtaining financing of \$75,000 has prompted the postponement of the **Ruth Gordon** comedy, "What's Cooking?" which was slated for a Dec. 8 opening at the **Booth Theatre**, N.Y., under the production auspices of **Al Goldin**. **Miss Gordon** is to star in the play under the direction of her husband, **Garson Kanin**.

Joel Fabiani has succeeded **J. S. Good** in the Broadway production of "The Affair."

"A Thousand Clowns" will substitute a Sunday matinee Nov. 25 for the Nov. 29 performance, which has been cancelled to permit the play's star, **Jason Robards Jr.**, to appear that evening in "An All American Pageant of the Arts," the closed-circuit telecast to fund-raising dinners at the **White House** and elsewhere for **Washington's** projected **National Cultural Center**.

Gladys Cooper will star in the Broadway production of "Traveler Without Luggage."

Showcase Theatre, headed by **Mark Justin**, has scheduled a Dec. 4 opening at the **Cricketer Theatre**, N.Y., for **Sam Soffel's** "The Night Is Black Bottles," which **Justin** is to direct.

Bobby Dean Hooks has been set for the planned Broadway production of "A Place Without Twilight."

Robert Duvall has returned to the cast of the off-Broadway production of "The Days and Nights of Beebe Fenstermaker" following a "Twilight Zone" tv assignment on the Coast. He was spelled by **Wayne Rogers**.

Writer **Paul Rosner** will enter the management field with a production of **Francis Powell's** "The Strangers." The presentation is planned for off-Broadway next spring, with **Louise Troy** in the lead role.

Michael Allinson, **Margaret Hamilton**, **Carrie Nye**, **Maureen Hurley**, **Carrie Nairs**, **Guy Spaul** and **Paxton Whithead** are scheduled to appear in the off-Broadway revival of "The Importance of Being Earnest," which **Miss Hurley** intends opening at an undesignated theatre the week of Dec. 10 under the direction of **Douglas Seale**.

Jacquelynn Moody is standby for **Kathryn Grayson** in "Camelot." **Loren Hightower**, a dancer in the Broadway musical, departed last week for a brief vacation in India. "Elizabeth the Queen," with **Muriel Kirkland** in the title role, will be the **Equity Library Theatre** presentation at the **Master Theatre**, N.Y., from next Friday (9) through Nov. 18. The next **ELT** production at the **Master**, opening Nov. 30,

will be the **Cole Porter** musical, "Out of This World."

Grace Lyons, who owned and operated an independent talent agency in New York for 10 years, has joined the **Kurt Frings Agency** on the Coast.

Harold Prince will be partnered with **Lawrence Kasha** and **Philip C. McKenna** in the planned Broadway production next April of a musical version of the 1940 Metro film, "The Shop Around the Corner," adapted by **Joe Masteroff** from the **Samson Raphaelson** screenplay, based on a Hungarian play by **Miklos Laszlo**, with music by **Jerry Bock** and lyrics by **Sheldon Harnick**.

'Lady' in Johannesburg Getting Patronage By Showplanes and Trains

Johannesburg, Nov. 6. Theatregoer interest in the local production of "My Fair Lady," which opened last Friday (2) at the **Empire Theatre** here, is more widespread than for any other show in the **South African** theatre history. **South African Railways** will run "My Fair Lady" specials to **Johannesburg** from the goldfields in the **Orange Free State** during November and other special trains from the cape are being considered.

A group of **Durban** socialites, who don't want to delay seeing the show until it tours other **South Africa** centers following its local run, have chartered a plane to take in a performance of the musical here. They'll make the 400-mile round-trip to **Johannesburg** and back to **Natal** the same night.

Cast as femme lead in the **South African** production is **Scottish** actress **Diane Todd**, who played the part for two years in the U.S. touring presentation as successor to **Anne Rogers**. The leading man is **British** actor **David Oxley**, who appeared as the professor in an **Australian** production of the musical. Another from that Down Under company is **John Baskcomb**, another **Britisher**, in the role of **Alfred P. Doolittle**. The only local performer to have a featured role in the tuner is **Joan Gibson** as **Mrs. Eynsford-Hill**.

The Aussie production, in which **Oxley** and **Baskcomb** appeared, ended its tour last July in **Christchurch**, **New Zealand**. Costumes, scenery, props, electrical equipment and two revolving stages totaling 140 tons of freight were shipped from **New Zealand** to the **Mozambique** port of **Lourenco Marques** and railed from there to **Johannesburg** for the local **African Consolidated Theatres** presentation.

BOLTON-GERSHWIN TALK MODERNIZED 'TIP TOES'

Guy Bolton and **Ira Gershwin** have been talking about updating "Tip Toes," a yesteryear legit musical, with modernized libretto, possibly revised lyrics, and also some added **George Gershwin** tunes from other shows or manuscripts.

It's all in the talk stage, as is **Edwin Lester's** possible production on the Coast prior to Broadway.

ATPAM Dinner to Skip Uncooperative Awards

The **Assn. of Theatrical Press-agents & Managers** will celebrate its 25th anniversary Dec. 2 with a dinner in the grand ballroom of the **Hotel Astor**, N. Y. **Milton Weintraub**, secretary-treasurer of the Union, will be honored at the shindig for 20 years of service to the association.

Maxine Keith is co-ordinating arrangements for the dinner, and the dinner committee is headed by **John Shubert**. Revenue from the affair, which will also include entertainment, will go to the **ATPAM** welfare fund.

"ATPAM" had intended making the first annual presentation at the dinner of three awards, two of which have been scrapped following a complaint from **Actors Equity**. Eliminated by **ATPAM** were planned citations in the categories of **Most Uncooperative Actor** and **Most Uncooperative Actress**. Consequently, the sole award to be made at the dinner will be to a publication, for **Distinguished Theatrical Coverage** during the past year.

German Dramatists Flourishing As They Present 50 New Works For the 1962-63 Legit Season

By HAZEL GUILD

Frankfurt, Nov. 6.

The West German dramatist, who has been practically nonexistent since the end of World War II, is at last coming into his own.

The 1962-63 season for the major stages in West Germany shows that 50 new works by German playwrights are scheduled. Among the German language favorites are **Max Frisch** and **Friedrich Duerrenmatt**. The former's "Andorra" (with the film rights now sewed up by **Arthur Brauner's CCC Films**) and the latter's "The Physicist" are set for presentation on 30 German stages this season.

A newcomer to the theatre scene, **Martin Walser**, who offered only a one-acter previously, has set his drama "Eiche und Angora" ("Oaks and Angora") for several openings in Germany this year. The play was premed by film director **Helmut Kautner** at the **Berlin Schillertheatre** with **Heinz Bollmann** in the lead (also a talent borrowed from films).

A new drama by **Erwin Sylvanus** called "Loew, die Geschichte des Golems" ("Loew, the Story of Golem"), is to be done by top director **Heinz Hilpert** at **Goettingen**. Another well-known German stage director, **Oscar Fritz Schuh**, is offering the work of a new German playwright, **Claus Hubalek**, at his theatre in **Cologne**. The play is called "Stalingrad," a dramatization based on the **Plivier** novel.

Hans Friedrich Kuenhelt has three new plays, "Street Without End" at the **Vienna Burgtheatre**, "Off the Streets and into the Room" at the **Vienna Theatre of the Josefstadt**, and "It is Later Than You Think" in **Saarbrücken**. **Gustav Gruendgens**, doyen of the German stage directors, has the premiere of a new comedy by **Dieter Waldmann** titled "Atlantida" for his **Hamburg** stage, and another playwright whose first dramas were offered previously by **Gruendgens**, **Richard Hey**, has his new "Lysiane" set for a premiere at the **Staatstheater** in **Kassel**.

Tankred Dorst's "The Great Kabbalah" opens in **Mannheim** and another of his plays, "How One Should Play the Game" gets its start in **Oldenburg**. Even a woman dramatist gets her first chance this season, as the **Schlosstheatre** in **Celle** offers **Eva Muthel's** "Death for the Colored Lanterns."

Contemporary problems, once ignored by German dramatists, come in for an appraisal, too, this season. Several scheduled are **Michael Mansfeld's** "Death in the Catalog," **Dieter Wellershoff's** "Anni Nabel's Boxing Show" and **Paul Schalluecks**, "60 Pfennigs Per Ancestor," and **Reinhard Raffalt's** "The Successor," the latter dealing with the **Papal conclave**. **Frankfurt** dramatist **Heinrich Heym** has written "Ashes in the Wind" which will be produced by film director **William Dieterle**, opening at the **Landes Stage of Rhein-Main**.

Traugott Kirschke's "Placats and the Moon," plus **Gunter Pruefer's** "The Sphinx" and **Stefan Andres' "The Sisters"** are all new. The first drama by **Rolf Hochhuth** will be done by director **Edwin Piscator** at the **Theatre on Kurfuerstendamm** in **Berlin**, and another **Berlin** stage, **the Tribune**, is offering **Hermann Moer's** "Koll."

Besides the dramas, there are also a few new operettas and musicals being brought out by German composers. "The Strong-Box Ballad," by **Heinz Wunderlich** with music by **Lotar Olias** is set for several German stages. "Home-sick for St. Pauli," by **Kampendonk** with the music of **Lotar Olias**, is set for its start at the **Hamburg opera house**, with the theme based on the **Hamburg nightlife** section of **St. Pauli**. **Jacobi's** "Marriage Market" will be done in **Heidelberg** and also in **Lucerne**. And a new operetta called "Contact to Civilization; or the Maneuvers of Love," by **Hattesen** and **Beischer** will have its initial performance in **Fensburg**.

German classic works have been

lost in the shuffle, but many American playwrights are also showing up with their first German performances set for this season. The **Tennessee Williams** "Night of the Iguana" will be simultaneously opened on three German stages, in **Cologne**, in **Munich** and in **Hamburg**. The **Zurich Schauspielhaus** is doing the European premiere of "Welcome in Altamont," a dramatization of the **Thomas Wolfe** novel by **Leopold Lindberg**. After its Swiss opening, it is scheduled for several German stages.

Two formerly unknown plays by **Eugene O'Neill** are set for **Wuppertal** and **Vienna**, while the **Essen City Stage** is doing his "Marco's Millions." **Thornton Wilder**, longtime favorite here will be represented by the **Jerome Kilty** dramatization of his novel "The Ides of March," which opens at the **Berlin Renaissance Theatre**.

Some Broadway productions including **Morris West's** "The Daughter of Silence," and **Jack Richardson's** "Gallows Humor" and **J. P. Donleavy's** "Stories from the New Yorker" are all set for their German firsts. **Jack Pulman's** "A Finger of Courage" and the **Jean Kerr** comedy, "Mary, Mary," are also being done in German this season. **Norman Krasna's** "Sunday In New York" premiered at the recent **Berlin Cultural Festival**.

The off-Broadway avant-gardists also will have German premieres. **Jack Gelber's** "The Connection" and "The Apple" will be done in **Stuttgart**, and **Arthur Kopit's** "Oh Dad, Poor Dad..." is also set for a German opening. Many of the dramatists formerly prominent on the German stage, including **Sartre**, **Anouilh**, **Beckett**, **Ionesco**, **Arthur Miller**, **Eliot** and **Noel Coward**, have no new plays appearing this season in Germany.

British Contingent Most-played British author will be **Peter Ustinov**, whose "Photo Finish" appears first in **Berlin** and then on 20 German stages. New dramas by **Arnold Wesker**, **John Osborne**, **Harold Pinter** and three plays by **John Mortimer** round out the works of the British playwrights. Countless Parisians are scoring in Germany, including **Alexandre Rivemales** with "No War for Amedee" and **Francois Billeaud** with "Go to Thorpe" and also his "Tchin-Tchin."

Spanish dramatist **Rafael Alberti** crops up in **Bonn** with "Flowering Clover" and the **Flemish** playwright **Paul Willems** "Snow" will be done in **Vienna** and later on German stages.

Booming Legit Legit, heavily supported by city and state governments in West Germany, appears to be booming. Since 1960, six major new theatres have been built, 12 others are now under construction and 12 more are in the planning stages. Cost to the taxpayers, though, is about \$37,500,000 since that is the money that comes from the underwriting by the local governments.

In **Bavaria**, for instance, the **Culture Ministry** has just announced that it is giving about \$7,000,000 to support the **Bavarian State Theatre**. Result is that for the customers, there is a wide selection of good modern dramas at low prices, presented by the city-supported stages with regular actors under contract for the repertoire season.

At **Offenbach**, a suburb of **Frankfurt**, city officials just announced that there will be "no increase" in the prices for seats. At the 900-seat **Offenbach City Theatre**, there will be four operas and operettas presented this year, two cycles of plays, and an entire concert season. Music-lovers can buy season tickets to nine concerts for \$3.75 if they choose the least expensive seats. And those who love the drama can see nine different plays (including local and guest performances) for only \$4 if they select the least expensive locations. And at **Frankfurt**, the city stage just revealed that of its 749 performances in all categories last year, it was 91.9% sold out—an enviable record, in a land where "hits and flops" are impossible with the local financial support being guaranteed.

Fritz Weaver will appear in "Lorenzo."

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Hotspot" (MC). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N.Y.; EL 5-1181). Auditions for Equity dancers tomorrow (Thurs.), men at 10 a.m. and femmes at 2 p.m. at the Ethel Barrymore Theatre (243 W. 47th St., N.Y.).

"Student Gypsy or Prince of Lieberkranz" (MC). Producer, Edward Padula (Padula Productions: 1501 Broadway, N.Y., Suite 2405; OX 5-8170). Available parts: man, middle age comedian, European accent, sings; femme, exotic, saucy, young and pretty soubrette, singer-actress; man, early 20s, tall, handsome, legit baritone, typical operetta hero; man, early 20s, dancer, young villain; femme, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, regal, sings; nine femmes, ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

"Tovarich" (MC). Producers, Abel Farberman (101 W. 57th St., N.Y.; CI 6-1500) & Sylvia Harris. Auditions today (Wed.) for Equity singers: men, 10 a.m.; femmes, 2 p.m.; open call tomorrow (Thurs.) same time schedule as Equity. All auditions at the Broadway Theatre (Broadway at 53d St., N.Y.).

"Traveler Without Luggage" (D). Producer, Norman Twain (40 E. 72d St., N.Y.). Available parts: femme, 40-50, character, noble,

elegant; man, lead, about 35, romantic, handsome, strong physically; femme, 50-60, French upper-class mother; man, early 30s, businessman; femme, romantic lead, attractive, French upper-class; character man, tries to please everyone; character man, butler; man, young valet, violent, jealous husband; femme, maid, earthy; man, lawyer; boy, 7-10, precocious, upper-class; femme cook; chauffeur, understudy leading man. All must seem French and of appropriate class. Contact casting consultant, Michael Shurtleff, c/o producer through agents only.

OFF-BROADWAY

"Night is Black Bottles" (D). Producer, Showcase Theatre (425 W. 57th St., N.Y.; CO 5-0538). Production will be Equity with smaller parts non-Equity. Available parts: femme, late 30s, bitter, shopworn, dry sense of humor; femme, early 60s, warm, good-natured, shrewd; femme, 18, attractive, voluptuous, blonde or redhead, exuberant and confident personality; man 22-26, handsome, energetic; man early 50s, Burl Ives type; man, 50-60, tall, heavy-set, politician type; man late 40s, short, stocky down to earth. For appointment-interview phone, Sylvia Leigh or Mark Justin at above number from 11 a.m.-7 p.m., Monday through Friday.

"This Was Burlesque" (R). Producer, Michael P. Iannucci (c/o Casino East Theatre; 12th St. & 2d Ave., N.Y.; YU 2-6611). Auditions Wednesday for experienced femme dancers: 5 p.m. for jazz, modern and ballet dancers; 5:30 p.m. for tall pretty showgirls with sexy figures. All applicants bring bathing suits and contact Ann Corio at the theatre.

OUT OF TOWN

LONDON

"On the Town" (D). Producers, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290) & Oliver Smith. Available parts for dancers who sing, for the three leading roles; ballerina, young, attractive, excellent dancer; comedienne-singer; comedian, 25-35, baritone. Mail photos and resumes to Casting Consultants (975 Second Ave., N.Y.) or contact Michael Shurtleff through agents.

TOURING

"Camelot" (MC). Producers, Alan Jay Lerner, Fredrick Loewe & Moss Hart (120 E. 56th St., N.Y.; PL 3-6773). Chorus call for singers and dancers for this national touring company. Men singers and dancers should be at least six feet tall. Auditions for Equity singers Nov. 15; men, 10 a.m.; femmes, 2 p.m.; open calls Nov. 16, same time schedule as Equity; Equity dancers and tumblers Nov. 19 and open calls Nov. 20 with same time sched-

ule as singers. All auditions at the Majestic Theatre (245 W. 44th St., N.Y.).

"How to Succeed in Business Without Really Trying" (C). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y. 36; JU 6-5555). All parts available for the National and London productions. Mail photos and resumes to him c/o producers or have agent phone him for appointment.

"Seven At A Blow" (C). Producers, Equity Library Theatre For Children (226 W. 47th St., N.Y.; PL 7-1710). Paid employment project. Two complete shows are set to tour the New York area, primarily on weekends, during the spring, fall and winter of 1962-63. Only AEA members are eligible and must bring membership cards to auditions. Available parts: two femmes to play twin Queens, five feet to five feet, five inches tall, flutery, sweet, must dance; two comedians to play giants, six feet tall or over; leading juvenile character comedian, five feet, four inches to five feet, seven inches tall, must dance; leading comedienne, five feet, two inches to five feet, five inches tall, young, attractive, must dance. Auditions today (Wed.), 11 a.m.-4 p.m. and tomorrow (Thurs.), 7-10 p.m. at the ELT Rehearsal Studios (Master Institute, 103 St. & Riverside Drive, N.Y.).

Television

"Looking Glass Revue" (R). Producer, Stephen Mellow (101 W. 12th St., N.Y.; WA 9-6288); director, Sandy Baron. Seeking actors and actresses with experience in improvisational theatre for two legit shows to play off-Broadway and two television shows, one to be shown in Canada. Phone producer or director at above number; do not visit.

Cabaret

LAS VEGAS

Tropicana. (c/o Ray Evans Agency, 119 W. 57th St., N.Y.; CI 6-2230). Spot available for showgirl, attractive, semi-nude, feature dancer; male, six feet or taller, well built, capable of lifts. For auditions call Florine Franks at above number. Rehearsals in late November.

Films

"All The Way Home" (D). Producer, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1030). Seeking stand-in for Aline MacMahon; femme, must be five feet, ten and half inches, 170 pounds, and have gray hair. Mail photos and resumes to Michael Shurtleff, Casting Consultant, c/o Producers. Mark envelope, "MacMahon stand-in" c/o producers.

London Shows

(Figures denote opening dates)
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Morn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (9-5-62).
Chips With, Vaudeville (4-27-62).
Eastward Ho!, Mermoid (10-17-62).
End of Day, Arts (10-16-62); late night performances.
Every Night, Palladium (6-1-62).
Fiorello, Piccadilly (10-8-62).
Gentlemen Prefer, Princes (8-20-62).
Happier, Comedy (7-28-62).
Happy Days, Royal Court (11-1-62).
Kill 2 Birds, St. Martin's (10-25-62).
Lock Daughters, Her Majesty's (5-17-62).
Minstrels, Vic. Palace (5-25-62).
Miss Pell, Criterion (9-12-62).
Mousetrap, Ambassador (11-25-62).
Mrs. Puffin, Duchess (7-18-61).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Photo Finish, Saville (4-25-62).
Premiere, Comedy (7-28-62).
Private, Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Rock-A-Bye, Phoenix (10-16-62).
Royal Gambit, Ashcroft (11-5-62).
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Queens (7-20-61).
What a Crazy World, Royal E. (10-30-62).
CLOSED
Doctors of Philosophy, Arts (10-2-62); early evening performances; closed last Sunday (4) after limited engagement of 30 performances.
New Men, Strand (9-6-62); closed last Saturday (3) after 68 performances.
Period Adjustment, Wynd. (6-13-62); closed last Saturday (3) after 165 performances.

SCHEDULED OPENINGS

Policy Murder, Duke York's (11-7-62).
Music Midnight, Westminster (11-8-62).
Out of Bounds, Wyndham's (11-8-62).
Cheap Bunch, Flowers, Arts (11-12-62).
Witch of Edmonton, Mermoid (11-21-62).
Semi-Detached, Saville (12-5-62).
Rule of Three, Duchess (12-20-62).

Literati

Outbid Newhouse

An Omaha contractor beat out Samuel I. Newhouse in his \$41,000,000 bid for purchase of the Omaha World-Herald as stockholders overrode a decision already made by the board of directors.

Stockholders voted unanimously to sell the paper and its subsidiaries to Peter Kiewit, head of the Peter Kiewit Sons Co., one of the biggest construction companies in the world.

Kiewit, who made his bid late last week, said he put up the money to maintain the tradition of independent local ownership. Paper is 77 years old and Omaha's only daily.

World Publishing Co. assets include besides the paper, tv station KETV, a doctors' office building, a large tract of real estate and unspecified monies in securities.

Coincidentally, Syracuse U. has received a gift of \$15,000,000 from publisher Newhouse for development of a centre for study of mass communications.

'Der Spiegel' Rhubarb

West German news weekly, Der Spiegel, has asked the W. G. Constitutional Court to order reopening of the mag's Hamburg office which was shut down recently when publisher Rudolf Augstein and two assistants were arrested for treason.

Federal Prosecutor's Office, which ordered the closing, said the mag had published West German defense preparedness info that was not in the nation's interest.

Augstein and the assistants were nailed by security agents on suspicion of treason, treasonable forgery and bribery. Publisher's brother and lawyer, Dr. Josef Augstein, has charged that the police action resulted from a dispute between his brother and Defense Minister Franz Josef Strauss.

'Nudity Not Obscene'

Nudity is not necessarily obscene, the U.S. Court of Appeals in Boston ruled Thursday (1) as it acquitted The Gent of mailing "obscene, lewd and lascivious matter." Excellent Publications Inc. of New York, publisher of the magazine, which runs nude and seminude femmes, was fined \$20,000 in Concord, N.H.

In his finding, Chief Judge Peter Woodbury commented that some of the photographs "are titillating and provocative." However, he added: "So also are some of the greatest works of pictorial art. In short, the pictures simply are not the kind of 'hard core pornography' within the reach of the statute construed in the light of the constitutional guarantee of freedom of the press."

Mrs. Baird's Post

First woman in Canada to head a federal government information division is Mrs. Irene Baird, ex-Vancouver Sun and ditto Province and ex-National Film Board of Canada. She's just been named chief of information services, Department of Northern Affairs (which was largely responsible for the recent Dawson City Gold Rush Festival).

She's also had three novels published.

GBF's Sarasota Meet

Florida's Ringling Museum in Sarasota is the spot selected for the fourth annual Suncoast Winter Institute Nov. 23-25, when the Great Books Foundation will feature the works of William Faulkner in a cultural seminar. Discussions of the author's most famous novels will be held in the formal gardens and galleries of the art museum. Displayed there are hundreds of paintings by Rubens, Rembrandt, Velasquez, El Greco, Murillo, Gainesborough and others.

Faulkner's only play, "Requiem for a Nun," will be presented in the museum's Asolo Theatre. This structure, an original Italian 18th century theatre, was built in 1798 in a castle at Asolo, Italy, near Venice. It was dismantled in 1930 and subsequently bought by the State of Florida for the museum. "Nun" will feature original incidental music especially written for this production by St. Pete musician and composer Lindsay Meehan. Headquarters for the weekend event, which will include tours

of the John & Mabel Ringling residence, the art museum and the American Circus Museum, will be the Sarasota Terrace Hotel.

The GBF is one of 2,000 discussion groups which meet throughout the country under the Great Books program. Week-long seminars have been held at Aspen, Colo., Colby College, Maine, and Asilomar Park, Calif. First held in 1959, the Suncoast Winter Institute is the first seminar sponsored in the south.

The easing of the Cuban situation is encouraging attendance.

Macmillan's New Officers

Warren Sullivan has been upped from president to chairman of the Macmillan Co., a subsid of the Crowell-Collier Pub. Co. He is also a veepee of the parent C-C, in charge of the general publishing division.

Lee C. Deighton, exec veepee and director of Macmillan's educational department, becomes president. Robert P. Hahn becomes a director of the educational dept. and also a veepee. Jeremiah Kaplan, a veepee of Macmillan, becomes an executive vicepresident. George D. McCune was also elected v.p. in charge of all Macmillan sales other than educational.

CHATTER

Milton J. Shapiro's 12th book, "The Whitley Ford Story," just off the Julian Messner press, with No. 13, "The Dizzy Dean Story," set for spring publication.

London author Stanley Price's "Me For Posterity!", soon due via Vanguard, is a spoof on the New Wave.

Mildred and Gordon Gordon have closed a deal with Bantam Books for the paperback rights to their suspense novel, "Menace," newly issued by Doubleday as a hardback. Paperback publication date is pending likely film deal so that book release can be coordinated with the screen version. The Gordons' screenplayed their previous novel, "Experiment in Terror," for Columbia (Glenn Ford and Lee Remick).

Sir Compton Mackenzie, leading Scot author and scripter, has completed the second volume of his autobiography "My Life and Times," and also a short book about his favorite animal, the cat. "Wall Street Guide to Stocks and Bonds," a new humor book by publicist Eli Cass, to be published by Kanrom, comedian Jackie Kannon's company.

Argosy staffers Susan Stahl and Richard D. Adler got married over the weekend. Bride is assistant to the art editor of the magazine; Adler is nonfiction editor of same.

WILLIAM HUGHES

"Outstanding contribution by William Hughes as the prosecutor."
NEW YORK JOURNAL-AMERICAN
"The prosecutor, exceedingly well played, is in the hands of William Hughes. Mr. Hughes has the mood for the run of the trial, rises powerfully to the final moment in ringing tones born of combined conviction and scorn."
MORNING TELEGRAPH
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Banish Household "Bores". Supervisor for a well stocked bar, refrigerator. Clean apartment, laundry and dry cleaning. Auto service if necessary. Monthly rates. Call Joan, RHine-lander (N.Y.) 4-1900. 24 hr. phone.

PRODUCER OR AGENT

Wanted for polished, topical, musical comedy, script and demo record available, successful probabilities off-Broadway. Broadway possibilities. Quick reading and reaction wanted for production. If interested, call RO 6-5070.

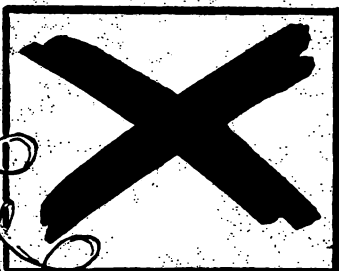
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Most extensive line of professional and street make-up. Lashes cut and shaped free.
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30 minutes

It's theater in the round, with 9 spectacular acts! Sets are socko! Cast is the best in the country. And the Big A's just off Broadway—right next to Idlewild. (Easy trip by car or bus on L.I. parkways. Or take the IND. express subways from 8th Ave.-42nd St., beginning at 11:10 AM. Show starts at 1:30.) For the matinee of your life, come to Aqueduct race track—it's the longest run in town!

Off Broadway



FORREST TUCKER WINS BOX OFFICE LANDSLIDE



FORREST TUCKER

in
"The Silver Whistle"
DRURY LANE THEATRE

RE-ELECTED Thru NOVEMBER 24

**GENE
MANN**

Personal
Management

Mr. Forrest Tucker
Drury Lane Theatre
2500 W. 94th Place
Evergreen Park, Ill.

Dear "Tuck":

You will be pleased to know your first four weeks at
Drury Lane Theatre in "THE SILVER WHISTLE" were a
box office landslide.

You will also be pleased to know that we are extending
your engagement for seven weeks through November 24—
an extraordinary stock run.

In the vernacular of politics, critics and audiences alike
have joined us on your bandwagon.

We'll campaign for your return in 1963.

Sincerely,

Carl Stahn, Jr.
Carl Stahn, Jr.
Producer

America's most beautiful restaurant

Buddy Clarke

National
Press Representative

**Marilyn
Fisk**

Campaign Manager

**Paul
Montague**
Chicago
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KUP
HERB LYON
MAGGIE DALY
TONY WEITZEL
JACK EIGEN
SIG SAKOWICZ
LEE PHILLIP
DORSEY CONNORS
PHIL LIND
BOB ELSON
DON MCNEILL
MARTY FAYE

JOHN GARDNER

Broadway

Publicist Joe Wolhandler's 7-year-old Laurie Kim drew a novel "removal" poster, heralding his new East 55th St. digs and phone number.

Alex Valdez set in the local William Morris agency's foreign department to book and develop dates for talent in Central and South America.

Finished script of play version of J. C. Long's "George III," now in the hands of Robert Morley and Norman Marshall, is being considered for London production.

Edward Prestons' daughter, Karol, engaged to Scott Logan Jr. Miss Preston is on the staff of Frank (Loesser) Productions; Logan is a musician-composer; Preston is a legit stage manager.

William Morris prexy Abe Lastfogel, back from Europe where he conferred with key execs in Rome, Paris, Madrid and London, will remain in New York for a week before planing home to the Coast.

TV's Ralph Edwards slated for the "Sword of Hope" annual dinner award from the American Cancer Society, at its Hotel Biltmore dinner, for 15 years of voluntary work in behalf of the crusade.

Frank M. Thomas reelected Shepherd of the Lambs as were Martin Begley, boy; Ed Roland, corresponding sec; Thomas Kilpatrick, treasurer. Louis Van Rooten is the new recording sec; Bernard Sobel, librarian.

Antonio (Tony) Prantera, boniface of the Rome's famed Hostaria dell'Orso, in town for a week of international goodwill, getting the top culinary, cocktailery and sojourn treatment under auspices of the Gourmet Society.

Constantine (Connie) Soloyanis, quondam aide to the late Danton (News) Walker and Hy (Trib) Gardner, now editing and publishing his own Athens News, since returning to his native Greece.

The Cuban crisis clobbered the niteries early last week but, with the better news, things perked; in fact it would appear in some spots that they're "celebrating" in neo-New Year's Eve manner, reputedly because of general relief.

Lorraine (Frenchy) Trydelle Allen, wife of comedian Marty Allen (& Rossi) and reservations head at the Concord Hotel, Kiamesha Lake, N. Y., discharged from the Flower-Fifth Ave. Hospital, following an emergency appendectomy.

Meredith and Rini Willson will fulfill three concert dates of the original two-week schedule shortened by his emergency surgery. They will perform their "Evening with the Music Man" under Indianapolis Town Hall auspices. Eugene Murphy, pubrelations head at the Desert Inn and Stardust Hotels, Las Vegas, in New York for a briefie before attending a meeting of the National Conference of Christians and Jews in Boston, thence to a public relations seminar in Washington.

Decca-Coral recording talent (Brenda Lee, Jackie Wilson, Dick Jacobs et al.) will naturally be prominent on the show components for bossman Milton R. Rackmil who is "the pioneer of the year" under Motion Picture Pioneers auspices. Dinner is slated for Nov. 19 at the Americana.

Intimate friends of Mrs. Sol A. (Marion) Schwartz surprise-partied her on their first night east at "21." The Col studio production topper detours to the TOA convention for a couple of days this midweek and they return to their BevHills base early next week. It was Mrs. Schwartz's first trip east since her Coast illness.

Zsa Zsa Gabor gave her age as 37 when she married industrialist Herbert L. Hutner in a civil ceremony Monday (5) and stated her first (of four) marriages, in her native Hungary, was in 1936. This figures she was a child bride at 11. After the ceremony, the newlyweds and four others made it a strictly family repast on Hungarian cuisine at the Tik Tak, a 2d Ave hideaway.

Story on octogenarian, American-born Lord (John Jacob) Astor (5th) of Hever, who is departing England to reside in south-of-France, in order to escape the British 80% estate tax "bite," reveals that among his U. S. realty holdings is the land on which the 47-story N. Y. Hilton is being built on 6th Ave. and 53d-54th St.; also the 17-story Carlton House at Madison and 61st St.; the land underneath the First National City Bank

on Park and 53d-54th St.; the new Uris Bldg. on 6th Ave. and 52d-53d St.; the land under the Ruppert Bldg. on 5th Ave. and 44th St., among some \$100,000,000 in U. S. and Canadian real estate.

Fast-shifting Gotham nitery map, styles, prices and policy, which has frustrated many a "guidebook" anthologist, catches the Satevepost offbase with its current spread on "Change of Pace on the Night-Club Scene." Separate and apart from the fact that Small's Paradise (Harlem) has passed its peak as a novelty Twist joint—in fact The Twist has since been displaced by the Madison, hully-gully and the Mashed Potato—the Blue Angel no longer charges that \$6-\$7 "highest minimum," as detailed in the SEP because there has been a part-management change; The Strollers has also undergone a policy change (Lanny Ross and that "community sing," as illustrated, are out); and while Upstairs at the Downstairs is mentioned, Julius Monk's similarly patterned "Plaza 9 . . ." at the Hotel Plaza's Rendez-Vous, is ignored. The top hotels which still play the top names, along with the Copa, Latin Quarter, etc., are presumably ignored because the spread is on the offbeat spots.

4½ Hrs. From B'way

By Walter Winchell

Ambassador Hotel's deep underground section (many acres) will be guest's shelter in case of atomic attack.

Ciro's folded for steenth time, but prop. F. Sennes keeps marquee lights on to remind motorists he's still on H'wood map.

Runyon Fund handed Danny Thomas check (25G) for cancer-fighters at St. Jude's (Memphis); the star's pet project.

Helen Boice, plump femmedian star at Blue's, won B'way renown belting "Hallelujah!" in "Hit The Deck," a longago smash.

Steve Allen's Vinc St. TV Theatre audience jammed nightly with showfolks; who once played the 2-3-and-4-a-Day circuits.

Harry Brand, over 30 years press chief at 20th (off payroll now) at studio office several hours daily "in case anybody needs help."

Trader Vic's (near Hilton) getting big play from celebs. Sinatra, Disney, John Vivyan, Phyllis McGuire make it their "Cub Room."

Concert pianotable Oscar Levant's wife June told locals he's considering giving up piano. "I think," she quipped, "he wants to get even with it."

Joe E. Lewis only "name" on Strip at Crescendo. Keely Smith's new midget-revue at Grove has talented troupe, but it's a spacious place to populate. Lena Horne holds attendance record.

Cuban Crisis blamed for big slump in all not-so-gay places. Ben Blue's, which closed for 6 months and recently reopened, may shutter again. Despite pretty-good show and excellent cuisine.

Ambassador Hotel mgr. Elliot Mizelle's resignation big surprise. Starts Dec. 1st as prez and managing director of Vegas' Riviera. Philip J. Weber, vecp for Schine Hotels, will govern Ambass.

Artie Stebbins (72) says he's beaten two cancer operations at Cedars, L.A. "Thanks to the cobalt machine treatments." Runyon Fund bought first cobalt "magic" in the U.S. costing million bucks.

Desilu's landlord instructed "Untouchables" staff to junk the "no violence" and resume copsnobbas format that made show No. 1 for 3 years. "Less acting—more action!" he thundered to One & All.

Jerry Lewis' smart spot on S'rip features femme larks, but the Star is Luigi, most popular maitre d' in H'wood. Reminds you of Broadway's Charlie Journal's "class" at the old Montmartre over Broadway's Winter Garden.

Stars and other acts who play Vegas a lot making big mistake using double-entendre material elsewhere. Juliet Prowse found that out. Even Grove crowd (in L.A.) greet Vegas-type "asides" with thuds of silence.

Bo Belinsky, no-hitter hurler for L.A. Angels, broke pinky of his pitching wing (in fall from horse at Palm Springs) during Ballplayer Pro-Am tourney at Indian Wells C.C. Bo taking vocal tuition (insurance against ball club clash) for showbiz career, etc.

London

(HYDe Park 4561/2/3)

Mo Rothman, in last week for the "Lawrence of Arabia" confabs, hopped to Rome before the weekend.

Nicolar Riesini in for the world preem of "How the West Was Won" at the London Casino. Ditto Metro prexy Joseph Vogel.

Corinne Marchand and Agnes Varda met the press at a Washington hotel reception before the British preem of "Cleopatra."

The Variety Club, at its luncheon yesterday (Tues.) feted Billy Butlin, a former Chief Barker, who has donated around \$170,000 to the Heart Fund in recent years.

Brian Collis, named secretary of the Assn. of Specialized Film Producers, succeeding Michael Shersby who has joined the newly-formed British Industrial Film Assn.

Princess Margaret to attend the world preem of Walt Disney's "In Search of the Castaways" at the Plaza Nov. 14. It will be a charity gala in aid of the Lady Hoare Thalidomide Appeal.

The British Film Producers Assn. and the Federation of British Film Makers, joint hosts at a reception in honor of delegates attending the general assembly of the International Federation of Film Producers Assns.

St. Petersburg, Fla.

By Odie Anderson

Bennet Cerf and L. W. Singer ricocheted through overlapping personal appearances in St. Pete, following with a like schedule in Tampa the following day.

N.Y.-N.J. hotel owner Charles A. Seiden has leased the 196-room Colonial Inn on St. Pete Beach, with sidekick Morton A. Mencher of Miami. To open Dec. 15, the motel is leased for 10 years.

Placido Domingo, La Scala tenor, replaced Rudolph Petrak as Lt. Pinkerton in the San Carlos Opera production of "Madame Butterfly" in Tampa's McKay Aud. Nov. 1. A conflicting engagement prevented N.Y. Opera tenor Petrak from appearing.

Clyde Beatty performed with his pets in the Beatty-Cole Bros. Circus in Tampa Saturday; crossed the bay to appear in St. Pete the next day. With him were aerialist Helena Armstrong, Denmark's Flying Paustres, Gallasso, who balances on one finger, and Capt. Astronaut.

Las Vegas

By Forrest Duke
(DUDley 44141)

Mr. and Mrs. Wilbur Clark back from a tour of the Orient.

Silver Slipper top banana Hank Henry hospitalized with back ailment.

Showboat entertainment director Rick Richardson given additional assignment of booking Hotel El Cortez acts.

Louis Bellson inked by Thunderbird's Dave Victorson for a four-frame lounge gig beginning Dec. 21.

Clara Ward Singers (6), femme Negro gospel group at the New Frontier lounge, are town's newest click. Prexy Doc Bayley tied them up with a 40-week contract.

Paris

By Gene Moskowitz
(66 Ave. DeBreteuil; SUF 5920)

Juliette Greco back to legit with the state theatre Odeon in "Divines Paroles."

Francoise Sagan to do a tele bit in which she will be likened to the novelist George Sand.

Marlene Dietrich was through lookseeing the pending French publication of her "ABC" book.

Yves Montand does his oneman song stint at Theatre De L'Etoile starting Nov. 13 for 50 shows. He has 14 new songs and sketches.

A real Cambodian princess, Her Highness Bopha Devi, has a lead in the new Marcel Camus pic, "Bird of Paradise" opening here this week.

Opera head Georges Auric lending lead dancer Attilio Labis to Roland Petit for his ballet session at the state house TNP in December.

Only airport replaced the Eiffel Tower as top tourist and local draw. It got 3,000,000 visitors last year compared with the Eiffel Tower's over 2,000,000.

Like Tony Curtis, who was pen-

cilled in for a role while "Paris When It Sizzles" (Par) was shooting here, Marlene Dietrich also goes in for a part as the film gets ready to wind.

Growing cult of French nudists have adapted a theme song with music by Michele Auzepy and words by actress Jacqueline Plessis. It's called "Nue Dans Le Soleil" (Nude in the Sun).

Now that Robert Dhery has his new show on the legit boards here, "La Grosse Valse," he is readying another pic to feature Comedie-Francaise player Robert Hirsch after his successful "La Belle Americaine."

Femmes leading in coming legiters via Simone Signoret and Suzanne Flon in "The Little Foxes," Ingrid Bergman in "Hedda Gabler," Edwige Feuillere in "Operation Honeymoon," and Dany Robin in Moliere's "The Misanthrope."

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

John Ford back to U. S. after local o.o. May do pic here next year.

John Erickson costarring with Yvonne Fourneaux in Globe's "I, Semiramis."

Luciana Paluzzi back in Eternal City after stint in Roger Vadim's "Vice and Virtue," filming in France.

Joseph Berne and wife Sylvia back to Coast after local film talks concerning possible Rome-based pic starting next Sept.

Run, Run Shaw, Shaw Bros. prexy, skied in for film confabs. Firm bought 40 Italo feature pix in last three years for its 120 cinemas in Far East.

Robert Wagner hosted press brunch to mark windup of his latest, "Prisoners of Altona," and pending start of the next, Blake Edwards' "Pink Panther."

Cyd Charisse returns here this month for Vittorio Sala's "Songs of the World." Last here to shoot "Two Weeks in Another Town."

UA's Alfred Katz in town.

Vienna

By Emil Maass
(Grosse Schiffgasse 1 A; 356156)
Violinist Richardo Odnoposoff giving concerts in famous Austrian spas.

Fritz Klingenberg took over management of Theatre an der Wien.

Ernst Krenek directed his "Ballet for Five plus One" at European Forum in the Tyrol town of Alpbach.

Burgtheatre medal, named after Josef Kainz, actor, awarded to Helen Thimg, Ernst Deutsch and Leon Epp.

Attila Hoerbiger (actor) and Alexander Steinbrecher (orchestra director) honored by Loyalty Club with Golden City Hall status.

Vienna Chamber orch under Paul Angerer gave series of concerts of "music during Maria Theresia times" (18th Century) in Hofburg palace.

American company AMF, having installed here various bowling alleys, now negotiating with city fathers to sell artificial snow machinery, to be used in "Vienna Woods."

Heinrich Puthon award (in memory of a founder of the Salzburg festivals) given to Professor Christa Richter-Steiner and Graziella Sciutti for their artistic contributions.

Tokyo

By Dave Jampel
(Press Club; 211-3161)

Pop singer Haruo Minami again a smash at the Kabuki-za.

Trio Los Caribes from Mexico in for two months of dates.

Los Espanoles, five men from Spain, playing local circuit.

Golden Gate Quartet in for a three-month tour, bowing at Latin Quarter.

Far East Network (FEN), for Yank servicemen in Pacific area, celebrated 17th anni.

Lee Griggs took over as Time-Life Bureau chief here, replacing Don Connery, who moves to Moscow.

Abe Meyer, ex-MCA music, through here on Far East vacation before proceeding to his annual Tahitian getaway.

John Rich, formerly based in Paris, succeeded Cecil Brown as Far East NBC bureau chief here, with Brown moving to Los Angeles.

Hollywood

Louis Capone new eastern sales veepee of Tops Records.

Jacqueline Fontaine underwent emergency appendectomy.

Harold Hecht to Rome for lensing of "Flight from Ashiya."

George Pal will p.a. at San Diego preem of "Brothers Grimm" on Nov. 20.

Jack Alldridge, Manchester (Eng.) News staffer, in town on global junket.

Michael Gough, British thesp, in from London for American debut in pic, "Black Zoo."

The Mirisch Co. made its library of films available to the upcoming Hollywood Museum.

Barbara Hale handed honorary membership in Radio & TV Women of Southern Calif.

Henry L. (Jim) Cox, former National General exec, joined Butler Associates management firm as director of exec research division.

Bill Weems, who recently ankled GAC after 17 years, is partnered with George Burke, also GAC alumnus, in personal management firm.

Harold Lloyd Jr. stars in "The Milky Way," in which his dad played in Paramount 1936 film version, on stage at Hollywood Center Theatre opening Nov. 30.

Chicago

(DElaware 7-4984)

The 1962-63 Beethoven Cycle of the Fine Arts Quartet 80% sold out. First concert is Nov. 12 at the Howard School, followed by a repeat of same performance Nov. 14 at Studebaker Theatre.

The Villa Venice, suburban nitery that returns to a show policy Nov. 9 with Eddie Fisher, claims it will continue with entertainment following five weeks of Fisher, Sammy Davis Jr., Dean Martin and Frank Sinatra.

Columbia flew the press over the city yesterday (Tues.) in the B-17 used in making "The War Lovers." Steve McQueen, Shirley Anne Field and Arthur Hornblow Jr. are in town ahead of the pic, which opens tomorrow (Thurs.) at the United Artists.

Jack Russell named prexy of the Midwest regional office of the Artists' Representatives Assn. Fred Williamson is the new first veepee, Charles Hogan is second veepee and Larry Bastian is third veepee. Goldie Cohan tabbed secretary and Howard Schultz is secretary.

Cinema writers Pauline Kael (Sight and Sound), Arthur Knight (Saturday Review), Gerald Temaner (New University Thought) and Parker Tyler (Film Culture) will judge the pictures at University of Chicago Midwest Film Festival next spring. Sponsoring Documentary Film Group will hold a benefit showing of Alain Resnais "Night and Fog" and Herbert Danaka's "The Gift" Saturday (10) night at Law School Auditorium.

Frankfurt

By Hazel Guild

(2 Fuerstenbergerstrasse; 595751)

Nathan Milstein, who since 1933 has refused to appear in Germany, set by Electrola for the 1963-64 season to give violin concerts in leading W. German cities.

The Karl May Festival in Bad Segeberg, W. Germany (which revives western-style plays based on books by the famed German author), attracted 110,000 visitors this year.

Nuremberg district attorney seized all local copies of the platter "Oh Johnny hier nicht parken" (Oh Johnny Don't Park Here), recorded by actress Laya Raki, claiming they are immoral.

Max Frisch's play about anti-Semitism, which had its world opening two years ago in Zurich, now has started performances on 602 German-language stages in Germany, Austria and Switzerland.

Bill Ramsey, Cincinnati-born German record and film star, has come out with his first platter under his new contract with Electrola. It's "Ohne Krimi geht die Mimi nie ins Bett" (Mimi Won't Go to Bed Without a Crime Story).

Because 44-year-old director John Olden suffered a heart attack, Wolfgang Staudt is taking over direction of the film, "Die gluecklichen Jahre des Thornwalds" (The Happy Years of the Thornwalds), based on a J. B. Priestley script.

OBITUARIES

A. J. BALABAN

A. J. Balaban, 73, of the famous Chicago theatrical family, died in N. Y. of a heart attack on Nov. 1. He had been retired for years, living much of time in Switzerland. News story on his career appears on page 4.

CHET ROBLE

Chet Roble, 54, singer and pianist, onetime radio-tv personality and for years a prominent show biz figure on Chicago's Randolph Street, died in that city Oct. 31 of a heart ailment. He was perhaps best known nationally during the days of "Chicago Style" television, when he was a regular on "Studs Place" and made frequent appearances on "Garroway At Large" and "Hawkins Falls."

But to the Windy City nitery trade Roble was a familiar performer for nearly three decades, principally with his own trio at the old Helsing's Voodil Lounge (where he backstopped George Gobel, in the comic's salad days) and for a dozen years as a single at the Sherman Hotel's piano

sy Rose Lee, George Gobel, Harry Belafonte and Ted Lewis' band. It was after his World War I overseas service that he opened Entertainers Club as one of Cleveland's first major night spots. His Ritz Cabaret and downtown Winter Gardens were large capacity rooms that specialized in lavishly produced revues.

During recent years Sindelar ran Skyway Lounge restaurant-club and Airway Cafe. At one time he operated one of the biggest bingo parlors in U. S. before game was banned in Ohio.

His wife and a sister survive.

LOUIS COHEN

Louis Cohen, 74, prexy of Jimmy Durante Music Publishing Co. and for the past 17 years personal business manager for the veteran comedian, died of a heart ailment Oct. 30 in Beverly Hills, Cal.

Before joining Durante, Cohen was with the S. A. Lynch Theatre Enterprises in the south as the circuit's realty expert. He later headed the real estate department

his elder brother, Robert. They severed their connection with the theatre in 1958 when vaude slumped badly. The theatre had previously been owned by their father.

Kennedy, in recent years, had been managing the Royal Pavilion, Blackpool. His brother, who survives, is personal manager to Harry Secombe.

JOHN T. BATTLE

John Tucker Battle, 60, radio writer for Orson Welles in New York before going to Hollywood with Welles, died of a heart attack Oct. 30 in Hollywood. Recently, he had worked on such tv series as "Bonanza," "Adventures in Paris" and "The Valiant Years."

Prior to those chores he was under contract at 20th-Fox, where he scripted such films as "Frogmen" and "The Rickenbacker Story," and at Walt Disney's, where he did screenplay for "So Dear to My Heart."

His wife and two daughters survive.

BILLY BERG

Billy Berg, Hollywood nitery operator who retired in 1952, died of a heart attack Oct. 30 in Hollywood. Name performers such as Frankie Laine sang in their early years at his Billy Berg's on Vine Street. Prior to setting up that spot he was associated with Three Little Pigs, Swing Club and Capri.

Going to Hollywood in 1920 from New York, he opened the Gotham Restaurant, a show biz night haunt, in 1921.

His wife and daughter survive.

WALTER B. BRADLEY

Walter B. Bradley, 69, former Mayor of Neigh, Neb., and theatre operator there, died Oct. 23 in Phoenix, Ariz., of a heart attack. He came to Neigh in 1914 with a traveling stock company, and started a film house in 1923 in an old opera house. He built another theatre in 1924 which was destroyed by fire. He also built the New Moon, which his son, William, now runs.

Also survived by wife, daughter, brother and sister.

FLORINDO LUCCIONI

Florindo Luccioni, 77, opera sponsor who owned several Cleveland restaurants and niteries, died Oct. 23 in Florence, Italy. Starting in 1941, he financed musical scholarships for worthy Cleveland opera singers.

Luccioni's Restaurant, his most profitable investment, is now run by his son-in-law and daughter, Mr. and Mrs. Joseph Rini. They are among survivors who include Luccioni's wife and a brother.

DANIEL G. BURLEY

Daniel Gardner Burley, 55, editor of Negro magazines and jazz writer, died Oct. 29 of a heart attack in Chicago. He had worked for Negro newspapers in New York, was an editor on Ebony and Duke magazines, and was editor of the "Original Handbook of Harlem Jive."

Wife, two daughters and stepson survive.

CHARLES A. ZUMSTEIN

Charles A. Zumstein, 54, a native of Switzerland who came to the U. S. in 1939 to lead the orchestra at the N. Y. World's Fair Swiss Pavilion, died Oct. 12 in North Conway, N. H.

Zumstein, in recent years, conducted the Swiss orchestra at the Eastern Slope Inn in North Conway.

HARRY H. GREEN

Harry H. Green, 92, who built and operated the first Minneapolis film theatre, the Crystal, 45 years ago, died in that city Oct. 30. Born in Sheffield, England, he came to the U. S. in his childhood.

His wife and three sons survive. One of the sons, Ralph, is an exhibitor.

LOUIS ROVNER

Louis Rovner, 67, retired owner-operator of the Rovner chain of film houses in South Jersey and Philadelphia, died Oct. 28 in Philadelphia. He retired about 10 years ago.

Surviving are his wife, two sons, mother, two brothers and two sisters.

MARK HARRIS

Mark Harris, 32, agent with William Schuller, died Nov. 2 in Sawtelle, Cal., after a brief illness. Surviving are his wife, son and

brother, writer-producer Hal Parets.

GEORGE W. FAIRMAN

George Wayne Fairman, 83, onetime member of the old Al G. Fields Minstrels, died Oct. 15 in Miami. Also a pianist and songwriter, he toured in vaude on the Keith circuit.

A half-sister survives.

LEA PENMAN

Lea Penman, 67, longtime actress who appeared in "Annie Get Your Gun" with Ethel Merman for five years, died in Hollywood Oct. 12. In recent years she had been doing film work.

Son survives.

Theron Eddy, 67, retired musician who played with several Youngstown, O., combos, died Oct. 22 in Warrington, Fla. Surviving are his wife, two daughters and a son, John, who is director of the Pensacola (Fla.) Symphony Orchestra.

C. C. Randolph, 92, retired hotel executive and onetime owner of Milwaukee's old Schlitz Palm Garden, died Oct. 21 in East Troy, Wisc. Son and two brothers survive.

Ellen M. Treasurer, 77, who did a piano act in vaudeville under the stage name of Pearl Wand, died Oct. 25 in Chicago. Husband, stepson and two stepdaughters survive.

R. Alfred McGarr, 68, owner and operator of an Albuquerque advertising agency, died of heart attack Oct. 11 in that city. Survived by wife and daughter.

Wife, 39, of John F. Farmer, owner-operator of Johnnie Farmer's restaurant-nitery in Albuquerque, died Oct. 22 in that city following a long illness.

Cataldo Faticoni, 96, retired musician who played with Italian Army bands and the Rome Police Band, died Oct. 21 in Laconia, N.H.

Wife, 43, of T. J. Allard, executive v.p. of the Canadian Assn. of Broadcasters, died of carbon monoxide poisoning Oct. 28 in Ottawa.

A. Barrett Brandreth, onetime manager of Streatham Hill Theatre and later at the New, Northampton, died Oct. 19 in London.

William Shuplinsky, 66, drummer and longtime bandleader, died Oct. 9 in Indianapolis. His wife, two sons and daughter survive.

Michael J. Ford, 63, MGM film salesman in the midwest for 20 years, died Oct. 24 in Chicago. Wife and four sisters survive.

Alan Kirkland, 22, leader of a rock 'n' roll group, died in an auto accident Oct. 26 in Inchtute, Scotland.

Dr. James Alexander, medical adviser to the Concert Artists' Assn., died Sept. 30 in London.

Ronald C. Brown, 51, film dancer for 25 years, died in Hollywood Oct. 27. Sister survives.

Father, 78, of actress Debra Paget, died of heart attack Oct. 30 in Hollywood.

Paris Nudes

Continued from page 1
being overdone and losing interest.

Feeling this type entertainment is outmoded, she revved up her Folies-Pigalle club last year with a nude show featuring a rock and roller, Yank Vince Taylor, and undraping by people who could sing and dance. Leather costuming and inventive erotic aspects seemed to pay off.

Mrs. Martini also retained a young theatre director, Nicholas Bataille, to stage the show. His shrewd mixture of song, undress and production movement came in for good reviews. It also drew more local and visiting patrons.

Now she is extending the policy to another boite, Pigall's, where Bataille is creating a show using the motif of the turn-of-the-century java and apache days. She also has singing dramatic star Collette Renard to head this period show which begins next month. But she points out it is a dip into nostalgia via modern outlooks.

Mrs. Martini is also having cards printed showing minimum prices for all her clubs.

MARRIAGES

Lotte Lenya to Russell Detwiler, Nov. 2, London. Bride is the actress widow of composer Kurt Weill; groom is artist.

Betty Roberts to Tommy Polito, Colonie, N.Y., Oct. 27. Bride is a dancer; he's a singer.

Sheila Virginia Cassidy to Richard F. Landgere, Jackson Heights, N.Y., Nov. 3. Bride is daughter of John A. Cassidy, of RKO Theatres' publicity dept. who recently retired.

Zsa Zsa Gabor to Herbert L. Hutner, Nov. 5, New York. This is the actress' fourth and the industrialist-groom's second; he is board chairman of Struthers Wells Corp., engineering and manufacturing equipment makers.

BIRTHS

Mr. and Mrs. Dennis Brite, son, Hollywood, Oct. 30. Mother is actress Nina Foch; father's a writer.

Mr. and Mrs. Jim McGinn, son, Chicago, Oct. 27. Father is producer at WBBM-TV there.

Mr. and Mrs. Bob Manewith, daughter, Chicago, Oct. 20. Father is a WGN newsman there.

Mr. and Mrs. Amitai Neeman, daughter, Oct. 28, New York. Father is an Israeli composer.

Mr. and Mrs. Wayne Croft, son, Oct. 4, New York. Mother is actress Terry Croft; father is a legit-tv actor.

Mr. and Mrs. Mike Gray, daughter, New York, Nov. 2. Mother was with Columbia Artists; father is with Rogers & Cowan flackery.

Mr. and Mrs. John Charles Daly, son, Oct. 29, New York. Mother is the former Virginia Warren, daughter of Chief Justice Earl Warren; father is a newscaster and moderator of the tele panel show, "What's My Line."

Mr. and Mrs. Herb Rogers, son, Seattle, Oct. 31. Father is producer of the Music Theatre and Tenthouse Theatre in Chicago.

Mr. and Mrs. Charles Guffroy, son, New York, Oct. 24. Father is with the Agency of the Performing Arts.

Mr. and Mrs. Yul Brynner, child, Nov. 16, Lausanne, Switzerland. AP dispatch did not indicate sex of the baby.

Uruguay

Continued from page 2

and run casinos and lotteries. Croupiers and dealers at the roulette and baccarat tables are civil servants, and are trained in a government institute. Big seasonal influx in January-March, and some of the casinos add the extra shill device of dance-dinner-and-show but the rest of the time dependence is on normal greed and compulsion to hit one.

Casinos in Montevideo are the Parque and Carrasco hotels, and then like a string of beads along the coast lies Atlantida, and Perla; then the big time twosome in Punta del Este (Nogaro, San Raphael, close), and Rivera.

The Montevideo twosome springs to life on weekends, when the overnight boats bring fortune hunters from Buenos Aires, and the Rivera as across the street from Brazil and the nearby half-million population of Porto Alegre.

The tab to enter is 20 pesos, and at the roulette tables, the gradings are one peso minimum to 20 maximum, and 5-peso minimum to 50 maximum. For baccarat, it's 10 minimum and 1,000 max.

The weekly lottery tickets sell for 10 and 20, with the big year-end going for 700, in which whole blocks sometimes share one ticket which could lead to a 10,000,000-peso payoff.

Uruguay originally came about as a sort of no-man's-land between Brazil and Argentina, who used to fight over it all the time, one side losing and then the other.

Now both countries send in mercenaries, who join other bankrolls from other lands, and only Uruguay wins every time.

Twist in Chile

Santiago, Nov. 6.

The Twist is new here, around six months old as a social grace, and while the average Chilean girl is short in stature, she is circumferential in the departments which make this style of dancing eye-popping when pursued with enthusiasm.

The radio pours out as much U.S. music, jazz, ballads, ranging from the extremes of the two 'Ls'—Armstrong and Welk—than they resort to the typical South American strains.

George M. Cohan

July 4, 1878 - November 5, 1942

lounge. He played a number of Chicago clubs and lounges in later years and was engaged at Tiffany's in suburban Niles at the time of his death.

Roble's style, which he dubbed "barefoot jazz," was a form of big city folk music and was featured as such in a peripatetic folksong act, "I Come For To Sing," which played one-night stands in the '50s at such Chi clubs as the Blue Note and Blue Angel. The act had also featured the late Big Bill Bronzy, and Studs Terkel, Win Stracke and Fleming Brown.

Except for his youthful days as a band musician, with the orchestras of Gray Gordon, Henry Gendron and Carl Schreiber, Roble was not known to have worked outside the Chicago area.

His wife survives.

ROBERT SAGE

Robert Sage, 63, Paris American newspaperman and author, died suddenly of a heart attack in Paris, on Oct. 27. Sage was a member of the hectic group of American newspapermen who made fourth-

for Paramount-Publix, Fox-West Coast and Fanchon-Marco. He also handled theatre deals for Carl Laemmle, then prexy of Universal Pictures.

Surviving are a son, daughter, two brothers and two sisters.

JAMES DELINE

James Deline, 46, a broadcast personality in upstate New York for nearly 25 years, of which the past 12 were with WSYR, AM-TV, Syracuse, died Nov. 3 in that city of a heart attack. He achieved prominence there as a disk jock and confederer of the live tv stanza, "Jim Deline Gang," which showcases a station band and visiting showfolk.

Deline, who started in radio as a staff announcer with WMBO, Auburn, N. Y., was with WFBL, Syracuse, before switching to WSYR.

Survived by his wife, three sons and two daughters.

MICKEY MALONE

Mrs. Marilyn Hargarten, 44, who as Mickey Malone teamed with her

SIGMUND ROMBERG

(Nov. 9, 1951)

ALWAYS IN OUR HEARTS

Sylvia and Irving Squires

estate history in the 1920s, the only member of that group still working on a Paris paper up to the moment of his death.

Born in Detroit, Sage came to Paris in 1922 and worked on both the Chicago Tribune (Paris edition) and the N.Y. Herald (Paris edition). He also dabbled in the arts, was a frequent visitor at Sylvia Beach's bookshop (she died a few weeks ago and, appropriately, Sage wrote her obit for the N.Y. Herald-Tribune), was a co-founder and associate editor of Transition, with Eugene Jolas and Elliot Paul, a close friend of James Joyce, Bob McAlmon, Gertrude Stein and other literati of the era. In 1954 he published an American translation of "The Private Diaries of Stendhal" which gained much critical acclaim. Published by Doubleday, it was issued as a paperback only a few weeks ago. Sage never left Paris since his arrival in the '20s and was the Herald-Trib's travel editor for the past few years.

EDWARD J. SINDELAR

Edward J. Sindelar, 71, former nitery owner and onetime bingo operator, died in Cleveland Oct. 25 after a six-month illness. Biggest clubs he ran were the old Rainbow Gardens, featuring name bands, and Skyway Lounge near Cleveland Airport.

Sindelar's Skyway hit its strongest stride when it played such personalities as Guy Lombardo, Gyp-

sister Janis in a vocal duo billed as the Malone Sisters, died of cancer Oct. 30 in Wauwatosa, Wisc. Her last date was at the Wisconsin State Fair last summer.

Miss Malone, who frequently appeared on WTMJ and WTMJ-TV, Milwaukee, had been performing with her sister since both were around five years old. They later worked with tenor Marvin Moran who joined the act in 1949.

Surviving, besides her sister, are her husband Dr. Lawrence Hargarten and four children.

JACK ARCHER

Jack Archer, 53, veteran band, cocktail unit and one-night booker, died of a heart attack Nov. 3 in Hastings-on-the-Hudson, N. Y. He was preparing to go to Chicago on a business trip when stricken.

Archer had been with many major offices in the cocktail and band sectors. He started in New York with the William Morris Agency, worked with the late Frederick Bros. Agency, Shaw Artists Bureau, Joe Glaser's Associated Booking Corp. and the Willard Alexander office. He was working independently at the time of his death.

MAURICE KENNEDY

Maurice Kennedy, 51, theatre manager, died recently in a gas filled room in England. For 20 years he was joint managing director of Dudley Hippodrome with



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72 PAGES

FILM CIRCUITS BOOKING LEGIT

Alger Hiss 'Testimony' on ABC-TV Puts Hagerty at Odds With Ike's V.P.

By HERM SCHOENFELD

In the teeth of a hard blow of protest over Howard K. Smith's political "obituary" of Richard M. Nixon last Sunday night (11), ABC-TV was standing firm on its contention the show was a fair and balanced presentation of the facts. Equally firm was the show's sponsor, Nationwide Insurance, which has kept its hands off the Smith commentaries and will continue to do so despite the widespread public outcry against the appearance of Alger Hiss on the Nixon stanza and the show's blackout on four ABC affiliates.

Ironically, Smith cashed in ABC's promissory note to let the chips of his commentaries fall where they may on a show involving Nixon, former Vice-President.

(Continued on page 48)

'Folksinger' LP Pushes Sherman Into Concert Field

San Francisco, Nov. 13.

"I have to work out an act and learn all the material on the album," says Allan Sherman, whose Warner Bros. LP "My Son, the Folk Singer," is the fastest selling package of the year.

"It's like growing a wart," Sherman notes. "I got business managers and agents and they make all the plans now. I sit down and try to defend myself. They're planning a concert tour for me which will start in New York in December and take me on out to the Coast."

"I have to work out an act before we start. Actually, I've yet to perform before anyone who paid a nickel to hear it. Right now if

(Continued on page 56)

Stagger Preems Not Crix: Monahan

Pittsburgh, Nov. 13.

Kap Monahan, Press drama and film critic, cried out in behalf of all the critics of the world this week when he railed against the downtown houses for having five new pictures open in addition to two legit openings.

He wrote that the theatres, both legit and cinema, had the "likes of me on the run day and night."

He continued, "Come the Christmas holidays and you'll have the same preposterous scramble. You'd think that the various exhibitors in

(Continued on page 11)

40 CINEMAS DATE TOURING PLAYS

By JESSE GROSS

A development of major significance to legit and the film industry—the booking of touring plays and musicals into picture houses—is gaining momentum throughout the country. The situation has been building over the last few years to the point where about 40 film theatres from New York State to California are now doubling on an irregular basis as showcases for live theatrical fare.

Most of the picture houses are

(Continued on page 66)

Screen Actors Asking No Pay Hike; Realism in Light of 'Runaway'

Hollywood, Nov. 13.

MAX SCHELL SERIOUS ABOUT DOING COMEDY

San Francisco, Nov. 13.

German actor Maximilian Schell, who won last year's "best actor" Oscar for "Judgment at Nuremberg," has ever since been spurning screen offers as "not suitable." His rejects include role of Judas Iscariot, humanity's arch-wretch, in George Stevens' "Greatest Story

(Continued on page 11)

In a move frankly aimed at combating runaway production, Screen Actors Guild has for the first time in its 29-year-old history voted to bypass any wage hikes in upcoming theatrical film negotiations. It also is skipping any requests for changes in working conditions, if such changes would mean increase in these costs in American features. Unprecedented move, which had been unanimously recommended by board as a spur to Hollywood production, was approved by membership at its annual meeting at Bev Hilton Hotel last (Mon.) night.

Thus SAG has taken first concrete step in Hollywood union circles not to worsen runaway which has plagued industry for past decade. SAG's current theatrical

(Continued on page 18)

WPIX-11 MATCHES THE NETWORKS WITH TV DOCUMENTARY SPECIALS!

"OUTSHONE MANY A NETWORK EFFORT"—N.Y. HERALD TRIBUNE
"ON A PAR WITH THE SUPERB PROJECT 20 SERIES"—BOSTON RECORD



WPIX-11 "The One Station Network" continues to produce powerful TV documentaries with the scope and impact of the biggest network specials.

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U.K.-U.S. Writers No-Scab Pact As 'World Concept'

British and American tv and screenwriters reached a no-scab agreement in N.Y. this week as the first major step in a "world concept of cooperation among authors." Three-day meetings led to an affiliation of Writers Guild of America and the Screen Writers Guild of the United Kingdom, and both orgs reported that further affiliation talks are going on with Australia, Canada, New Zealand, India, Pakistan, South Africa, Eire, Ghana, Nigeria and the two Rhodesias.

New group also looks forward to a meeting with the Common Market countries of Belgium, France, Luxembourg, Holland, Italy and West Germany. First goal is obviously to keep writers of one nation from stepping on the prerogative

(Continued on page 14)

Berle and Raye As NBC Team?

NBC-TV has been talking over the possibility of using Milton Berle and Martha Raye as a twosome next season. Dickers, which have not yet borne palpable fruits, would be in keeping with the obvious trend for the '63-'64 season of using star names in regular tv series.

NBC brass are mulling particularly a situation comedy fronted by the two comedians. Both have been inactive as tv regulars for some seasons now.

Rossellini Comes Late, Then Scrams; Leaves Brother's Opera to Nephew; Result: Miller's 'Bridge' Fall Down

By HAZEL GUILD

Frankfurt, Nov. 13.

Arthur Miller's "View From the Bridge" turned into a modern opera by Italian composer Renzo Rossellini, has been re-dubbed "The Fall From the Bridge" at its West German premiere here. Critics were generally agreed in their opinion that the music—and the presentation—were a failure.

The opening night's performance at the Frankfurt City Opera ended with boos, jeers and catcalls—aimed, not at the singers, who did their best with the roles—but at the brothers and son, Rossellini, who are blamed with most of the fault for the fiasco.

Frankfurt City Stage general director Harry Buckwitz had made a "combination deal" with composer Renzo Rossellini and his famous brothers, Roberto Rossellini, for the first German staging of the opera.

S.A. Casino Threatens To Advertise Names Of Bad-Debt Gamblers

Quito, Nov. 13.

It has been roundup time in Ecuador during the past week, and the wide loop was cast by the management of the Hotel Quito Casino in this Ecuadorian capital.

This operation is an outgrowth of the flushing of gaming hands from Havana, when Castro was a new boy in town. The Hotel Quito roasts the action, but it's out to a concessionaire for whom John Donahue is the watchdog.

The Casino has found that Latins will sign just as many chits as anyone else, once the opportunity is extended, but evidently couldn't settle for manana as an answer forever. A Sunday ago, Quito buzzed when an ad appeared in the city's lone newspaper, which said:

"To the debtors of the Hotel Quito Casino: You are notified that you have eight days from Nov. 2 to pay your obligations at the Casino office located in that Casino. If you do not report during this period, we will publish your names in this newspaper."

This is said to be the first time the public shaming device has been used in Ecuador—gambling concern, although, it is to post or publish is often used by other businesses to get quick action from the long overdues. Creditors often buy time on the radio, as well as newspaper ads for this purpose.

GEN. DAVID SARNOFF AGAIN UNDER KNIFE

Gen. David Sarnoff, chairman of Radio Corp. of America, last week had his second operation in less than four months.

In July he had an emergency operation for removal of gallstones and last week the General, who is said to be recovering quite nicely, was operated on at N.Y.'s Roosevelt Hospital for removal of his gallbladder.

Saridis, Ex-N.Y. Cop, In 'Command Performance' At Ft. Leavenworth Pen

Kansas City, Nov. 13.

An unusual booking, took the bill at Eddy's nitery to the Federal penitentiary at nearby Fort Leavenworth for a command performance Sunday (11). Request to hear singer Savario Saridis was made to the Eddy establishment here by the Leavenworth authorities weeks ago when it was learned he would make a cafe appearance here.

Saridis and Forbes & Villa, comic team, performed for the inmates following their Sunday noon meal. The show was a part of the new recreational outlook of the prison authorities, according to A. G. Eddy, of the second generation of the restaurateurs who shepherded the caravan, including the Continentals, a six-man orch. Although Eddy's has booked a fair share of major acts this season, Saridis is the only one requested by the prison rec committee. He's crediting his popularity there to his voice, and not to his previous experience as a New York City cop.

Rathbone's Refreshing Non-Confessional Biog

"In And Out of Character" by Basil Rathbone (Doubleday, \$4.95) is the autobiography of the w.k. stage and screen star, who began his acting career early in this century in the company of his cousin, Sir Frank Benson, great English Shakespearean player-manager.

Rathbone's frankly sentimental recap follows him from the English stage to Broadway to Hollywood, back to New York and into tv. His outstanding roles (especially Sherlock Holmes) are numerous in all media, and what he has to say about show biz and many top people in it is cogent.

(Continued on page 18)



PHIL GREENWALD

Sagacious DIRECTOR OF ENTERTAINMENT at the fabulous CONCORD HOTEL, New York, says:

"When we announced PAUL ANKA for our forthcoming G.A.L.A. Thanksgiving week end the response was terrific, reservations to capacity. Again PAUL ANKA proves by his capability and personality a superlative headline attraction."

Actors' Finances Good; SAG Talks To Other Unions

Hollywood, Nov. 13.

Screen Actors Guild income for the fiscal year ended Oct. 31 was \$859,402; expenses, \$777,771, bringing the Guild's surplus to \$85,745. Guild's paid-up membership is now 14,315. Its health and welfare plan, paid by producer contributions, in its first 18 months of operation, amounted to \$911,500, with \$440,000 of that being in first six months of this year. Total of 7,700 actors is now eligible. Pension plan for actors, which started paying benefits last Jan. 1, has received employer contributions of \$3,825,000, to Oct. 31 of this year.

Next January, SAG will join British Actors' Equity, AFTRA and Canadian Council of Authors and Artists to consider what steps can be agreed on to coordinate union action in the area of intercontinental tv, advanced by telstar. Dales reported on series of meetings now under way with AFTRA regarding two unions' pact—basic scales, terms, reruns, conditions—and their impact on the tv industry. (This is similar to current rapport in N. Y. of Writers Guild and British equivalent.)

AFTRA national exec secretary Donald F. Coaway was guest of honor at annual SAG meeting.

In addition to George Chandler, whom actors re-elected president, other officers chosen for one year terms were Dana Andrews, first veepee; Charlton Heston, second veepee; Jack Lemmon, third veepee; Conrad Nagel, fourth veepee; Anna Doran, recording secretary; Frank Paylen, treasurer.

Board members elected were Nick Adams, William Bendix, Whit Bissell, Kathleen Freeman, James Hong, Victor Jory, Jeanette Nolan, Donald Randolph, Thurl Ravenscroft, Cliff Robertson, Ray Teal, William Walker, Stuart Whitman, for three-year terms; Steve Forrest, two-year term.

Delegations attended meeting here from SAG branches in N. Y., Chicago, Detroit, Florida, Boston and Frisco.

Arab Girls Won't Act

The Arab section of the Israeli Federation of Trade Unions has decided to establish in Nazareth an Arab repertory company. This would be the first and only Arab-speaking legit in the country.

But the organizers encountered unexpected difficulty. In the entire city, they couldn't round up a single girl or woman prepared to be an actress.

By Arab moral standards, acting is still a disreputable profession. (So where do bellydancers come from?—Ed.)

From Prude to Nude

Jack Harris, Who Used to Make Sci-Fi Features, Finds
Fleishpot of Gold

Tokyo, Nov. 13.

MET'S TOM SCHIPPERS AT BAYREUTH, 1ST TIME

Bayreuth, Nov. 13.

The new production for 1963's Wagner Festival will be Wieland Wagner's "Meistersinger von Nuremberg." It will be conducted by Thomas Schippers of the Met Opera who will make his Bayreuth debut.

Other operas at this German Shrine will be "Parsifal," "Tristan" and three complete "Ring" cycles.

Fold of G.O.P. Vaudery (Not the Party) Ends German Vaude Heyday

Hanover, Nov. 6.

G.O.P., a famed variety theatre, went under the auctioneer's hammer this week to mark the end of the heyday of vaudeville houses in West Germany. With the sale of the G.O.P., there will be only three variety theatres remaining in this land.

Highest bid for the G.O.P. came from a restaurant owner who plans to turn the house into a "good middle-class beer tavern and restaurant." The "Gondel," an adjoining spot which had formerly operated along with the G.O.P., will become a dancehall.

At the height of the vaude era in postwar Germany, there were 12 major houses. Biggest and most popular were the Palladium in Duesseldorf, the Trocadero in Bielefeld and the Kaiserhof in Cologne. All have disappeared.

The G.O.P. was one of the long-

(Continued on page 60)

Richardson, Gielgud Wax 'Scandal' Roles in London

Enoch Light, exec director of Command Records, is in London to handle a disk of Ralph Richardson and John Gielgud in the production there of "School for Scandal." A two-disk package will result. The show, with Richardson and Gielgud in their present roles, is due for a six-week Broadway showing, beginning Jan. 24 at the Majestic Theatre.

Light plans to have the Command waxing of the Sheridan play in release by the first week in December. Gielgud has directed the production. This will be the second legit waxing the ABC-Paramount Records subsid has undertaken in recent months. The company recently issued a disk of Roberta Peters and Alfred Drake in "Carousel." In a similar groove, Command has also cut an album of the George Burns-Carol Channing nitery act, taped during a recent Las Vegas outing.

Israeli Censors Delete Cops' Rough Stuff From Newsreel; Up on Appeal

Tel Aviv, Nov. 6.

Israeli Supreme Court is asked to answer the second oldest question: what is news? Samuel Tamir, counsel for Herzlia Film Studios, has petitioned the Supreme Court against the Censorship Board, which bluepened part of Herzlia, weekly local newsreel. The newsreel was taken during the evacuation of some tenants from a house built without building permit in a Tel Aviv slum. The tenants resisted the evacuation order and the police were called. The picture shows a policeman roughing up a pregnant woman. The Government Censorship Board has cut it out.

Chief Censor Levy Geri testified in Court, that showing that particularly tough sequence, without presenting the full event, how the authorities pleaded with the tenants, how the policeman had warned them and how the tenants attacked first, the newsreel is misleading. "Seeing these shots, one gets the impression, as if the Israeli police behaves like the S.S."—the Chief Censor said. Therefore, the Censorship Board, acting as the guardian of good taste, decided, in accordance with the law, to cut out the sequence in question.

Lawyer Tamir claimed, that the

(Continued on page 11)

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'CONNECTION' AT WHITE HOUSE

Ashley-Steiner-Chas. K. Feldman's Kingsize Agency Merger; Grade Org, Kaufman-Lerner & Other O'seas Reps

Climaxing the number of post-Music Corp. of America divorce-moves, and the checker playing by the agency's alumni which segued into sundry splinter setups, comes the just formed Ashley-Steiner Inc.-Famous Artists Corp. amalgamation which has been under negotiation for some weeks. This follows on the heels of Ashley-Steiner's almost coincidentally consummated reciprocal arrangement with four major European agencies. These are the Grade Organization, headed by Leslie Grade and Robin Fox; London Artists, the relatively new percentery comprised of key MCA London alumni, headed by Laurence Evans; London Management, headed by Dennis VanThal; and the Kaufman-Lerner setup of Rome. The first three are all based in London.

The parent U. S. umbrella, Ashley-Steiner-Famous, with its roster of top talent in all categories, puts it right up there with the William Morris agency, headed by Abe Lastfogel.

Ashley-Steiner, with its acquisition of some 20-odd ex-MCAites, already loomed among the big three or four among the agencies on manpower (including GAC) and as Ted Ashley and Ira Steiner moved last week, on its European front—prior to the just consummated Famous Artists' (Charles K. Feldman) merger—its plan frankly aped what Morris and MCA had done over the years. That was in acquiring lesser agencies and merging them into the parent, viz., Morris' takeover of the Phil Berg-Bert Allenberg setup, MCA's takeover of Leland Hayward, Herman Citron, Marx, Miller & Marx, Audrey Wood, Kay Brown et al.

Feldman becomes board chairman; Ashley prez; Steiner exec veepee of the merged operations. Other veepees are Jack Gordean and Alden Schwimmer in California and Herbert Gottlieb and W. Spencer Harrison in New York. Latter is a former CBS veepee in charge of business affairs; Gerald Leider, formerly director of CBS program sales, is also a recent Ashley-Steiner acquisition. Combined operation with headquarters at A-S BevHills and New (Continued on page 14)

U.S. 'David & Lisa' Wins in Frisco; Lionize Schell

By JIM ESTES

San Francisco, Nov. 13. "David and Lisa," a low-budget American feature made by indie producer Paul Heller, won first prize in the Sixth Annual Frisco International Film Festival. This was disclosed at awards banquet and dinner-dance at the Sheraton-Palace Hotel, following showing of final film, Romania's "A Bomb Was Stolen."

Other entries prominently mentioned for the top award were Brazil's "The Keeper of Promises" (Anselmo Duarte directing), Russian "Ivan's Childhood" (Andrei Tarkovsky directing) and German "Hamlet," with Maximilian Schell starring, directed by Franz Peter Wirth.

There was considerable dignified entertainment: French, Italian and German Consulates General all threw large bashes; and Film Fest Auxiliary President Mrs. Maryon Davies Lewis tossed a party Friday (9)—after Maximilian Schell's arrival. This German actor, incidentally, was the hit of the fest—Auxiliary, made up of socialite femmes, became much more active after his arrival than it had been.

BUT KENNEDYS HAPPILY ABSENT

After the distributor, Irvin Shapiro's Films Around the World and its attorney, Ephraim London, won their prolonged battle with the N.Y. State Board of Regents and "The Connection" opened, finally licensed, on Broadway last week it became known that the dope addict film with the vulgar four-letter word 11 times on its soundtrack had played the White House some time ago. However, neither the President nor the First Lady was present at the screening, arranged by Arthur Schlesinger Jr., one of JFK's special assistants, as part of the White House's regular Sunday night film showings.

Jack Gelber, author of both the stage and screen versions of "The Connection" confesses that the White House preview was socially embarrassing. This occurred last summer when, largely at the instigation of "Connection" director Shirley Clarke and Schlesinger, Gelber and his wife, along with Mrs. Clarke, were invited to be on hand at a special Sunday night screening of his film at the White House. As it turned out ("luckily," says Gelber), the screening of the highly "beat" junkie pic was set for the evening the President was in New York for the Madison Square Garden Medicare rally. Neither he nor Mrs. Kennedy made the screening.

Everything Tense

Gelber says that right from the start of plans he had been dubious about the probable success of showing the film under such circumstances, but had gone along with the enthusiasm of the others. (There was also the problem of getting a baby sitter for the Gelber children who were being left in Manhattan.) His anxiety, already sharpened because he had not received anything like a formal invitation, was climaxed on the afternoon of his departure for Washington when Mrs. Clarke showed up wearing the same beige suede suit as his wife was wearing. ("They (Continued on page 14)

Talent Agencies Virtually Film Producers; Wm. Morris' Recent 35 Packages; Lastfogel Re 'Runaway'

By ABEL GREEN

In a reprise of the William Morris agency's recent and current participation in some 35 major features (about \$70,000,000 capital investment), produced or to be produced both in Hollywood and overseas, Abe Lastfogel accents that present-day agency operation may have unwittingly usurped the traditional Hollywood production functions of yesteryear. Where the studio scientifically put together a team of talent, from script to star, from author to director, from casting to actual physical shooting, the following details concerning recent and/or concurrent Morris agency projects point up that the enterprising agency has now taken the place of the yesteryear studio management.

The change of the production pattern from centrally controlled, major studio domination to independent setting up of picture-by-picture deals has again propelled the agent, per se, to the fore.

Whichever the agency — Music Corp., before it spun off its talent arm, Charles K. Feldman's Famous Artists, the Morris office, or whomsoever—this is how a percentery figures in the basic values contributing any picture that is made.

Lastfogel points to the just-completed "Days of Wine and Roses" (WB) for example where Morris office represented director Blake Edwards, producer Martin Manulis, and stars Jack Lemmon and Lee Remick.

Col's "Killing a Mouse on Sunday" has WM and its London affiliate Christopher Mann Ltd. representing Fred Zinnemann and author Emeric Pressburger, and from there the casting and scripting goes forward.

The just completing "It's A Mad, Mad, Mad World" (Kramer-UA) saw WM representing author— (Continued on page 11)

Broadway Columnist
Hy Gardner
cynically observes today's
Not-So-Gay Way and Implores
Don't Call Me A Broadway Columnist!
* * *
another interesting feature in
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Barrister-Author
Morris L. Ernst
who is no stranger to the White House, details a
Program to Advance U.S. Culture
* * *
another important editorial feature in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Prospect Up On Disney Earnings

Hollywood, Nov. 13.

Quarterly dividend of 10c per share and an additional 3% stock dividend have been voted by directorate of Walt Disney Productions. Melons are payable Jan. 19 to stockholders of record Dec. 21. President Roy O. Disney reported that although final audited figures are not yet available it appears that company's earnings for 1962 will be the highest in company history. They will be approximately 10% higher than the 1961 earnings of \$2.75 per share, he said.

IT'S GOOD BOOK, SAY 2 ITALO SHOWMEN

Rome, Nov. 13.

There is no conflict between two "Bible" film projects currently under way in Italy. In a joint statement, Dino DeLaurentiis Productions and San Paolo Films this week pointed out that completely different approach, scope, and intent characterized "Bible" items under way here.

San Paolo Films, per the local statement, has been and is currently producing, in Sardinia, a series of documentaries illustrating the Holy Scriptures and primarily intended for didactic use. The material, it is pointed out, will not be shaped into full feature film, hence will create no obstacles for, nor interfere in any way in the production, distribution, and future plans of Dino DeLaurentiis' production of "The Bible."

DeLaurentiis, for his part, pointed out that first screenplay for the first part of his film (from Creation to the Walls of Jericho) will be ready by the end of this year. DeLaurentiis recently set October, 1963 as the actual starting date for "The Bible." His statement and above denial followed local reports that he was abandoning his "Bible" project because of the San Paolo project's precedence.

Mayer, Crowther Discuss 'Freud' at Dartmouth

Arthur Mayer, film exhibitor and historian, was assigned by Universal's David Lipton to join Bosley Crowther of the N.Y. Times at Dartmouth College over past weekend to conduct the panel discussion following showing at the inaugural of Hopkins Art Center of John Huston's "Freud."

Dartmouth event drew a large delegation to Hanover, N.H., of politicians and personages, including Howard Taubman and Lewis Funke of the Times cultural team.

Par's Autometric Goes to Raytheon

Autometric Corp., wholly-owned subsidiary of Paramount Pictures, is in process of being sold to Raytheon Corp., electronics outfit. Autometric is a data processing firm which also owns the rights to the Lawrence color television tube. The tube is not included in the deal, instead will become a direct part of the Par components.

Par for some 10 years has been expecting important fiscal advances with the Lawrence tube because of consumer price considerations but so far there has been no marketing of the property.

HAROLD HECHT ALSO SET WITH COLUMBIA

Hollywood, Nov. 13.

Harold Hecht, with releasing deals already set with United Artists and Universal, has added Columbia Pictures to his program of distributors, via a two-pix agreement. Initialer will be "The Last Frontier," based on tome by Howard Fast and slated to roll late in 1963.

Col. deal brings to six features Hecht has in release or in active stages of production. These include "Flight from Ashiya," currently lensing in Rome, and "Taras Bulba," skedded for a December release, both UA; "Monsieur Cognac," to roll in January for Universal in association with Tony Curtis; and "Birdman of Alcatraz," UA'er already in release.

UA's 5 3/4% Notes Privately Floated

United Artists prexy Arthur B. Krim reported last week that the company has completed arrangements for the private placement with a small group of institutional investors of \$10,000,000 of 5 3/4% subordinated notes due Oct. 1, 1977. The funds will be used for the repayment of certain shorter term debt and for continued expansion of the company's business. Placement was arranged by F. Eberstadt & Co. and Lazard Freres & Co.

DARTMOUTH'S REALISM

It is an entirely plausible and perhaps wholly justified truism that the motion picture is the greatest art-form of the 20th Century. Also, though not exclusively, films are characteristically, American. They rise with sufficient frequency to heights of artistic excitement and rare humanity to warrant the question as to why the 70-odd "art centres" built, building or blueprinting in the United States have so consistently snubbed films? As per Lincoln Center in Manhattan.

The question gains pertinence this week because, finally, a new arts centre, the Hopkins complex at Dartmouth College in Hanover, N. H., has recognized the feature film. The celebrities attending the opening festivities, and the Dartmouth student body, both, at separate screenings, were shown John Huston's not-yet-released Universal film, "Freud." True, the theme has special appropriateness, dealing as it does with a great scholarly breakthrough.

In any event, whatever the motives and arrangements, it would appear that Dartmouth has recognized the 20th century pertinence of the feature film. This is something. Call it a small slap with the glove at the snobbery of "The Establishment" toward the screen. There is also the implied indifference of Dartmouth to that rabid publisher in New Hampshire's largest town, a man who never fails to viciously attack the American film industry.

Allied Artists: 'Shall We Grab The New Coin?'

Annual meeting of Allied Artists is being staged on the Coast today (Wed.), with expectation that top item of business will be the "new money" proposals spearheaded by Milton Sperling, longtime theatrical film producer formerly with Warners, and Sheldon Smerling, the former head of National Telefilm Associates. The AA board meets tomorrow (Thurs.).

The understanding in Manhattan is that Sperling-Smerling have been talking \$3,000,000 to \$4,000,000 in fresh capital for the ailing distrib. Also understood is that Claude Giroux of the AA board, and presently its biggest shareholder (88,500 shares), would associate with them in a takeover of policymaking.

While Sperling-Smerling are the new principals in focus, it's believed there are several key background figures, said to include Boston banker Serge Semenenko, and screen writer Philip Yordan. Latter, being a member of Samuel Bronston's independent production camp, would assure continuity in the Bronston-AA relationship which started with "El Cid" and follows up with the forthcoming "55 Days at Peking."

Not altogether clear is what happens to present management if the takeover is effected. Assumption is that prez Steve Brody would stay on, probably as chairman. As for other officers, some would be retained, others would have their contracts bought up. Who among the newcomers would occupy the prexyship is still another question.

Marshall, Ginger As Studio 'n' Star Pair in Jamaica

By DUDLEY G. MACMILLAN
Kingston, Nov. 13.

William Marshall arrived here recently to discuss with authorities establishment of a new film studio in Jamaica. His wife, Ginger Rogers, followed a week afterwards being met at the airport by members of the government. They stayed in a suite, of the new Sheraton-Kingston Hotel as guests of the Jamaica Tourist Board.

Talk is to build a studio in 1963 with a planned schedule of three or four feature films to be made here annually by William Marshall Productions. An investment in excess of \$1,000,000 of outside capital is mentioned "if plans work out." There is no further elucidation of what plans need working out to bring the studio project to reality.

Ginger Rogers would star in the first feature shot here, based on Vicki Baum's "Written On Water." It would be her first for Marshall, though she has appeared in some 80 features during her career.

Ministry of Trade & Industry, via Hon. Robert Lightbourne, gave official confirmation to the project with a statement forecasting jobs for 600 skilled and unskilled workers at the prospective studio. Actual shooting as early as January is mentioned. The Marshalls speak now of finding a permanent residence in Jamaica.

N.Y. to L.A.

Lee Adams
Mort Curtis
Hillard Elkins
George Jessel
Christopher Knopf
William Lanteau
Elick Moll
Nate Monaster
Alice Pearce
Allen Rivkin
Leah Salisbury
Sol A. Schwartz
Paul Stager Jr.
Charles Strouse
James R. Webb

Europe to U.S.

Elizabeth Eustis
Frank Ford
Prof. Robert Gessner
Martin Goodman
Lew Grade
Leslie T. Harris
Hank Kaufman
Abe Lastfogel
Leslie A. Macdonnell
Joan Miller
Oliver Smith
Morris Stoller
Jacqueline Susann
Paul Talbot
Sophie Tucker

U.S. to Europe

James Carreras
Denis Clancy
Alex Grasshoff
James Johnson
John Lemont
Gene Lerner
Jeff Livingston
Margaret McDonald
Bobby McLeod
Garry Moore
Jimmy Neil
Dennis Norden
Olive Rae
Ellis Pinkney
Michael Stern
Paul Tabori
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Bette Davis, Vigor Undiminished, Loves Those Personals 'As A Star'

By VINCENT CANBY

"I could play all the 'mother' roles or first featured parts that I'd have time for, but I've been a star and intend to remain one as long as possible." So stated a highly articulate, vigorous Bette Davis one night last week while junketing from Queens to Brooklyn in a giant Greyhound "Scenicruiser," in the course of (for her) precedential personal appearance tour around New York on behalf of the Robert Aldrich-Seven Arts production of "What Ever Happened to Baby Jane?"

Miss Davis statement re "mother roles" was in answer to a question as to why she had taken out that ad in the Hollywood trades recently to announce herself "at liberty" and settling down to a Coast residence after an extended stay in New York and New England. "It was tongue-in-cheek, of course," she said, "but not completely." She has "had" the theatre ("Those hours—waiting around all day to go to work!"), as well as her native New England ("It was great when the kids were growing up, but, let's face it, it really is sterile. There's more to life than good clean air").

If the actress' energy had run down at all during her three-day N. Y. tour of 17 theatres, it didn't show on the last evening (8), during which she hit no less than five houses. The genuine enthusiasm of the crowds which greeted her was obviously immensely satisfying, especially, as she recounted,

since there had been such difficulty in raising "Baby Jane" capital—"Nobody could see the 'electricity' of putting 'those two old broads' in the same picture." The fact that the film may turn out to be one of the fastest payoffs (in terms of negative cost) of any major film in Hollywood history must inevitably hypo the Davis film career which hadn't been exactly rolling after a series of so-so pix in recent years. The problem according to Miss Davis: all the star roles have lately been written for men.

Geography Weak Subject

Though her energy seemed to build with each successive theatre stop Thursday night, her sense of geography sometimes became a little wobbly. To a Queens audience, she confided that she was learning a lot about Manhattan, and in Brooklyn she told how delighted she was to be seeing so much of "Greater Manhattan." The audiences couldn't have cared less, however, as she traded small-talk with radio-tv personality Fred Robbins and introduced her tall, pretty 15-year-old daughter, Barbara Merrill.

One of the gimmicks at each theatre was Miss Davis' announcement from the stage that a Baby Jane doll would be given to the patron who found "the lucky envelope" under his seat. Her view from the stage of the ensuing rumpus in the auditorium always delighted her. "It's as if I had just shouted 'bottoms up,'" she said, though at the more posh RKO

58th Street Theatre, she remembered, people started off by gently feeling around under their seats as if they just dropped a glove.

Painful Affection

Escorting the star on the intra-city tour were 10 private policemen which, in her estimation, had seemed "a little pompous" at first. But their need arose, as when entering a Brooklyn theatre a lady outside the bus lunged forward and gave her ear a frightening twist. "I think," the slightly rattled star said afterwards, "that she was just trying to touch me out of affection." En route between stops, Miss Davis clowning and sang with her escorts ("There's No Business Like," etc.), announced that she had a Vegas offer and was seriously considering it (for late spring) and still hankered after one role above all others (Mary Todd Lincoln).

At the last theatre, she was greeted by young band of school kids, uniformed in gold and white, and swinging away with "When the Saints Came Marching In," the chorus of which she joined as she descended from the bus. Several hundred people in the street roared their approval. Later, as a reporter emerged from the theatre before the reappearance of the star, an old man in a shabby overcoat grabbed him and asked: "What's she saying in there? What's she saying?"

The star system may be dead, but stars aren't.

AB-PT 25c Share Augmented by 2%

American Broadcasting-Paramount Theatres, flushed with fiscal cheer, declared an extra stock dividend of 2% on its common stock in addition to the regular fourth quarter cash divvy of 25c per share.

Cash melon is payable Dec. 15 to holders of record Nov. 23. The stock divvy is payable Dec. 27 to holders of record Nov. 23.

CLAIM UNSUPPORTED, DISMISS ELLIS SUIT

Los Angeles, Nov. 13.

Damage suit for \$1,300,000 brought against Victor M. Carter, prexy-chairman of Republic Corp., by Manuel M. Ellis for violation of an alleged joint venture agreement has been dismissed in Federal district court.

Judge Jesse W. Curtis ruled there was no evidence to substantiate Ellis' claim that a deal had been agreed between the two over a voice in Republic's top management in 1959 had ever existed. Case originally was tried and dismissed by Federal Judge Peirson M. Hall in April, 1960, but sent back for retrial after appeal by Ellis.

L.A. to N.Y.

Theodore Bikel
Carol Channing
Claudette Colbert
George Englund
Sherwin Fellezs
Bert Freed
Bob Gist
Gogi Grant
Larry Greene
Mort Hall
Marsha Hunt
Danny Kaye
Howard W. Koch
Cloris Leachman
Robert Q. Lewis
Charles Lowe
Gisele MacKenzie
Dan Melnick
Tom Moore
Milton Pickman
Martin Ransohoff
Lee Remick
George C. Scott
David Swift
Rod Taylor
Eddie Weston
Max E. Youngstein
Bud Yorkin

Israeli Exhib Blends 2 Errol Flynn Films For Good B.O. Draw

Tel Aviv, Nov. 13.

An unusual double-feature is running at the Orion, one of Tel Aviv's better-known theatres. Two old pix, both starring Errol Flynn have been blended so that the audience doesn't realize the hoax. In fact, the pic is now in its third week, with good b.o.

Under the title "Berlin and Back," the theatre is running the first half (about 40 minutes) of "Edge of Darkness," a dramatic tribute to the Norwegian resistance against the Nazi occupation. Hero and heroine, Errol Flynn and Ann Sheridan. Then a sudden, but nearly imperceptible switch. Errol Flynn is not in Norway anymore, but in Germany, trying to get away to England. From here on "Desperate Journey" runs its full course.

There is some logical sequence, purely incidental, between the two pictures. One may, of course wonder, why the whole cast changes in the second part of "Berlin and Back": Ann Sheridan disappears for good, while Arthur Kennedy and Ronald Reagan make their late first appearance on the screen.

Screenwriters, who take pains to coordinate every single item in a picture, in order to avoid inconsistencies, may be relieved to learn that the audience is far less didactic, than it is supposed to be. If "Berlin and Back" is a test-case for audience-perception, some people in Hollywood can breathe easier.

STEMBLER'S SECOND HITCH

Atlanta's Leadership Deemed
Astute By TOA

Miami, Nov. 13.

Admittedly with some reluctance, John Stembler agreed to extend his TOA presidency for another season. The circuit head from Atlanta is a much-liked figure in the industry, and it's generally thought he's been astute at the helm the past year.

Exhib body was the more eager for him to repeat because of his savvy in the job. He's the fifth of 11 TOA presidents to notch a second term.

BFPA Mulls Reply To BOT Inquiry

London, Nov. 13.

A suggestion that all motion pictures should be brought within the provisions of the Quota Act is being considered by the British Film Producers Association, and if adopted, will be submitted to the Films Council sub-committee, now inquiring into monopolistic tendencies in the industry.

In April, 1960, the Act was widened to make 70m films liable for the statutory Eady levy, but at present only 35mm films have to be offset by quota. With the increasing number of wide gauge films coming on the market, the BFPA fears that the quota may lose face and bite if the present arrangement is allowed to continue.

It's recognized, however, that there are delicate issues involved, particularly with such attractions as Cinerama, which are also subject to levy payments, but do not have to be offset by British quota films.

The other organization of British producers, the Federation of British Film Makers, has also been considering the request from the Films Council sub-committee for detailed answers to its questionnaire, and so far has prepared an analysis of the situation and will be formulating its proposals in due course. The Films Council has asked for industry replies to be returned by Nov. 20, but it's anticipated this date will be extended.

SOL SIEGEL SUNDERS TIE WITH METRO LOT

Hollywood, Nov. 13.

Sol C. Siegel has checked out of Metro after he and studio dissolved pact entered into last January following his resignation as veepee in charge of production.

Siegel originally joined Metro in 1955 as its first indie producer, first pic under this arrangement being "High Society," in 1956. His last was "Home from the Hill," 1960.

Producer in checking out of studio reported he has made no affiliation and will not do so until after first of year.

Seize New Ruling To Extend 'Day' At Leicester Sq.

London, Nov. 13.

As a result of a special dispensation from the Board of Trade, Darryl F. Zanuck's "The Longest Day" will be permitted to stay in residence at the Leicester Square Theatre until May 1964—provided it holds up for that time—without having to be offset by quota.

The Rank Organization, which owns the West End showcase, took advantage of a recent amendment to the Quota Act, and asked for Board of Trade approval to lump their 1963 and '64 quotas instead of meeting the obligation to show 30% British films in each year. The theatre has fulfilled its quota for the current year, and presuming that "Longest Day" holds up for its maximum period, the Leicester Square house will be obliged to show British films exclusively from the end of the run until December 31, 1964.

"The Longest Day" had to take advantage of that loophole because it is a 35m production therefore subject to all the provisions of the Quota Act.

Legislation does not apply to wide gauge films, but the increasing number of productions in 65, 70 and Cinerama has caused the British Film Producers Assn. to have second thoughts, and it is considering making representations to the Board of Trade for their inclusion within the legislation. Since April 1960, these films have had to pay their statutory Eady contributions, but do not have to be offset by quota.

BFPA thinking is that this situation may have to be revised. The outstanding example of the way in which the letter of the law is operated was demonstrated when, some few years back, the late Mike Todd was launching his "Around the World in 80 Days." The standard 35m print was to have been used for its first run engagement, but that would have meant a quota problem for the theatre. It was surmounted by having the print remade at 34½m, and a slight adjustment to the equipment booth.

Paramount-Bronston Put Frank Capra on 'Circus' As Director & Partner

Paramount has extended its alliance with Samuel Bronston under which the film corporation and the independent Madrid-based producer are to be joined by director Frank Capra, latter as a third partner. Capra is to direct the originally-announced initial Bronston-Par coproduction, "Circus," which is to be made in various world capitals and in an unspecified widescreen process.

Trio gets together on a second venture, this being "Dear and Glorious Physician." This is the novel anent St. Luke which Par has held in its possession for several years. Capra also is to direct this. Author of the original is Taylor Caldwell.

Longtime Bronston associate Philip Yordan, along with James Edward Grant, doing the "Circus" script.

M-G's 'Lucky Stars'

Metro got a break with the windup of the New York Newspaper Guild strike against the N. Y. Daily News last week; the paper came out just in time to cover the Thursday (8) night opening "Mutiny on the Bounty" at Loew's State Theatre; Kate Cameron's notice was a rave.

The News, with its just under 2,000,000 circulation, was on the stands Friday a.m. with four stars (the highest rating) for "Bounty" and a two-column head which identified the sea saga as "A Magnificent Film."

While the Guild's strike action was voted against all seven of Gotham's major newspapers the only walkout occurred at the News and this persisted for a week. The daily printed a 16 pager on the first day, via the facilities of the Journal-American, this on Nov. 2, and until Friday (9) nothing more.

TIP-TO-TOA: SHARE FILM RISK

Concession Hands' Sticky Fingers

[39% Rise in Employee Theft]

Miami, Nov. 13. Concession stand employees in U. S. film theatres have a wide streak of larceny. There has been a 39% increase in thievery among such hands during past 10 years. But film theatre operators are amazingly indulgent in such pilferings by their staffers. "You exhibs could do plenty about employee theft if you only bothered."

The foregoing is comment to the Theatre Owners of America convention here by Addison H. Verrill, president of Dale System Inc., a business-security checking organization operating nationally. He admits that thievery has multiplied in all forms of retail but it's only 32% generally, substantially more in theatres.

Verrill's thesis is that a certain percentage of hourly-paid employees grow up with light fingers. Point is to keep them under constant supervision and fear of being caught. The naive or easy-going showman invites siphoning of his concession profits. It's in exact ratio to the degree of opportunity (and/or temptation) which is afforded.

Employees at stands sometimes bring in their own merchandise and sell it, not the boss' stuff, pocketing the consumer money, which never shows in the records.

Dishonest employees, Verrill argued, are one of the worst leakages in exhibition. (He did not say so, but there was an implication that exhibitors were so angry against distributors' rental terms that the boy and girl enemies on payroll were hardly noticed.)

Watch Youngstein and MCA Re Stars

Each Party's Prior Attitude Toward 'Outlandish Terms' For Stars Borne in Trade's Mind

Max E. Youngstein, on the basis of past declarations is now in the position of having to prove himself. A couple of months ago he went on record as saying the remuneration given stars was outlandish and something ought to be done about it. Expression of his thoughts made the Page 1 banner in VARIETY, and there was wide pickup.

Youngstein, well known as forceful critic of his own picture industry, said in effect he found it deplorable that producers should be forced into paying in-orbit salaries and participations to the performers and others. He likened this to a form of insanity.

This is all worthy of a replay at this time because Youngstein, as head man at his own producing company, will be faced with the problem of how to make pictures, or cause them to be made, sans paying the top-bracket and ego-salving salaries.

And going hand in hand with this, and not just plucked from the wings, is how Music Corp. of America, of which much is anticipated, will similarly make theatricals presumably giving a leg and an arm, as they say, for the "name" performers.

Youngstein is head of a new company, and he is the boss. The company, as far as can be made out, is to be called Entertainment Industries, as a follow-up to Television Industries, latter being extant as a listee on the American Stock Exchange.

Youngstein is widely regarded as a man of action, one who follows through on his own vocabulary. So it is that several companies in the film-making business are watching to see how he can control star costs. He, and that other newcomer, MCA.

N.Y.'s Lower East Side Adds 600-Seat Theatre; Will Rate as Firstrun

The Essex, the first new motion picture theatre to be built on Manhattan's Lower East Side in more than 25 years, will open next Tuesday (20) with United Artists' "Manchurian Candidate," just winding its Premiere Showcase engagement throughout the metropolitan area. Theatre expects ultimately to shift to a first-run policy on both domestic and imported product.

Owners and operators of the Essex are George Hattem and David Sanders, who operate a chain of theatres in the New York area. The 600-seat Essex was designed by William Eli Kohn.

OLD & NEW WAYS BLENDING RATE

By JACK PITMAN

Miami Beach, Nov. 13.

Both at the time and since, last week's Theatre Owners of America convention here impressed less by (1) its own exhibitor voice than (2) what was said to it by others.

Enlivening though some in-famously remarks may have been, most of the impact on the assemblage at the Americana Hotel, Bal Harbour, was developed from visitors. Thus, Max Youngstein and Spyros P. Skouras, as suppliers of film, intersected at the point where exhibitor money was the measure of cozier relations with producers and product prosperity. And Marshall Fine, an invitee as head of rival National Allied States Assn., stirred emotion by asserting off-handedly his predilection for a single national exhib organization. This could yet, in some educated judgments, prove a landmark utterance in exhib affairs.

Youngstein, the oratorical fireball, unveiled in outline his new show business enterprise, Entertainment Corp. of America (detailed separately in this issue), with a pledge, once the company is underway, to deliver 15 to 20 features annually. A key plank calls for theatremen to become financial partners via a "production pool" which ECA "must have" if it's to make the promise good in full.

Share-The-Risk

Basic to Youngstein's pitch for an exhib ante is that producers take all the risk in a day when filmmaking peril is ascendant. The point was echoed by elder statesman Skouras, now chairman at 20th-Fox, when he urged a way be found for theatres to defray production costs as the key to larger and faster product flow. "I appeal to you," he said, "to create a new way of supporting producers." Some clarification was lacking, except the implicit—that exhibitors would share in the profits, each proportionate to investment.

(Continued on page 19)

Youngstein on Bankers' Wariness, Need for Theatres to Pony Up; Arthur Mayer on ECA's Board

Miami Beach, Nov. 13.

Max Youngstein's new diversified show business setup, now officially designated Entertainment Corp. of America, expects to be underway with motion picture activity by next April, and a year hence delivering the first of "from 15 to 20" features annually via its own distribution apparatus. Exec spelled it out at last week's Theatre Owners of America convention.

The "big think" orientation, he was frank to state, will require financial as well as playtime co-operation from exhibitors. His typically blunt message: "I want your cooperation with money for a production pool"—and theatre coffers must oblige, he added, if Entertainment Corp. is to make good in full on its product promise.

Admittedly, the ante pitch for a program of ECA scope is imperative at the moment because conventional money sources are hesitant. Partly, this mirrors current economic uncertainties, but the financial community is additionally chary in view of recent dismaying events in the pic trade, including so called "star anarchy." At any rate, banker caution is the word.

Youngstein didn't exactly confront the exhibs cold. Off the dais, he said negotiations with the theatre fraternity had already started, and in fact had formed some important backing. As to who comes in, exec indicated he's not choosy—he'll take the small investments with the big ones.

Youngstein is withholding specific distribution thinking for the present, except to suggest that Entertainment Corp. won't be bound by tradition. His concept, previously indicated, is to hasten liquidation of negative costs in a manner not yet applied by the industry, this being the leverage for packaging star-director-writer combinations of importance. For releasing, the company may take over a "failing" extant distributor

(Continued on page 16)

Japanese (Toho) Sets 3 Hawaiian Productions

Honolulu, Nov. 13.

Toho Motion Picture Co., of Japan, will film three features here next year, according to Noboru Furuya, manager of the Nippon theatre, which distributes Toho product locally.

Set for location filming are "Honolulu, Tokyo and Hong Kong," with Yu Ming and Akira Takarada; a "Shacho" comedy with Hisaya Morishige, Keiju Kobayashi and Daisuke Kato; and a "Daigaku" (college) film with Yuzo Kayama and Kuriko Hoshi.

'Naked Flame' Still Burns

Calgary, Alta., Nov. 13.

Production of "The Naked Flame," a feature film about Doukhobors in British Columbia, will go ahead this month as a winter picture, according to Larry Matansk, producer.

It was believed earlier that Westland Production Ltd. of Edmonton, Alta., and Santa Monica, Cal., had abandoned the film until spring, but such is not the case, Matanski said.

Dennis O'Keefe and other American members of the cast will return from the U.S. and filming will take place in Canmore, Alta., and Calgary.

NEWSREEL AWARDS, TOO

San Francisco, Nov. 13.

Jury for the San Francisco Film Fest's newsreel competition is made up of Roger Stone of Time-Life; John Madigan, United Press; and Lawrence McManus, Frisco.

Some 19 entries from 14 countries are up for best individual entry and best camerawork awards. Winners will be revealed at the Awards Ball tonight (Tues).

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Foreign Press Assn. Raps Columbia for Lockout Of 'Critic' From Screenings

The stage and screen section of the Foreign Press Assn. voted in New York Monday (12) night to send a "strong note of protest" to Columbia Pictures for its action against one of their members resulting from an article on "Barabbas." Columbia has "stricken from the screening list" the name of Gunnar Leistikow, correspondent for 10 Scandinavian dailies, because he allegedly broke "a long-time understanding" that foreign correspondents would not review pictures from New York.

Leistikow and other correspondents deny that there has ever been any such understanding, and suggest that if such an understanding ever existed, it might have been cited long ago. Leistikow, who has been covering the New York scene for 16 years, says he has been writing about films in much the way he "reviewed" "Barabbas" for years. Actually, however, he says he doesn't "review" films, writing usually about upcoming pix which might be expected to have more than routine interest. He did a piece on "Barabbas," he explains, because it is based on a novel by a famous Scandinavian author. Most of that article was devoted to recounting how it came to the screen, with the last paragraph giving his own views (generally unfavorable) on the final product.

He has done similar articles in the past on "From Here To Eternity," "On The Waterfront," etc. (all highly favorable), to which Col never objected, says Leistikow. Thus he can only suspect that the action has been taken now in an effort to influence the nature of such "reviews."

Mutiny On The Bounty (PANAVISION-COLOR)

Boffo boxoffice spec.

Metro release of Aaron Rosenberg (Arco) production. Stars Marlon Brando, Trevor Howard, Richard Harris, features Hugh Griffith, Richard Haydn, Tarita. Directed by Lewis Milestone. Screenplay by Charles Lederer, based on the novel by Charles Nordhoff-James Norman Hall; camera (Technicolor), Robert L. Surtees; editor, John McSweeney Jr.; art directors, George W. Davis, J. McMillan Johnson; music, Bronislau Kaper; asst. director, Ridgeway Callow. Reviewed at the studio, Nov. 5, '62. Running time, 185 MINS.

Fletcher (Christian)	Marlon Brando
Captain Bligh	Trevor Howard
John Mills	Richard Harris
Alexander Smith	Hugh Griffith
William Brown	Richard Haydn
Mathews Quintal	Percy Herbert
Michael Byrnes	Chips Rafferty
John Fryer	Eddie Byrne
Edward Young	Tim Seely
William McCoy	Noel Purcell
Edward Bickett	Gordon Jackson
John Williams	Duncan Lamont
Samuel Mach	Ashley Cowan
James Morrison	Keith McConnell
Maimitt	Tarita
	(Taritum Teripaia)
Munari	Frank Silvera
Chief Hitihi	Matahara Tama

Metro's 1962 version of "Mutiny on the Bounty," after some two years of gestation and strenuous labor pains, has emerged a physically superlative entertainment. It may be somewhat short of genuine dramatic greatness, but it is often overwhelmingly spectacular, and overall has the look of a hefty boxoffice attraction.

Pictorially stunning in Technicolor and ultra Panapision 70, it's the kind of picture that will satisfy the adventurous spirits of most audiences. Moreover, there is just enough romantic dalliance and display of lustful intentions against idyllic Tahitian backgrounds to balance out the muscular action of men straining against hostile elements at sea and the cruel lash of a sadistic captain.

Although Metro's 1935 Academy Award winner "Bounty" is now beyond criticism in the minds of many and the performances of Clark Gable and Charles Laughton have become cherished memories, the new edition is generally superior. Its only handicap is that unfortunate and outlandish \$18,000,000 production cost, but even so the odds are in its favor in terms of prolonged ticket activity.

Marlon Brando as Fletcher Christian and Trevor Howard as Capt. Bligh have etched their own brilliant entries in the "Bounty's" log. Brando in many ways is giving the finest performance of his career. While Howard is always hot on his heels, the Britisher does not, as the script is developed by Charles Lederer and directed by Lewis Milestone, have the same range of character growth. Bligh comes aboard at Portsmouth the hard, intractable master. Basically he does not change. However, Howard does take full and dramatically intriguing advantages of opportunities while at sea and in Tahiti to open windows on Bligh's black and lonely soul to bring alive the image of a man of dauntless courage and fortitude, but withal a monster in navy dress.

Brando's Fletcher Christian is a many faceted character development, full of arresting subtleties in facial expression, voice inflection and gestures. He boards a foppish aristocrat, with more arrogance than true gentlemanly breeding, but underneath the veneer there is the steel of a Royal Navy officer. The struggle within Christian as he suffers humiliation by his captain before the crew, his repressed revulsion and desire to rebel against the skipper's brutalizing of the men and his contempt for Bligh's foolhardy stubbornness in attempting to go round the Horn in raging winter seas is brilliantly suggested as well as projected by Brando. He has, too, given the screen its most realistic moment of death—eyes fixed and staring, breathing suspended—even though the lead into this is a conventional buildup. There are times when one becomes conscious of a certain superficiality in Brando's performance, but those are not serious reservations.

Indeed, one might wish that the surge of action had been subordinated to permit closer ties with many members of the "Bounty's" crew. That may or may not be a deficiency of the workmanlike screenplay by Charles Lederer, but it's the spectacular action that will build the boxoffice momentum. And director Milestone has come up with some terrific scenes and sequences, from opening a man's back by laying on the whip to fighting wind, cold, snow, rain, towering seas and a murderous, runaway cask in the hold. No

storm on screen has ever equalled that of the illfated assault on the Horn, and it's doubtful any ship at sea could withstand such a beating.

This is a superb blending of direction, photography and special effects artistry (One might also recognize, of course, that the actors took quite a beating). The lensmanship of Robert L. Surtees is magnificent throughout the picture and his versatility in lighting seascapes, specially at dusk, is particularly notable.

Milestone, who often shot as Lederer turned out pages of script, time and again had to reshoot scenes for one reason or another. Milestone also experienced long lapses in filming and continuity but can take pride in a job well done. So, it should be noted, can producer Aaron Rosenberg.

The 185 minutes of "Bounty" do not cause strain; in fact, they pass rather quickly because there generally always is something of interest on the screen to hold attention. Story actually divides into three chapters—the horrendous voyage from England to the South Seas in quest of specimens of a breadfruit plant for transference to Jamaica to stock Britain's larder; the five months' layover at Tahiti while awaiting the proper time to begin the transplanting operation; the mutiny and subsequent haven on Pitcairn Island, mislocated on admiralty charts and discovered by accident.

Intermission comes after the visit to Tahiti, where the native gals frolic and generously entertain their fairskinned, if not always handsome, visitors. The native costumes and dances are colorful and the lush tropical scenery is enchanting after the long sea voyage. Enchanting also is Tarita. She plays the island chieftain's daughter, who invites Brando into her heart and who refuses to be cast out of his life. Tarita (Taritum Teripaia) is a 19-year-old native, whose swaying hips will find their own varying levels of audience appreciation. As for acting ability, she is adequate to the demands of the role.

The mutiny on the homeward voyage gets the film off to a rousing second start. However, the climactic sequences on Pitcairn, where Christian determines to return home and attempt to justify seizure of Bligh's command before injuries aboard the blazing Bounty end his life, having a diminishing dramatic effect. This is unfortunate, but will not seriously affect overall enjoyment of the picture.

The "Bounty's" crew includes some fine actors. Like the stars, they also provide sturdy performances, notably Richard Harris, as the seaman accused of stealing a head of cheese. He tells the crew he actually stole it for the captain and thereby sets the beast stirring in Bligh. Richard Haydn also has some good moments as the botanist in search of the breadfruit plant and Tim Seely shows confusion, sensitivity and strength as a young midshipman. Others who shape up fine as sailors are Hugh Griffith, Percy Herbert, Gordon Jackson, Noel Purcell, Chips Rafferty, Dunchan Lamont, Ashley Cowan, Eddie Byrne and Keith McConnell. A pair of colorful island headmen are portrayed by Frank Silvera and Matahara Tama.

Almost, but not quite, as important a figure in the story as Brando and Howard is the Bounty herself, sarcastically referred to by Brando at one point as "a 95-foot chamberpot." Dialog or no, the Bounty is a fine accomplishment for art directors George W. Davis and J. McMillan Johnson, as well as set decorators Henry Grace and Hugh Hunt and the Nova Scotia shipwrights who built her.

Others whose contributions helped turn out a lavish production are John McSweeney Jr., who had to snip and paste a lot of footage in accomplishing a good editing job; special effects experts A. Arnold Gillespie, Lee LeBlanc and Robert R. Hoag; choreographer Hamil Petroff; second unit director James C. Havens and recording supervisor Franklin Milton.

The Bronislau Kaper musical score deftly enhances the various dramatic moods. As a composition it has individual merit and should stand on its own in record release. However, there are times in the picture when the sweep and surge of the music has such distinctive force that it seems to be trying to overpower scenes. It might be wise to tune down the music in

volume at least. The central theme, however, will emerge a pop diskseller.

Not all who board the "Bounty" will be completely pleased with the voyage, but the majority will get their money's worth, with interest, and will encourage others to enjoy the experience too.

Pry.

Kill Or Cure (BRITISH)

Lowercase Terry-Thomas
comedy-whodunit.

Hollywood, Nov. 8.

Metro release of George H. Brown production. Stars Terry-Thomas, Eric Sykes; features Dennis Price, Lionel Jeffries, Moira Redmond, Katya Douglas. Directed by George Pollock. Screenplay and story, David Pursall, Jack Seddon; camera, Geoffrey Faithfull; editor, Bert Rule; music, Ron Goodwin; asst. director, Jan Darnley-Smith. Reviewed at the studio, Nov. 8, '62. Running time, 88 MINS.

J. Barker-Rynde	Terry-Thomas
Rumbelow	Eric Sykes
Dr. Crossley	Dennis Price
Inspector Hook	Lionel Jeffries
Frances	Moira Redmond
Rita	Katya Douglas
Richards	David Lodge
Burton	Ronnie Barker
Mrs. Crossley	Hazel Terry
Roger	Derrin Nesbitt
Riggins	Harry Locke
Clerk	Arthur Howard
Asst. Clerk	Tristram Jellinek
Barman	Peter Butterworth
Waitress	Patricia Hayes
Mrs. Clifford	Anna Russell
"Mandy" trained by	John Holmes
"Junia" trained by	Mrs. B. Woodhouse

Not even merry Terry-Thomas could put life into this limp comedy-whodunit. Both comedy and mystery are strained and obvious. The Metro release, ground out by producer George H. Brown at Metro's British plant in Borehamwood, will make a satisfactory supporting item, but hasn't the stature to hold its own as a featured attraction.

The David Pursall-Jack Seddon original premise seems to have had possibilities, but the inspiration to realize that potential is absent in their scenario. Thanks to the clowning of Thomas, Eric Sykes and Lionel Jeffries, there is some sporadic amusement, but mostly the material lets them down and leaves them to their own comedy resources. Thomas is cast as combination photographer-private investigator (snaps and snoots) who is implicated in some foul play at a British health farm.

Support is capable, and so is George Pollock's direction, but the deft British touch with comedy is scarcely evident. Best facet is Ron Goodwin's obtrusively lighthearted musical score.

Tube.

The Swordsman of Siena (C-SCOPE-COLOR)

Swashbuckling adventure mel-
ler in the style of the war-
time programmers. Film is
best suited for drive-ins or
neighborhoods. Has exploi-
tation values that could be
beneficial abroad.

Hollywood, Nov. 8.

Metro-Goldwyn-Mayer release of Jacques Bar production. Stars Stewart Granger; features Sylva Koscina, Christine Kaufmann. Directed by Etienne Perier. Screenplay by Michael & Fay Kanin and Alec Coppel based on story by Anthony Marshall; music by Mario Mascimbene; camera (Eastmancolor), Tonino Delli Colli; editors, Robert and Monique Isnardon; asst. director, Gus Agosti. Reviewed at Academy Theatre, L.A., Nov. 7, '62. Running time, 97 MINS.

Thomas Stanwood	Stewart Granger
Grietta Arconti	Sylva Koscina
Serenella Arconti	Christine Kaufmann
Don Carlos	Riccardo Garrone
Father Giacomo	Tullio Carminati
Paresi	Alberto Lupo
Hugo	Fausto Tozzi
Gino	Carlo Rizzo
Leon	Claudio Gora
Countess of Osta	Marina Bertl

During that era over a dozen years back, when swashbuckling adventure dramas were more or less standard fare, Metro-Goldwyn-Mayer might have had a chance to slip by with "Swordsman of Siena," although even then the lack of ingenuity in the Jacques Bar production would certainly have been apparent to most audiences. The title itself is pretty much a giveaway and it takes only a few minutes into the first reel to discover almost exactly what is going to take place on the screen for the remaining hour and a half.

Nonetheless, there remains a limited audience for "Swordsman," which could do sufficient business in drive-ins and neighborhoods wherein youngsters may be amused, if not immersed, in the action, color and at least superficially adventurous character of the film. It appears destined, however, for the lower half of the bill in most instances. Some heft in Stewart Granger and Christine Kaufmann names but

others like Sylva Koscina and Tullio Carminati, are known in Europe and, in the light of grosses abroad, the picture could well catch on sufficiently in that area.

Bar and director Etienne Perier—same duo that made "Bridge to the Sun"—filmed it in Italy, although most of the shots are done in interiors that look just like any photoplay made in a studio.

Granger plays the title role in the Michael and Fay Kanin and Alec Coppel screenplay (based on a story by Anthony Marshall). It is a well worn tale of the dashing handsome, fearless but mercenary adventurer who finds his morals midstream in the action and switches to the right side—and to the arms of the lovely lady. He begins a swordplay—one man against 20 and nearly gets them all until he is caught—only to find he is fighting against the man for whom he is going to work.

Absolved, he gets the job of guarding the hated Duke's betrothed, a cold and apparently-to-all-but-the-audience heartless beauty who is promised to the Duke, who has underhandedly taken over the city once ruled by her father and who also, in effect, had her father killed. The lady, however, is actually a Saint in disguise, the leader of the underground who plot to overthrow the Duke. Granger soon is aiding them and all ends pretty much the same as most of these tired stories do.

Granger looks good and plays the role with pleasant dash. He is no Errol Flynn or Fairbanks, but he does have a certain amount of charm. Miss Kaufmann is lost as the defiant younger sister of Sylva Koscina, who plays the Duke's betrothed. She is a better actress than she has a chance to show in the role. Miss Koscina does well with her role. Carminati, Riccardo Carrone, Fausto Tozzi and Alberto Lupo are fine in standard roles.

Most impressive in the film is a section of authentic and beautiful dancing of the 1500's period in which the story takes place. Uncredited costumes, handsome throughout, are particularly complementary in this area. Similarly, Mario Mascimbene's music is pleasing throughout. On the other hand, the Eastmancolor in review print frequently was dull and hazy.

Dale.

Et Satan Conduit Le Bal (And Satan Calls the Turns) (FRENCH)

Paris, Nov. 13.

Cocinor release of Cocinor-Marcéau, Saphire-Hoche-Coen production. Directed by Grisha Dabat. Screenplay, Dabat, Roger Vadim; camera, Raoul Coutard; editor, Kenout-Peltier. At Mercury, Paris. Running time, 42 MINS.

Eric	Jacques Doniol-Valcroze
Wife	Franciose Brion
Ivan	Jacques Perrin
Emmanuelle	Catherine Deneuve
Jean	Henri-Jacques Huet
Isabelle	Barnadette Lafont

Roger Vadim, who launched Brigitte Bardot in "And God Created Woman," and has another Bardot hit pic with "Warrior's Rest," turned part producer and part scripter for this one. It has his usual elegant sex play and shallow immorality. But it is too sketchy, fragmentary and talky for more than exploitation use abroad on its theme. It looks chancey for arties.

All the paraphernalia of the now absorbed New Wave is used by new director Grisha Dabat. There is the jump cutting within a scene for emphasis, overlapping dialog and sharp ellipses to join scenes. Film takes a look at youthful and middleaged love problems in some resort area, with the few older generation characters the heavies.

Three couples hole up in the villa of a rich, neurotic businessman. He is enamored of a flighty actress who carries on with a writer who has his free-thinking girl along. The latter is piqued and gives in to a young gigolo who has a pouting, smirking girl from a rich family along.

The latter's dad shows up and tries to buy off the boy and finally shoots him. Playing is acceptable but the thespians cannot do much with these by now stereotyped, tired and disenchanted people. It lacks the insight and depth to give these odd scenes some punch and drama.

Lensing is sharp if somewhat dark. Technical qualities are good. But director Dabat has yet to find a more firm personal style. The sophistication is thin and complications are more whim and fancy than incisive progressions.

Mosk.

La Cuccagna (ITALIAN)

Rome, Nov. 6.

Euro International release of a C.I.R.A.-Giorgio Agliani production. Features Donatella Turri, Luigi Tenco, Umberto D'Orsi. Directed by Luciano Salce. Screenplay, Salce, Luciano Vincenzoni; camera, Silvio Frascchetti; music, Ennio Moriconi; editor, Roberto Cini. At Quattro Fontane, Rome. Running time, 97 MINS.

Rossella	Donatella Turri
Giuliano	Luigi Tenco
Visona	Umberto D'Orsi

Good lightweight item with good penetration potential for Italio audiences. Has some exploitable aspects, but otherwise faces an uphill export trek.

Luciano Salce has directed (and helped write) this look at a young job-seeking girl's difficult road to success with considerable insight and adroit observation. Loose cash and even looser morals make for plenty of pitfalls and adventures, most of which girl (Donatella Turri) manages to avoid, with the aid of a moody boy friend (Luigi Tenco). Also involved is a zany, hard-driving businessman (Umberto D'Orsi) with a weakness for starting enterprises but leaving others to fend with them. Total impression, however, is episodic, and film disperses its effects too much.

Donatella Turri has that rough-hewn unpolished charm in her first film role, and may go places. But Luigi Tenco is too unsympathetic and sullen as her vis-a-vis. Umberto D'Orsi shows tongue-in-cheek satiric flair in the role of the gal's multiple employer. Technical credits are okay.

Hawk.

Le Chevalier De Pardaillon (The Knight From Pardaillon) (FRENCH-COLOR-FRAN- SCOPE)

Paris, Nov. 6.

Prodis release of Florida Films-Fonorama production. Stars Gerard Barray, features Michele Grellier, Guy Delorme, Kirk Morris, Giana Maria Canale. Directed by Bernard Borderie. Screenplay, Andre Haguet. Borderie from novel by Michel Zevaco; camera (Eastmancolor), Henri Persin; editor, Christian Caudin. At Miramar, Paris. Running time, 85 MINS.

Pardaillon	Gerard Barray
Violetta	Michele Grellier
Maurevert	Guy Delorme
Fausta	Giana Maria Canale
Charles	Philippe Lemaire
Picouic	Claude Vega

Cloak-and-sword actioner of political skulduggery in 16th Century France is the local equivalent of a Yank western. Though some swordplay is well done, this never gets out of the rut of the usual and stereotyped. It is without the robust, satirical flair, or the serious recreation of period, to make it of much use for foreign spots.

Film looks mainly like an okay local item. A wicked, wily Duke is plotting to be king and kidnaps a gypsy, really a girl of noble blood, who is loved by a hotblooded freelance knight. The knight plays all around in getting her back and helps a rightful man to the throne, aided by a good-natured nobleman, a dim-witted but muscular giant, and a frightened little man. Some of the action footage is okay with nice color and settings. Acting is somewhat lethargic though Gerard Barray has some dash as the superman knight. Direction is splashy but without the incisiveness to keep this type of pic interesting throughout.

Mosk.

Virginie (FRENCH)

Paris, Nov. 6.

Valovia release of Corona-Films De La Pleiade production. Stars Jean-Marc Thibault, Roger Pierre; features Michele Girardon, Mireille Darc. Directed by Jean Boyer. Screenplay, Michel Andre, Boyer from play by Andre; camera, Christian Matras; editor, Madame Jacqueline. At Le Paris, Paris. Running time, 85 MINS.

Pierre	Jean-Marc Thibault
Betty	Roger Pierre
Brigitte	Michele Girardon
	Mireille Darc

Though practically all shot in a sailing boat, this still shows its theatrical derivation by too much talk, listless visual gags and skin-deep characters. This situation comedy looks mainly a local item.

A scientist and journalist set out to sail to Argentina and make a little pic and study fish on the way. Into this come two shipwrecked femmes. The serious one is hooked, but a misunderstanding has it revealed as a bet. But this ends happily, and the other gets the second girl.

Jean-Marc Thibault and Roger Pierre are an ingratiating comedy team but here lack the material to do much. Michele Girardon and Mireille Darc are too mannered as the girls. John Boyer's dull direction does not help either. This pic just lacks the sprightliness to come off.

Mosk.

L'Oiseau De Paradis

(The Bird of Paradise)
(FRENCH-COLOR)

Paris, Nov. 13.
Cinedis release of Speva-Cine Alliance Filmsonor production. With Marie Hem, Sam El, Nop Em, Skarine. Directed by Marcel Camus. Screenplay, Jacques Viot, Camus; camera, (Eastmancolor), Raymond Lemoligne; editor, Andre Felix. At Bretagne, Paris. Running time, 92 MINS.
Dara Marie Hem
Sok Sam El
Khem Nop Em
Tith Skarine

United Artists has this for the Western world except for France, Italy, West Germany, Belgium and Switzerland. Marcel Camus, who made the prize-winning "Black Orpheus" in Brazil, brings back another exotic item from Cambodia in Asia, played mostly by non-actor natives. But it is very much the same tale of doomed love and legend sans the more penetrating, frenetic pulse of the former. Its color and locale still slant this for arty theatre chances abroad. But a hard sell is necessary.

A young knockabout worker, who had left the Buddhist priesthood, gets enamored of a beautiful dancing girl after a chance meeting. She is coveted by a brutish but successful, young businessman.

They lead parallel paths, with the two men enemies after some brushes, and the girl having only seen the young worker by accident. But in a beautiful old city of temples they are drawn together as if they had lived a love once before on this very site. Both are killed by the love crazed other man but are joined forever in a better reincarnated life.

Camus peppers this with a look at brutal Cambodian boxing in which hands and feet are used and a fighter can be hit while down, sinuous dancing, boat races and a flock of romanticized native aspects. The actors are engaging if sometimes showing their lack of thespic background. The color is lush with technical credits adequate.

But the poetic elan seems uneven and the story much too slim to keep it moving briskly. The characters are more idealized stereotypes than creatures of either flesh and blood or true transcending legend. It is gentle, tender and well meaning, and its spurts of violence and philosophizing are not too overdone. Although comparisons are odious, it has too much of the outlook of "Orpheus," and is not quite up to it.

Reach For Glory

(BRITISH)

Sincere, but muddled and over-symbolic war yarn; sympathetic treatment of kid thespis but this pic rarely stands up to its good intentions.

London, Nov. 7.
Gala release of a Blazer (John Kohn, Jud Kinberg) production. Stars Harry Andrews, Kay Walsh, Michael Anderson Jr.; features Oliver Grimm, Michael Trubshawe, Cameron Hall, Alan Jeayes, Richard Vernon, George Pravda. Directed by Philip Leacock; screenplay by Kohn, Kinberg, John Rae, from Rae's novel, "Custard Boys"; editor, Freddy Wilson; camera, Bob Huke; music, Bob Russell. Previewed at Gala-Royal, London. Running time, 86 MINS.
Capt. Curlew Harry Andrews
Mrs. Curlew Kay Walsh
Lewis Craig Michael Anderson Jr.
Mark Stein Oliver Grimm
John Curlew Martin Tomlinson
Willy Alrich Freddy Eldrett
Michael Green James Luck
Peter Joy John Coker
Major Burton Michael Trubshawe
Vicar Arthur Hewlett
Headmaster Cameron Hall
Crabtree Alan Jeayes
Dr. Aldrich Richard Vernon
Mr. Freeman Russell Waters
Mrs. Freeman Pat Hayes
Mr. Stein George Pravda
Lance Freeman John Rae

Latest entry in the somewhat saturated war film market is an odd item which has been held up for quite awhile. Despite its worthy intentions, this fails to hit its target clearly. It looks at war through the eyes of a bunch of London youngsters evacuated to the country during the last World War. They team up as a gang, bitterly opposed to the local youngsters.

They are all upset that they are too young to join the services and are scared that the war will be over before they can get into it. They take it out on the locals by hooliganism. Into the gang comes a shy, sensitive local lad and, further complication, is the arrival of a refugee boy from Vienna.

These are the ingredients of a screenplay which is never quite decisive enough. Is it protesting that it's wrong for boys not old

enough to join the forces to be taught the rudiments of warfare? Or is it protesting that in this case it is futile to expect the boys not to learn to hate? The two points mingle, but never sharply enough. Film also poses problems of anti-Semitism and racial hatred. It tilts for and against conscientious objectors. In fact, it has a go at so many things that it is difficult to detect the production's main target.

Philip Leacock has directed the young actors with the tact which always marks his work when dealing with children. He brings out a confidence in them which has produced some very good performances. Michael Anderson Jr., son of the director, shows sharp intelligence as the bullying leader of the London evacuees, and Martin Tomlinson is equally well cast as the sensitive lad torn between his juvenile desire to go along with the mob and his friendship for the puzzled Austrian lad whose presence builds up to a contrived but effective climax.

Oliver Grimm plays this latter role with moving sensitivity. Among the elders are Harry Andrews, a retired Army officer bedevilled by a nagging wife (Kay Walsh) and the living lie which she has created about her elder son being a war hero when, in fact, he is a conscientious objector. There are also neat performances by Michael Trubshawe, Cameron Hall, Alan Jeayes, George Pravda and John Rae, the last as a local Victoria Cross hero.

But none of the adults really comes to life. They are puppet characters. It is the children that give this worthy, but cardboard, film any life at all.

Bob Huke's camerawork is sound and the location sequences are well portrayed. But the overall effect is of a good idea gone wrong through too many muddled motives battling against each other. It never knows what it wants to say, and gives up on the attempt.

Vom Zar Bis Stalin

(From Czar to Stalin)
(GERMAN)

Berlin, Nov. 6.
Aero Film (Raphael Nussbaum) production. Directed by Nussbaum. Screenplay, Peter Rosinski, Franz Baake; commentator, Horst Niendorf; editor, Erika von Stegmann. At Titania Palace, West Berlin. Running time, 87 MINS.

Raphael Nussbaum, young Berlin-born producer who holds both a German and Israel passport, deserves credit for having turned out the most interesting political full-length documentary of German origin in some time. His 87-minute film dedicates itself to the history of the Russian Revolution as well as the parallel developments in neighboring European countries. This depicts the revolution's cause, results and after-effects. It traces the careers of Lenin and Stalin, and ends with the Party congress in Moscow of 1961.

Although entirely political, this is not a propaganda film of conventional calibre. It must be regarded as a historical document. It has the quality to recommend itself for international release. Outside the cinema circuit, it looks good as a specialty for tele and universities.

Nussbaum collected an imposing amount of vintage footage including newsreel excerpts dating back to 1905. Much of the footage probably has never been seen before. This goes especially for private films secretly taken of the Czar family and European sovereigns of that era. One of the film's highlights is the voice of Leon Trotsky, one of the major leaders of the Bolshevik revolution, whom the Stalinists murdered in Mexico. Trotsky is seen (reading from a manuscript) speaking about the "betrayed revolution" and the brutality of the Tcheka, the secret police, which he identified with the Nazi Gestapo.

This gives a highly informative insight into one of mankind's most important historical and political chapters. It points up that, in the light of the oppression of the Russian people by the ruthless Czar rulers, the revolution was bound to occur. However, it also makes clear that real Communism is an illusion. And that this ideology won't be able to conquer the world other than by brute force.

Films are too often carelessly called highly interesting. This one deserves the attribute in its fullest meaning. Many patrons will find it as exciting as a detective thriller. Technically, this Aero Film production is first-rate.

Sang Nok Soo

(The Egggreen)
(SOUTH KOREAN)

San Francisco, Nov. 3.
Shin Films release and production. With Choi Eun-Hi, Shin Young-Kyun, Hu Chang-Kang. Directed by Shin Sang Ok. Screenplay, Kim Yank-Kun; music, Jung Yoon-Ju; photography, Bai Sung-Hak. At San Francisco Film Fest. Running time, 135 MINS.
Choi Eun-Hi Chai Yung-Shin
Shin Young-Kyun Park Tong-Tyuk
Hu Chang-Kang Kim Kun-Bai

Young Korean director Shin Sang Ok, whose "My Mother and the Roomer" was shown at the Venice Festival, has switched from the earlier theme of that pic to a filmic biography of a maiden, Chai Yung-Shin, who was a combination Miss Dove and Joan of Arc to the Korean people during the Japanese occupation. Her principal weapon was education of the peasants and she sacrificed her life to her cause.

Shin's tendency to dwell endlessly on a particular theme makes his film frequently draggy and many minutes overlong. While he has borrowed liberally from the Japanese and the Mexicans in pictorial composition and acting, the beginning of a personal style is discernible in this slight film. While not actually of Festival calibre, it is surprisingly good for such a young country, as far as filmmaking is concerned.

Shoi Eun-Hi dominates almost the entire picture with her patient, determined, long-suffering heroine who literally kills herself with overwork. Park Tong-hyuk, a fellow student who belatedly realizes that he loves her, is torn between the leadership needed among his own vacillating followers and the emotional need that takes him to the distant village where his sweetheart is teaching. Kim Kun-bai is excellent as the village boy who becomes her first student and later her assistant but whose love for her is never declared.

Technically, the photography is frequently dark and too imitative of the Japanese slow dissolves and blurry filtering. The large supporting cast is excellent. An interesting sidelight is the use of "Auld Lang Syne" as the melody for their substitution for a national anthem, due to the Japanese having forbidden the real one. When first sung, it is referred to as an "old Irish melody." The natives are portrayed as Christians, but of no particular denomination.

Orm Ok Savan

(Embrace of Fate)
(THAILAND-COLOR)

San Francisco, Nov. 6.
A Chindavan Film Productions presentation. Directed by Siri Siripindha. Screenplay, D. Kalyamarn; photography (Kodachrome), Samarn Tongapindha; art director, Aural Sirirongbat; narrators, Rajira and Marasri Israngura. At San Francisco Film Fest. Running time, 90 MINS.
Leading Lady and Mother Potchara Chowraj
Leading Man Mitro Chaihanja
Leading Lady's Grandfather Suwin Sawang Ratna
Leading Man's Brother Sakarindr Punjaritree
Servant Dok Din Kalyaman

Not meant seriously as a competitive entry but as an exhibition of the art of narration, "Embrace of Fate" was edited down to a 20-minute synopsis for this showing to enable the live narrators to also show their versatility by "telling" part of an American film. In Thailand, films are produced in 16m and are silent. Teams of narrators, such as the Isranguras, sit in the theatre and follow the film visually, while providing all the dialog and sound effects.

Working with recorded musical background and amplification, the husband-wife team (Rajira and Marasri Israngura), who were film stars in Thailand before they "retired" to become narrators, displayed an amazing job of enacting, vocally, not only all the characters in the films but every sound effect with perfect timing and believable realism. The film was equally interesting, from a technical slant, in its astonishingly clear camerawork and color. It was hard to believe that the sharp, clean tones and excellent depth were in kodachrome and were being projected by a 16m arc projector.

Acting, script and direction were something else again. Ostensibly a tale of mixed-up family relations, most of it derives, unadulterated, from "The Perils of

Pauline," with even the bit about the hero being held on a railroad track in the path of an oncoming train. Needless to say, it ends happily.

Mr. and Mrs. Israngura also displayed their skill at sight narration by "telling" a sequence from John Ford's "My Darling Clementine," with not only voices for Henry Fonda, Walter Brennan, Ward Bond, Grant Withers, etc., but also all the accompanying sounds of gunshots, horses, cattle, wind, dance hall girls and fights. "Yipee-i-o" sounds pretty much the same in Thai and English but Fonda came out sounding like John Gilbert while Brennan was vocally conceived as a Toshiro Mifune type.

"Embrace of Fate" probably the first Thai film to be seen in the U.S., judged only on its technical merits is excellent but, as an example of film as an art form, is still in very early stages. As entertainment, it more than succeeded but utilizing the time during a serious film festival was unfortunate and might have better made way for a more serious contribution.

Dheuer Pare Dheu

(Waves After Waves)
(INDIA)

San Francisco, Nov. 6.
A Renaissance Films (B. K. Sanyal, M. Dutta Gupta) production. Directed by Sanyal. Screenplay by Sanyal and S. Guhathakurta from original story by S. Dey; camera, Sanyal. At San Francisco Film Fest. Running time, 100 MINS.
Netal, the fisherman Shankar Padma, a village girl Shampa Loton, their friend Badal

"Waves After Waves," other than its music, is a first attempt at filmmaking by the entire cast and technical crew associated with the pic including producer-director B. K. Sanyal. A former photographer, he was evidently an excellent one as the only really outstanding thing about his film is the beauty of its pictorial composition. In almost every other respect, it ranges from fair to very bad.

What Sanyal apparently conceived as a tranquil, idyllic picture of life in a Bengali fishing village is so burdened with tedious, almost motionless passages that the festival audience was driven out of the theatre with boredom.

The one professional touch to which the film lays claim is the score by Ravi Shankar, who did the music for the "Apu" trilogy. Interesting in short passages and effective when used to underscore some scenes, the narrow range (most of the music is played on the sitar, which allows little variation) quickly becomes repetitious and eventually irritating to the western-trained ear.

Evidently some plots are universal, as "Waves" emerges as something of an Indian version of "The Way of All Flesh," complete with the returned hero watching his family, apparently adjusted to his years of absence, through the window, whereupon he abandons any idea of a reconciliation. This version, however, ends with a suicide. Two boys and a girl, of different stations in life, spend a happy childhood together. The poor boy, a fisherman, marries the girl.

Despite the poverty and hardships they have a happy life until the husband takes a job on a fishing boat which will be gone for several months. He is presumably lost at sea and, after 10 years, the widow marries the childhood friend. Fisherman returns, sees that they're presumably content, and drowns himself.

The non-pro cast displays a naturalness that might have seemed forced in a less pliable group. A former postman, Shankar, is excellent as Netal, the fisherman, combining a virility that fits his hardy profession with a sensitivity that makes his emotional scenes believable. Like others in the cast, however, he is hampered with the long-learned, plodding tempo that apparently is a requisite to Indian story-telling. Scenes that, at best, have little movement, are held interminably.

Unlike the universality of Satyajit Ray's films, which are about people with whom one can identify, "Waves" is most unlikely to find acceptance with any but Indian audiences.

Czas Przyszly

(The Past)
(POLISH)

San Francisco, Nov. 6.
A Film Unit KADR of Film Polski (Leonard Buczkowski) production. Directed by Buczkowski. Original story and screenplay, Andrzej Szczepierski; photography, Jerzy Wojcik; music, Adam Walacinski. At San Francisco Film Fest. Running time, 92 MINS.
Fram Adam Hanuszkiewicz
Von Steinhagen Gustaw Holoubek
Antoni Tadeusz Domnicki
Weber Henryk Bak
Monika Alina Janowska
Judge Henryk Szetyński
Counselor Ignacy Machowski
Klara Barbara Horowanska
Silny Cezary Zulski
Maly Aleksander Sewruk
Anna Wanda Majerowna

After the brilliant Polish films made by Majda and Kawalerowicz, some of which have been seen here at previous festivals, much more was expected of this Polish entry than it was able to deliver. Unfortunately scheduled immediately after the Brazilian "The Given Word," it seemed even more ponderous than it actually was. But there is little doubt that the general impression created was out and out boredom.

Camerawork of Jerzy Wojcik, who contributed much to Wajda's "Ashes and Diamonds" and "Sampson" and Kawalerowicz's "Joan of the Angels," has given this a veneer of brilliance that compensates a bit for the torpid script. Adam Hanuszkiewicz, as the misjudged Fram, and Alina Janowska, cast as his faithful love, are excellent within the limited framework of their roles. However, the most effective character is Henryk Bak, as an unfeeling Gestapo officer.

The Poles apparently are determined to explore every facet of the last World War in which they participated before discarding the subject and going on to something else. The principle of "The Past" is a worthy one and thought-provoking but its treatment prevents it making any discernible impression on serious filmgoers. The message, boiled down to the question of "What is justice?", points out the irony in human relations that can allow an enemy (Germany) to eradicate much of its guilty conscience at the same time some individuals (such as the Polish hero of the film) spend the remainder of their lives being falsely judged by their fellow citizens. And blamed for something that occurred without their knowledge or consent. In this instance, the hero, imprisoned by the Germans, is permitted to escape with the purpose of leading the way to the partisan leaders while his fellow prisoners are executed.

Le Dolce Notti

(The Sweet Nights)
(ITALIAN-COLOR-SONGS)

Rome, Nov. 6.
Interfilm release of an Italcine production. Directed by Vinicio Marinucci. Story and screenplay, Angelo Facenna, Giuseppe Scote; camera, (Eastmancolor) Fulvio Testi; commentary by Vinicio Marinucci; voice of Corrado Mantoni; music, Marcello Giombini; editor, Roberto Cinquini. At Adriano, Rome. Running time, 100 MINS.

This pic, one of those locally popular potpourri efforts featuring various show biz aspects around the world and liberally laced with sex, is neither the best nor the worst of its kind. All must eventually suffer from an inflation of such items. In Italy, payoff should be okay, aided by a good title.

Predictably, the film repeats previous patterns in visits to Paris, Gotham, Las Vegas, Tokyo, Rio, Haiti, Mexico City, etc. Las Vegas' Rhythmettes, seen in previous items of this genre, are in again for some precision terping, and there are the usual Harlem niteries, Japanese Geisha cliches and other oft-seen stunts.

A serio-comic Mexican bullfight gives the pic a lift as do other topnotch acts and solo stunts by performers in various parts of world. Occasionally, as in glimpses of a U.S. pro-football game, and barside drunks (also U.S.), commentary over-reaches for its symbolism. But generally Vinicio Marinucci keeps tongue in cheek.

This is especially so in the finale spoof of Rome's "Dolce Vita," in which a twist backdrop highlights Via Veneto's principal vice (per this film)—eating spaghetti. Technical credits okay.

Chi Still Solid; 'Lover' Socko \$25,000; 'Candidate' Crisp 24G, 'Phaedra' Big 17G, Both 2d; 'Day' Wham 20G, 5th

Chicago, Nov. 13.

Chi firstruns currently are still riding on the crest of last week's big batch of openers although tallies are not as consistently healthy as they were before. Premiers are bowing to stiff competition from the strong holdovers. "Gay Purr-ee" is debuting to a fairly good \$20,000 at State-Lake. "War Lover" is nailing a boffo \$25,000 in first United Artists session.

Monroe reissue tandem of "Sex Kittens Go To College" and "Angel Baby" shapes an oke \$4,500. "What Ever Happened To Baby Jane" is tapering, but is registering a strong second round at the Chicago. "Manchurian Candidate" is a smash second week at the Woods.

"Phaedra" is grabbing boffo second round coin at the Esquire while "Gigot" shapes wow in second at the Loop. "Requiem For Heavyweight" is knocking out a solid third Oriental session. "Operation Snatch" is snappy in Cinema fourth.

"Longest Day" is pacing the hardticketers with a great fifth week at the Roosevelt. "Brothers Grimm" is rated fair in 13th at the McVickers. "West Side Story" looks trim in the final four days of 38th and final week at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; \$1.25-\$1.80) — "Anna Karenina" (Indie) (reissue) (2d wk). Light \$2,500. Last week, \$3,300.

Chicago (B&K) (3,900; \$1.25-\$1.80) — "What Ever Happened To Baby Jane" (WB) (2d wk). Big \$37,000. Last week, \$48,000.

Cinema (Stern) (500; \$1.50) — "Operation Snatch" (Cont) (4th wk). Good \$4,000. Last week, \$4,200.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80) — "Phaedra" (Lope) (2d wk). Hotsy \$17,000. Last week, \$18,000.

Loop (Telem't) (606; \$1.25-\$1.80) — "Gigot" (20th) (2d wk). Wow \$11,000 or near. Last week, \$13,000.

McVickers (Cinerama) (1,100; \$1.75-\$3.50) — "Brothers Grimm" (MGM) (13th wk). Big \$15,600. Last week, \$13,400.

Monroe (Jovan) (1,000; 65-90) — "Sex Kittens Go To College" (Indie) and "Angel Baby" (Indie) (reissues). Neat \$4,500. Last week, "Mermaids of Tiburon" (AI) and "Night in Harem" (AI) (reissue), \$4,650.

Oriental (Indie) (3,400; 90-\$1.80) — "Requiem for Heavyweight" (Col) (3d wk). Stout \$15,000. Last week, \$17,500.

Roosevelt (B&K) (1,400; \$1.75) (Continued on page 10)

'Lobo' Lefty \$8,000 In Prov.; 'Lover' Good 6G; 'Requiem' Bright 6½G

Providence, Nov. 13.

RKO Albee's "Legend of Lobo" looks stand out here this week, with a tall take. Elmwood's third of "Requiem for Heavyweight" shapes big. Strand's "War Lover" shapes good in first. Veteran's holiday will help most spots. "What Ever Happened to Baby Jane" is steady in second.

Estimates for This Week

Albee (RKO) (2,200; 75-\$1) — "Legend of Lobo" (BV) (Cont) and "Walk Proud Land" (U). Very nice \$8,000. Last week, "Pillow Talk" (U) and "Operation Petticoat" (U) (reissues), \$4,000.

Elmwood (Snider) (724; 90-\$1.25) — "Requiem for Heavyweight" (Col) (3d wk). Big \$6,500. Second was \$6,000.

Majestic (SW) (2,200; 75-\$1) — "What Ever Happened to Baby Jane" (WB) and "I Like Money" (WB) (2d wk). Steady \$7,000 after \$8,000 opener.

State (Loew) (3,200; 75-\$1) — "King Solomon's Mines" (MGM) and "Naked Spur" (MGM) (reissues). Fair \$5,500. Last week, "Panic in Year Zero" (AI) and "Prisoner of Iron Mask" (AI), \$5,500.

Strand (National Realty) (2,200; 75-\$1) — "War Lover" (Col) and "Follow a Star" (Col). Good \$6,000 or near. Last week, "Gigi" (MGM) and "Light in Piazza" (MGM) (reissues), \$3,000.

Key City Grosses

Estimated Total Gross

This Week \$2,525,700
(Based on 22 cities and 260 theatres).

Last Year \$2,436,360
(Based on 22 cities and 270 theatres, chiefly first runs, including N.Y.)

'Day' Great 15G, Philly; 'Bury' 8G

Philadelphia, Nov. 13.

Firstrun trade is holding remarkably strong currently in view of the few big newcomers. "We'll Bury You" is only fair on opener at the Midtown while "Forever, My Love" is rated slow at Randolph.

"Longest Day" continues great in fifth at Goldman while "Manchurian Candidate" shapes smash in second at the Fox.

Estimates for This Week

Arcadia (S&S) (622; \$1.20-\$1.80) — "Chapman Report" (WB) (5th wk). Fair \$6,000. Last week, \$7,000.

Boyd (SW) (1,536; \$2-\$2.75) — "Brothers Grimm" (MGM) (16th wk). Very good \$9,500. Last week, \$10,500.

Fox (Milgram) (2,200; 95-\$1.80) — "Manchurian Candidate" (UA) (2d wk). Smash \$22,000 or near. Last week, \$23,000.

Goldman (Goldman) (1,000; \$2-\$2.75) — "Longest Day" (20th) (5th wk). Great \$15,000 or over. Last week, \$16,000.

Midtown (Goldman) (1,200; 90-\$1.80) — "We'll Bury You" (Indie). Fair \$8,000 or near. Last week, "West Side Story," \$6,000 for 52d week.

Randolph (Goldman) (2,200; 95-\$1.80) — "Forever My Love" (Par). Slow \$7,000. Last week, "Roman Holiday" (Par) and "Sabrina" (Par) (reissues), \$5,000.

Stanley (SW) (2,100; 95-\$1.80) — "Pigeon That Took Rome" (Par) (4th wk). Okay \$6,500. Last week, \$8,000.

Stanton (SW) (1,483; 95-\$1.80) — "What Ever Happened to Baby Jane" (WB) (2d wk). Big \$16,000. Last week, \$20,000.

Studio (Goldberg) (383; 95-\$1.80) — "She Should Have Said No" (Indie) and "Daughter of the Sun" (Indie) (2d wk). Hot \$5,500. Last week, \$7,000.

Trans-Lux (T-L) (500; \$1.20-\$1.80) — "Gigot" (3d wk). Hep \$6,500. Last week, \$8,000.

Viking (Sley) (1,000; 95-\$1.80) — "Requiem for a Heavyweight" (Col) (3d wk). Good \$8,000. Last week, \$10,000.

'Day' St. Loo Topper, Mighty \$19,000; 'Candidate' Fat 10G, 'Answers' Same

St. Louis, Nov. 13.

The big blockbuster here this session is "Longest Day," rated wow on initial week at Ambassador with \$2.50 top. Only other new bill is the dual combo of reissues at the St. Louis which is getting no place. "If Man Answers" shapes nice in second at Esquire.

Manchurian Candidate" shapes solid in second at Loew's Mid-City while "Gigot" looks neat on initial holdover at Pageant. "What Ever Happened to Baby Jane" looms good in second at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,870; \$1.25-\$2.50) — "Longest Day" (20th). Wow \$19,000. Last week, "Chapman Report" (WB) (4th wk), \$9,000.

Apollo Art (Grace) (700; 90-\$1.25) — "Counterfeiters of Paris" (Indie). Okay \$2,500. Last week, "Big Deal" (Indie) and "Mr. Hulot's Holiday" (reissue) (Indie) (2d wk), \$1,500.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25) — "If Man Answers" (U) (2d wk). Nice \$10,000. Last week, \$12,000.

Town' Light \$6,000 In L'ville; 'Answers' 5G, 3d

Louisville, Nov. 13.

Firstruns are looking for just moderate returns this week. But "If A Man Answers" at the Kentucky shapes okay. "Two Weeks in Another Town" at United Artists is mild. "Requiem for a Heavyweight" at the Ohio looks good. Rialto's "Brothers Grimm" in count-down round is even showing some signs of pickup in 11th week.

Estimates for This Week

Kentucky (Switow) (800; 75-\$1.25) — "If Man Answers" (U) (3d wk). Okay \$5,000 after \$6,000 in second. Mary Anderson (People's) (1,100; \$1-\$1.25) — "Damn the Defiant" (Col) (2d wk). Slow \$3,500. Opening week was \$6,500.

Ohio (Settos) (900; 75-\$1.25) — "Requiem for Heavyweight" (Col). Good \$6,500. Last week, "Three Stooges in Orbit" (Col) and "Ring-A-Ding Rhythm" (Col) (2d wk), \$5,000.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50) — "Brothers Grimm" (MGM) (11th wk). Upbeat at the wicket as countdown begins. Should be nice \$6,000 or near after 10th week \$4,500.

United Artists (Fourth Avenue) (3,000; \$1-\$1.25) — "Two Weeks in Another Town" (UA). Mild \$6,000. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk), \$8,000.

'Lover' Hep \$8,000, Pitt; 'Gigot' 12G

Pittsburgh, Nov. 13.

Pitt biz continues to bristle this round as "War Lover" only newcomer, is winding with a bangup week Gateway. Hefty is the word for most holdovers. "What Ever Happened to Baby Jane" is holding well in second week at Stanley. "Gigot" remains smash in second at the Penn, and getting most of the juve play in town.

Two art houses continue wow in second sessions, with "Divorce, Italian Style" at the Squirrel Hill and "Best of Enemies" at Shady-side. "Brothers Grimm" continues hep in 14th round at Warner.

Estimates for This Week

Fulton (Assoc.) (1,530; \$1-\$1.50) — "Requiem for Heavyweight" (Col) (3d wk). Light \$4,000. Last week, \$6,500.

Gateway (Assoc.) (1,900; \$1-\$1.50) — "War Lover" (Col). Snappy \$8,000. Last week, "We'll Bury You" (Col), \$2,900.

Penn (UATC) (3,300; \$1-\$1.50) — "Gigot" (20th) (2d wk). Glittering \$12,000. Last week, \$14,400.

Shady-side (MOTC) (750; \$1.25) — "Best of Enemies" (Col) (2d wk). Wow \$4,000 for repeat of opening week.

Squirrel Hill (SW) (834; \$1.25) — "Divorce, Italian Style" (Embassy) (2d wk). Big \$5,500. Last week, \$5,800.

Stanley (SW) (3,700; \$1-\$1.50) — "What Ever Happened to Baby Jane" (WB) (2d wk). Good \$18,000 or near after \$19,000 last week.

Warner (SW) (1,516; \$1.50-\$2.75) — "Brothers Grimm" (MGM) (14th wk). Boff \$10,000. Last week, \$10,500.

'Lover' Lively 18G, Hub; 'Candidate' Wow 36G; 'Day' Boffo \$26,000, 5th

Broadway Grosses

Estimated Total Gross

This Week \$594,700
(Based on 31 theatres)

Last Year \$627,000
(Based on 30 theatres)

'Day' Wham 11G, Mpls.; 'Nun' 4½G

Minneapolis, Nov. 13.

The Century is back to firstruns with "What Ever Happened to Baby Jane" the lone important newcomer this session. It promises a lusty total. Another downtown firstrun, the Orpheum, temporarily offsets this firstrun policy at the Century, since housing the legiter, "Sound of Music." This musical opened Monday night (12).

Holdovers still doing fine box-office jobs include "Longest Day," boff in fourth week at the Mann and "Brothers Grimm," five in 13th week at Cooper. "Nun and Sergeant" is modest at the Gopher.

Estimates for This Week

Academy (Mann) (1,500-\$1.75) — "Boccaccio '70" (Embassy) (5th wk). Okay \$3,500. Last week, \$4,000.

Avalon (Frank) (800; \$1) — "Immoral West" (Indie). Satisfactory \$1,400. Last week, "Erotica" (Indie) and "Sun Lovers Holiday" (Indie) (reissues) (3d wk), \$1,000.

Campus (Mann) (600; \$1) — "Ashes and Diamonds" (Janus). Okay \$1,300. Last week, "Antigone" (Ellis), \$1,200.

Century (Par) (1,300; \$1.25-\$1.50) — "What Ever Happened to Baby Jane" (WB). Lofly \$11,000. Last week, "Oklahoma" (20th) (reissue), \$5,500 at \$1-\$1.25.

Cooper (CF) (808; \$1.65-\$2.50) — "Brothers Grimm" (MGM) (13th wk). Fine \$10,500. Last week, \$11,000.

El Lago (Carisch) (600; \$1) — "Love Is My Profession" (Indie) and "Love By Appointment" (Indie) (reissue) (2d wk). Satisfactory \$1,000. Last week, \$1,200.

Gopher (Berger) (1,000; \$1-\$1.25) — "Nun and Sergeant" (UA) and "War Hunt" (UA). Modest \$4,500. Last week, "Scarface" (Desilu), \$4,000.

Lytic (Par) (1,000; \$1.25-\$1.50) — "Requiem for Heavyweight" (Col) (3d wk). Fancy \$4,500. Last week, \$5,000.

Mann (Mann) (1,000; \$1.25-\$2.80) — "Longest Day" (20th) (4th wk). Smash \$11,000. Last week, \$12,000.

Orpheum (Mann) (2,800; \$1-\$1.25) — "Sky Above" (Embassy) (2d wk). Good \$3,000 three days. Last week, \$4,500 in five days.

Park (Field) (1,000; \$1.50) — "Only Two Can Play" (Kings) (3d wk). Sturdy \$4,500. Last week, \$5,000.

State (Par) (2,200; \$1.25-\$1.50) — "Manchurian Candidate" (UA) (2d wk). Sock \$8,500. Last week, \$11,000.

Suburban World (Mann) (800; \$1.25) — "Carry On, Teacher" (Gov.) (3d wk). Hefty \$2,500. Last week, \$2,500.

World (Mann) (840; \$1.25-\$1.50) — "Gigot" (20th) (2d wk). Flourishing \$5,500. Last week, \$6,500.

'Phaedra' Trim \$6,800, Cleve.; 'Grimm' 14G, 13

Cleveland, Nov. 13.

Biz seems to be marking time at most spots here currently but "Phaedra" shapes fine in second daydating two arty houses. "Legend of Lobo" is rated sluggish in opener at Stillman but "Brothers Grimm" wound its 13-week run at Palace with a big total in final round. "Manchurian Candidate" was okay in second at State while "What Ever Happened to Baby Jane" did surprisingly well on opener at Allen.

Estimates for This Week

Allen (Stanley-Warner) (3,866; \$1-\$1.50) — "What Ever Happened to Baby Jane" (WB). Fast \$16,000 or near. Last week, "Requiem for

Boston, Nov. 13.

Holiday boosted biz here, with take biggest in many weeks. Only new pic, "War Lover" is hot at Orpheum. "Mutiny on Bounty" opens on hardticket at Saxon tomorrow (Wed.). Holdovers are doing okay with "What Ever Happened to Baby Jane," hep in second round at Memorial. "Manchurian Candidate" is sock in second at Music Hall.

"Longest Day" is holding great at Astor in fifth stanza. "Barabbas" is boff in fifth week at the Gary. "Phaedra" is still big at Beacon Hill in fourth week.

"Brothers Grimm" shapes sock at the Boston in 15th frame. "Gigot" is fancy at Capri in third week. "Divorce, Italian Style" is piling them in at tiny Park Square in eighth round.

Estimates for This Week

Astor (B&Q) (1,170; \$1.80-\$2.95) — "Longest Day" (20th) (6th wk). Fifth week, socko \$26,000. Last week, \$20,000.

Beacon Hill (Sack) (900; \$1-\$1.80) — "Phaedra" (Lope) (4th wk). Fat \$17,000. Last week, \$15,000.

Boston (Beacon Ent) (1,345; \$1.20-\$2.95) — "Brothers Grimm" (MGM) (15th wk). Loud \$17,000. Last week, \$14,000.

Capri (Sack) (850; 75-\$1.80) — "Gigot" (20th) (4th wk). Third week, fast \$12,000. Last week, \$10,000.

Exeter (Indie) (1,276; 90-\$1.49) — "Island" (Indie) (2d wk). First week, good \$9,000.

Fenway (Indie) (1,300; \$1.50) — "Question 7" (Indie) (2d wk). Fair \$5,500. Last week, \$7,000.

Gary (Sack) (1,277; \$1.50-\$3) — "Barabbas" (Col) (5th wk). Sock \$18,000. Last week, \$14,000.

Mayflower (ATC) (689; 90-\$1.80) — "Chapman Report" (WB) (5th wk). Nice \$7,000. Last week, \$8,000.

Memorial (RKO) (3,000; 90-\$1.50) — "What Ever Happened to Baby Jane" (WB) (2d wk) and "Payroll" (AA). Hotsy \$25,000. Last week, \$30,000.

Music Hall (Sack) (4,300; 90-\$1.80) — "Manchurian Candidate" (UA) and organist Louis Weir on-stage (2d wk). Smash \$36,000. Last week, \$30,000.

Orpheum (Loew) (2,900; 90- (Continued on page 10)

'Grimm' Great 17G In D.C.; 'Requiem' Socko 14G; 'Day' Boff 11G, 5

Washington, Nov. 13.

Trade is stout this session but some product didn't quite meet expectations on opening weeks. "Brothers Grimm" shapes smash in initial round at the remodeled Uptown.

"Requiem for Heavyweight" at the Town looks boff in first. "War Lover" at Trans-Lux shapes sock on opener. "Longest Day" is socko in fifth. "Manchurian Candidate" at Keith's and "Phaedra" at Dupont are among the sturdy holdovers. "Gigot" still is lofty in second at Playhouse.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "What Ever Happened to Baby Jane" (WB) (2d wk). Big \$14,000. Last week, \$19,000.

Apex (KB) (940; \$1.25-\$1.40) — "Divorce, Italian Style" (Embassy) (2d wk). Sock \$11,000 after initialing at \$12,000.

Capitol (Loew) (3,240; \$1-\$1.49) — "Fancy Pants" (Par) and "Seven Little Foys" (Par) (reissues). Drab \$6,800. Last week, "Escape from East Berlin" (MGM), \$7,900.

Dupont (Mann) (400; \$1-\$1.65) — "Phaedra" (Lope) (3d wk). Nifty \$8,000. Last week, \$10,000.

Keith's (RKO) (1,839; \$1-\$1.49) — "Manchurian Candidate" (UA) (2d wk). Hep \$12,000 after opening at \$15,000.

MacArthur (KB) (900; \$1.25-\$1.40) — "King of Loving" (Embassy). Strong \$8,000. Last week, "Matter of Who" (Indie) (4th wk), \$3,600.

Ontario (KB) (1,240; \$1.49-\$2.75) — "Longest Day" (20th) (5th wk). Sockeroo \$11,000. Last week, \$12,000.

Palace (Loew) (2,360; \$1-\$1.49) — (Continued on page 10)

L.A. Spurts; 'Lobo' Rousing \$19,000, 'Candidate' Boff 17G; 'Grimm' Tall 20G, 14th; 'Day' Smash \$20,400, 5th

Los Angeles, Nov. 13. Firstruns are taking a fine upward surge this week. "Legend of Lobo" is heading for a bright \$19,000 in first session for four theatres while "Manchurian Candidate" shapes socko \$17,000 in two houses, also on initialer. "What Ever Happened To Baby Jane" is credited with a wow \$66,000 on opener, playing five spots having a total capacity of about 8,000.

"No Man Is Island" looms okay \$8,500 in second, two houses. "Gigot" looks good in third at Four Star as does "Requiem For Heavyweight" in fourth at Warner Beverly.

Of regular longruns tops is "Brothers Grimm," tall in 14th Warner Hollywood week. Both hardtacketers are after socko \$20,000, these being "Longest Day," in fifth at Carthay, and "West Side Story" in 48th at the Chinese.

Estimates for This Week

State, Iris, Fox Wilshire, Village, Loyola (UATC-FWC) (2,404; 825; 1-990; 1,535; 1,298; \$1-\$1.50)—"What Ever Happened To Baby Jane" (WB) and "Guns of Darkness" (WB) Wow \$66,000. Last week, State with Pix, Wiltern, Beverly, Baldwin, "Lolita" (MGM) (2d wk), State, Pix, Wiltern: 20th wk, Beverly: 1st wk, Baldwin, various second features, \$23,100. Iris with Hillstreet, "Tower of London" (UA), "Vampire and Ballerina" (UA), \$13,700. Fox Wilshire with Warren's Hollywood, "No Man Is Island" (U), To Hell and Back" (U) (reissue), \$15,300. Village, Loyola with Los Angeles, Hawaii, El Rey, "Sky Above" (Embassy) (1st general release), "No Place Like Homicide" (Indie), \$21,200.

Hillstreet, Wiltern, Vogue, Baldwin (Metropolitan-SW-FWC-State) (2,752; 2,344; 810; 1,800; 90-\$1.50)—"Lobo" (BV) and "Whistle Down Wind" (Indie) (reissue). Bright \$19,000 or over. Last week, Vogue, "If Man Answers" (U), "Pigeon That Took Rome" (Par) (m.o.s.), \$3,700.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; \$1-\$1.49)—"Man" (Continued on page 10)

'Day' Rousing \$13,000 In Denver; 'Lover' Lush 6G; 'Grimm' 10½G in 14th

Denver, Nov. 13. Just two new offerings here this round but only "War Lover" is doing well, at the Towne. "Manchurian Candidate" looks big in second at Paramount.

However, the standout is "Longest Day," rated smash in second at the 900-seat Aladdin. "Brothers Grimm" looms fine in 14th session at the Cooper. "Requiem For Heavyweight" is down to fair total in second at Orpheum.

Estimates for This Week

Alladin (Fox) (900; \$1.25-\$2.50)—"Longest Day" (20th) (2d wk). Smash \$13,000. Last week, \$14,000. Centre (Fox) (1,270; \$1.25-\$1.45)—"What Ever Happened To Baby Jane" (WB) (2d wk). Stout \$10,000 or close. Last week, \$12,000.

Cooper (Cooper) (814; \$1.65-\$2.50)—"Brothers Grimm" (MGM) (14th wk). Fine \$10,500. Last week, \$10,800.

Denham (Indie) (800; \$1.25-\$2.50)—"West Side Story" (UA) (28th wk). Dandy \$6,000. Last week, \$5,000.

Denver (Fox) (2,432; \$1.25)—"White Slave Ship" (A-I) and "Capture That Capsule" (Indie). Mild \$7,000 in 6 days. Last week, "Almost Angels" (BV) and "Lady and Tramp" (BV) (reissue) (3d wk), \$8,500.

Esquire (Fox) (600; \$1.25)—"I Love Money" (Indie) (2d wk). Nice \$2,000. Last week, \$2,600.

Orpheum (RKO) (2,690; \$1.25)—"Requiem for Heavyweight" (Col) and "Pirate and Slave Girl" (Col) (2d wk). Fair \$5,000. Last week, \$7,500.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Manchurian Candidate" (UA) (2d wk). Big \$14,000 or over. Last week, \$16,000.

Towne (Indie) (600; \$1.25-\$1.45)—"War Lover" (Col). Hot \$6,000 or better. Last week, "Very Private Affair" (MGM) (3d wk), \$2,200.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Day' Great 16G Det.; 'Grimm' 15G

Detroit, Nov. 13. Fair biz continues among the firstruns this week, with only one new entry in a field of fading oldies. "What Ever Happened To Baby Jane" looks good at Palms. "Longest Day" stays great in third round at the Mercury.

"Brothers Grimm" remains big in 15th session at Music Hall. "Pigeon Took Rome" is slated slow in second at the Michigan. "Requiem for a Heavyweight" looms fast in second week at Grand Circus. "Escape from East Berlin" looks fair in second at the Adams. "Gigot" is good in second at Trans-Lux Krim.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; \$1.25-\$1.49)—"I Spit On Grave" (Indie) and "Ninth Bullet" (Indie) (6th wk). Mild \$8,000. Last week, \$8,400.

Michigan (United Detroit) (4,026; \$1.25-\$1.49)—"Pigeon Took Rome" (Par) and "It Happened in Athens" (Par) (2d wk). Slow \$10,000. Last week, \$12,000.

Palms (UD) (2,995; \$1.25-\$1.49)—"What Ever Happened To Baby Jane" (WB) and "Count of Monte Cristo" (WB) (reissue). Good \$12,000. Last week, "Wonderful To Be Young" (Par) and "Ring-a-Ding Rhythm" (Par), \$6,000.

Madison (UD) (1,408; \$1.25-\$2)—"Chapman Report" (WB) (3d wk). Strong \$12,000. Last week, \$14,000. Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Requiem for Heavyweight" (Col) (2d wk). Fast \$12,000. Last week, \$13,000.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Escape from East Berlin" (MGM) (2d wk). Fair \$7,500. Last week, \$8,500.

United Artists (UA) (1,667; \$1.25-\$1.50)—Closed to prep for "Mutiny on Bounty" (MGM) opening Nov. 21.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"Brothers Grimm" (MGM) (15th wk). Big \$15,000. Last week, \$15,500.

Mercury (United Motion Theatre Co.) (1,468; \$1.50-\$3)—"Longest Day" (20th) (3d wk). Great \$16,000. Last week, \$16,800.

Trans-Lux Krim (Trans-Lux) (980; \$1.80-\$2)—"Gigot" (20th) (2d wk). Good \$8,000. Last week, \$10,000.

'Defiant' Dandy \$25,000, Toronto; 'Slave' Strong 19G; 'Waltz' 12G, 6th

Toronto, Nov. 13. Newcomers here this week are topped by "H.M.S. Defiant," which shapes smash on opener, playing in four Rank houses. "White Slave Ship" looks lusty in first round daydating three Taylor theatres. "Chapman Report" is rated big at the Hollywood.

"Manchurian Candidate" looms good on initial week at Loew's. "Wonderful To Be Young" is mild in first at Imperial. Of the holdovers, "Barabbas" shapes very good in sixth at Carlton. "Waltz of Toreadors" still is big in sixth session at the University. "If a Man Answers" looms good in fourth at Uptown.

Estimates for This Week

Carlton (Rank) (2,318; \$1.25-\$2.75)—"Barabbas" (Col) (6th wk). Very good \$9,000. Last week, \$10,000.

Danforth, Fairlawn, Humber, (Continued on page 10)

'Lobo' Fairish \$8,000, Seattle; 'Fool' NG 4G Seattle, Nov. 13.

Some new fare here this session is helping firstrun biz. "Boccaccio '70" looms fine in first at Fifth Avenue. But "I Thank a Fool" is rated mild on opener at Music Hall. "Legend of Lobo" shapes fairish at Paramount, also on initial round. "West Side Story" still is good in 38th stanza at Music Box. "Manchurian Candidate" is rated socko in second at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.25-\$1.50)—"What Ever Happened To Baby Jane" (WB). Looking for big \$9,000 or close. Last week, "Chapman Report" (WB). In 4th week, \$4,800.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50)—"Manchurian Candidate" (UA) (2d wk). Sock \$10,000 or over. Last week, \$11,300.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50)—"Boccaccio '70" (Embassy) and "Pirates of Bona Rio" (Col). Fine \$9,000. Last week, "Requiem For Heavyweight" (Col) and "Two Tickets to Paris" (Col), \$8,300.

Music Box (Hamrick) (738; \$1.50-\$3)—"West Side Story" (U) (38th wk). Good \$5,700. Last week, \$6,000.

Music Hall (Hamrick) (2,200; \$1.25-\$1.50)—"I Thank a Fool" (MGM) and "Operation Bullshine" (Indie). Mild \$4,000. Last week, "Damon and Pythias" (MGM) and "Savage Guns" (MGM), \$4,200.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50)—"Lobo" (BV) and "Make Way for Lila" (Indie). Fairish \$8,000. Last week, "We'll Bury You" (Col) and "Mothra" (Col), \$3,500.

'Answers' Big 15G, Frisco; 'Day' 12G

San Francisco, Nov. 13.

Firstrun trade was helped somewhat by Veterans' Day holiday on Monday (12). "If Man Answers" is pacing the new, regular-admission pix, with a stout showing at the Golden Gate. "Legend of Lobo" is rated okay at the Fox while "Brothers Grimm" shapes socko in 14th session at Orpheum.

"Longest Day" is pushing up to a sock take in fifth round at the Alexandria. "What Ever Happened To Baby Jane" is rated happy in second at Paramount. "Manchurian Candidate" looks hot in second at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; \$1.25-\$1.50)—"If Man Answers" (U) and "Stagecoach To Dancer's Rock" (U). Fast \$15,000 or near. Last week, "Flame in Streets" (A-I) and "Cry Double Cross" (Indie), \$9,500.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Legend of Lobo" (BV) and "Make Way for Lila" (Indie). Okay \$10,000 or under. Last week, "Bellboy and Playgirls" (Indie) and "Hot Money Girl" (Indie), \$8,000.

Alexandria (United California) (1,200; \$1.50-\$3.50)—"Longest Day" (20th) (5th wk). Stout \$12,000 or near. Last week, \$11,000.

Orpheum (Cinedome) (1,439; \$2.75-\$2.95)—"Brothers Grimm" (MGM) (14th wk). Sock \$21,000 or over. Last week, \$23,900.

Paramount (Par) (2,646; \$1.50-\$1.75)—"What Ever Happened To Baby Jane" (WB) (2d wk). Happy \$16,000. Last week, \$26,000.

St. Francis (Par) (1,400; \$1.50-\$1.75)—"We'll Bury You" (Col). Sad \$4,500. Last week, "Chapman Report" (WB) (4th wk), \$7,000.

United Artists (No. Coast) (1,151; \$2.25-\$2.75)—"Manchurian Candidate" (UA) and "Hero's Island" (UA) (2d wk). Hotsy \$10,000. Last week, \$12,000.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Damon and Pythias" (MGM) and "Savage Guns" (MGM) (2d wk-4 d's). Sad \$3,200.

Vogue (S. F. Theatres) (346; \$1.50)—"Boccaccio '70" (Embassy) (m.o.) (2d wk). Hep \$2,500 in 16th week downtown. Last week, \$3,500.

Esquire (No. Coast) (846; 90-\$1.50)—"Roman Holiday" (Par) and "Sabrina" (Par) (reissues). Mild \$3,000. Last week, "Miracle Worker" (UA) and "Stowaway in Sky" (Indie), \$4,700.

'Bounty' Boffola \$49,700, New B'way Blockbuster; 'Candidate' Hot 36G, 3d, 'Day' Mighty 39G, 6th, 'Budd' 21G, 2d

Veterans' Day, observed with a semi-holiday Monday (12), is providing a slight lift to Broadway first-run trade despite a plethora of holdovers and extended runs. Some new screen fare also is helping. Rainy Friday was rated as downbeat, but Sunday trade was unusually strong, strength being attributed to pre-holiday eve.

Chief interest, of course, centers on the launching of "Mutiny on the Bounty," which is heading for a capacity \$49,700 opening session that includes an added matinee Monday (12). This hardticket opus soared on advance ticket sale.

"Temptation," rushed into the Forum after a couple of reissues failed to jell, looks like hot \$12,000. Another pair of oldies, "Imitation of Life" and "Written on Wind," hit a passable \$9,000 in six days at the Palace.

"Gypsy" with stageshow is holding with a sock \$174,000 or near in second session at the Music Hall. "Manchurian Candidate" is still big at \$36,000 in third round, daydating the Astor and Trans-Lux 85th St.

"Period of Adjustment" hit good \$34,500 in second week, daydating the Paramount and Murray Hill. "Requiem For Heavyweight" did solid \$32,500 in fourth session, daydating the Criterion and Kips Bay. "Chapman Report" landed modest \$20,000 daydating the Victoria and Trans-Lux 52d St., also in fourth.

"Longest Day" continues leader of longrun hardtacketers, with a wow \$39,000 or better expected for current (6th) week at the Warner. "Barabbas" held with socko \$24,000 in fifth at the DeMille. "West Side Story" is heading for a boff \$29,500 or near in 56th round at the Rivoli. These three were helped with added Monday matinees. "Brothers Grimm" would be 14th session Sunday (11) at the Cinema with a sock \$29,000, with boost from Election Day.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2)—"Manchurian Candidate" (UA) (4th wk). Third round finished yesterday (Tues.) was great \$25,000 or close. Second was \$27,500. Also at Trans-Lux 85th St.

Cinerama (Loew) (1,552; \$1.50-\$3.50)—"Brothers Grimm" (MGM) (15th wk). The 14th week ended Sunday (11) was great \$29,500 after \$26,000 for 13th week. Stays.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Requiem for Heavyweight" (Col) (5th wk). Fourth stanza ended yesterday (Tues.) was big \$25,000 or close after \$26,000 for third. Daydating with Kips Bay.

DeMille (Reade) (1,463; \$1.50-\$3.50)—"Barabbas" (Col) (5th wk). This round winding today (Wed.) looks like great \$24,000 after \$23,000 for fourth.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"I Love, You Love" (Indie). Initial week ending tomorrow (Thurs.) is heading for okay \$8,000. Holds.

Palace (RKO) (1,642; \$1.25-\$2)—"Operation Petticoat" (U) and "Pillow Talk" (U) (reissues). Opened Monday (12). In ahead, "Imitation of Life" (U) and "Written on Wind" (U) (reissues), okay \$9,000 in six days. "If Man Answers" (U) opens Nov. 21.

Forum (Moss) (813; \$1.25-\$1.80)—"Temptation" (Indie). First week winding tomorrow (Thurs.) looks like hotsy \$12,000. Last week, "Separate Tables" (UA) and "Sweet Smell of Success" (UA) (reissues), lasted only three days with miserable \$2,500.

Paramount (AB-PT) (3,665; \$1-\$2)—"Period of Adjustment" (MGM) (3d wk). First holdover week completed yesterday (Tues.) was very good \$27,000. Daydating with Murray Hill. Opening week, \$30,000.

Radio City Music Hall (Rockefeller) (6,200; 95-\$2.75)—"Gypsy" (WB) and stageshow (2d wk). This session finishing today (Wed.) is heading for sock \$174,000 or near after \$183,000 for first. Holding. Reserved-seat sale for Christmas stageshow and "Jumbo" (MGM) already has reached amazing proportions, with many days sold out.

although opening date is still undecided.

Rivoli (UAT) (1,545; 1.50-\$3.50)—"West Side Story" (UA) (56th wk). This stanza ending today (Wed.) is heading for big \$29,500, with one extra matinee after \$32,000 for 55th week, which was helped by two extra shows.

State (Loew) (1,850; \$1.50-\$3.50)—"Mutiny on Bounty" (MGM). Opening week ending tomorrow (Thurs.) looks like capacity \$49,700 for 11 performances, extra show being the Election Day added matinee.

Victoria (City Inv.) (1,003; \$1.25-\$2)—"Chapman Report" (WB) (5th wk). Fourth round ended yesterday (Tues.) was fair \$13,000 or near after \$16,000, over hopes, for third week. Stays.

Warner (SW) (1,813; \$1.50-\$3.50)—"Longest Day" (20th) (6th wk). Current session winding tomorrow (Thurs.) looks like mighty \$39,500 after \$39,000 for fifth week. Both weeks aided by extra shows.

First-Run Arties

New Baronet (Reade) (430; \$1.25-\$2)—"Loneliness of Long Distance Runner" (EL) (6th wk). Fifth stanza completed Sunday (11) was big \$7,500 after \$8,000 for fourth week.

Fine Arts (Davis) (468; \$1.80-\$2)—"Sunday and Cybele" (Indie). Opened Monday (12). In ahead, "A Kind of Loving" (Gov) (6th wk-6 days), fair \$3,700.

Beekman (Rugoff Th.) (590; \$1.50-\$2)—"Boccaccio '70" (Embassy) (subrun) (2d wk). Pushing to big \$8,000 after \$7,000 for first. Both weeks ended on Sunday.

Carnegie Hall Cinema (F & A) (300; \$1.50-\$2)—"Yojimbo" (Indie) (5th wk). Fourth stanza finished Sunday (11) was big \$6,400 after \$7,100 for third week.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; \$1.50-\$2)—"Billy Budd" (AA) (3d wk). Initial hold-over week concluded Monday (12). (Continued on page 10)

Cincy B.O. Spotty But 'Day' Sockeroo \$13,000; 'Escape' Passable 8G

Cincinnati, Nov. 13.

Film biz here this round shapes uneven. Hardticket "Longest Day" rates socko in second week at the Grand as "Brothers Grimm" bids for a firm 14th wk at the Capitol. "What Ever Happened To Baby Jane" looks lusty in holdover at the Albee.

Newcomer "Escape From East Berlin" looms good at Palace. "Teenage Bride" with "Untamed Mistress" combo is okay at the Twin ozoner. "Manchurian Candidate" second week at Keith's looks fair.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"What Ever Happened To Baby Jane" (WB) (2d wk). Lusty \$10,000 after \$12,500 bow.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (14th wk). Good \$8,000. Last week, \$9,000.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Carry On Teacher" (Gov) (3d wk). Nice \$1,400 after \$2,000 in second week.

Grand (RKO) (1,400; \$1.25-\$2.50)—"Longest Day" (20th) (2d wk). Great \$13,000 or near after \$15,500 preem.

Guild (Vance) (300; \$1.25)—"Divorce, Italian Style" (Embassy) (4th wk). Oke \$1,600. Last week, \$1,700.

Keith's (Cin-T-Co) (1,500; 90-\$1.25)—"Manchurian Candidate" (UA) (2d wk). Fair \$5,000 after \$6,500 opener, below hopes.

Palace (RKO) (2,600; \$1-\$1.25)—"Escape From East Berlin" (MGM). Fairly good \$8,000. Last week, "No Man Is Island" (UA), \$7,500.

Twin Drive-In (Cin-T-Co) (800 cars; \$1)—West side only: "Teenage Bride" (Indie) and "Untamed Mistress" (Indie). Oke \$4,500. Last week, "Tell-Tale Heart" (Indie) and "Rasputin" (Indie), \$4,700.

Valley (Cin-T-Co) (1,275; \$1.25-\$1.50)—"Gigot" (20th) (3d wk). Slow \$3,500. Last week, \$4,000.

'Day' Pacing K.C. With Wow \$14,000; 'Answers' 5G; 'Island' Light 6G

Kansas City, Nov. 13.

Strong newcomers will brighten theatre row here currently, with "Longest Day" as leader, first picture to play the Roxy on hard-ticket. It will hold, natch! "If a Man Answers" at Brookside shapes fancy, and will hold. Paramount's "No Man Is an Island" looms light. "Manchurian Candidate" is showing good strength as a holdover in the Capri, while "Requiem for a Heavyweight" is light at the Saxon. Teachers' convention Thursday and Friday boosted biz all around. Weather very pleasant.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Theatres) (820; \$1-\$1.25)—"If a Man Answers" (U). Fancy \$6,000 or near, holds. Last week, "Carry on Teacher" (Gov) and "Doctor in Love" (Gov) (5th wk), \$2,000.
Capri (Durwood) (1,260; 75-\$1.50)—"Manchurian Candidate" (UA) (2d wk). Good \$5,000. Last week, \$6,500, brightest in weeks here.
Empire (Durwood) (1,294; 90-\$2.75)—"Brothers Grimm" (MGM) (14th wk). Boosted to rousing \$8,000 by teachers' convention. Last week, \$7,000.
Kimo (Dickinson) (504; \$1.25-\$1.50)—"Viridiana" (Indie) (3d wk). Big \$2,000. Last week, \$2,800.
Paramount (Blank-UP) (1,900; \$1-\$1.25)—"No Man Is an Island" (U). Medium \$6,000. Last week, "Pigeon That Took Rome" (3d wk), \$7,000.
Plaza (FMW-NGC) (1,630; \$1-\$1.25)—"What Ever Happened to Baby Jane" (WB) (2d wk). Okay \$7,500 or close. Last week, \$11,000.
Roxy (Durwood) (664; \$1.25-\$2.75)—"Longest Day" (20th). Great \$14,000 looms as first picture in this house on hardticket. Stays indef. Last week, "Matter of Who" (Indie) (4th wk), \$2,000.
Saxon (Durwood) (1,600; 75-\$1.50)—"Requiem for Heavyweight" (Col) (2d wk). Thin \$3,000. Last week, \$4,000.
Uptown (FMW-NGC) (2,043; \$1-\$1.25)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (3d wk). Big \$8,000 with kids out of school two days. Last week, with Granada (1,217) (2d wk), \$10,000.

CHICAGO

(Continued from page 8)

\$3.50)—"Longest Day" (20th) (5th wk). Smash \$20,000 or close. Last week, \$22,000.
State-Lake (B&K) (2,400; 90-\$1.80)—"Gay Purr-ee" (WB). Good \$20,000 or close. Last week, "Chapman Report" (WB) (5th wk), \$15,500.
Surf (H&E Balaban) (685; \$1.50-\$1.80)—"Kind of Loving" (Gov) (m.o.) (2d wk). Nifty \$3,300. Last week, \$4,100.
Todd (Todd) (1,089; \$2.20-\$3.50)—"West Side Story" (UA) (38th wk). Oke \$5,000 for last 4 days. "Mutiny on Bounty" (MGM) opens today (Tues.).
Town (Teitel) (640; \$1.25-\$1.80)—"Island" (Indie) (2d wk). Busy \$3,800. Last week, \$4,000.
United Artists (B&K) (1,700; 90-\$1.80)—"War Lover" (Col). Bang-up \$25,000. Last week, "Boccaccio '70" (Embassy) (6th wk), \$13,000.
Woods (Essaness) (1,200; 90-\$1.80)—"Manchurian Candidate" (UA) (2d wk). Loud \$24,000. Last week, \$28,000.
World (Teitel) (608; 90-\$1.25)—"Aida" (Indie) and "Madame Butterfly" (Indie) (reissues). Bright \$5,000. Last week, "Don Giovanni" (Indie) (reissue), \$3,000.

BOSTON

(Continued from page 8)

\$1.49)—"War Lover" (Col). and "Mothra" (Indie). Fine \$18,000. Last week, "Convicts 4" (AA) and "Frightened City" (AA), \$13,000.
Paramount (NET) (2,357; 70-\$1.65)—"Roman Holiday" (Par) and "Sabrina" (reissues). Oke \$11,000. Last week, "Night They Killed Rasputin" (Indie) and "Scarface Mob" (Indie), \$12,000.
Park Square (Indie) (300; \$1.80)—"Divorce, Italian Style" (Embassy) (8th wk). Nice \$4,000. Last week, \$4,500.
Saxon (Sack) (1,100; \$1.50-\$1.80)—"Requiem for Heavyweight" (Col) (4th wk). Great \$14,000. Last week, \$12,000.
State (Trans-Lux) (730; 75-\$1.25)—"Shameless" (Indie) and "Girl Fever" (Indie) (2d wk). Slick \$7,500. Last week, \$11,000.

CLEVELAND

(Continued from page 8)

Heavyweight (Col) (2d wk), \$6,500 in 6 days.
Colony Art (Stanley-Warner) (1,354; \$1.50)—"Operation Snatch" (Cont) (2d wk). Average \$2,500. Last week, \$3,000.
Continental Art (Art Theatre Guild) (900; \$1.50)—"Shoot Piano Player" (Indie). Poor \$1,100. Last week, "Ivan Terrible" (Indie), \$2,600.
Heights Art (Art Theatre Guild) (925; \$1-\$1.50)—"Phaedra" (Lope) (2d wk). Fancy \$3,800. Last week, \$4,300.
Hippodrome (Eastern-Hipp) (2,700; \$1-\$1.50)—"Flame in Streets" (Indie) (2d wk). Mild \$7,000. Last week, \$10,000.
Ohio (Loew) (2,700; \$1.25-\$1.50)—"I Passed for White" (Indie) and "Hell to Eternity" (Indie). Dull \$5,000. Last week, "Damon and Pythias" (MGM) and "Savage Guns" (MGM) (m.o.), \$4,000.
Palace (F. & A. Theatres) (2,739; \$1.25-\$2.75)—"Best of Cinerama" (Cinerama). Opened Tuesday (13) with hard-ticket policy. Last week, "Brothers Grimm" (MGM) (13th wk), big \$14,000.
State (Loew) (3,700; \$1-\$1.50)—"Manchurian Candidate" (UA) (2d wk). Okay \$8,000. Last week, \$10,200.
Stillman (Loew) (2,700; \$1.50)—"Legend of Lobo" (BV). Slow \$7,000 or a bit less. Last week, "We'll Bury You" (Col), \$6,000.
Westwood Art (Art Theatre Guild) (955; \$1-\$1.50)—"Phaedra" (Lope) (2d wk). Fine \$3,000. Last week, \$3,400.

WASHINGTON

(Continued from page 8)

"Billy Budd" (AA) (2d wk). Nice \$9,700 after initialing at \$13,600.
Playhouse (TL) (459; \$1.49-\$2)—"Gigot" (20th) (2d wk). Lofty \$8,000 or near after opening at \$9,000.
Plaza (TL) (278; \$1.49-\$1.80)—"Cleo from 5 to 7" (Indie). Neat \$6,500. Last week, "Secrets Nazi Criminals" (T-L) and "Battle of Stalingrad" (T-L) (2d wk), \$5,500.
Town (King) (800; \$1-\$1.49)—"Requiem for Heavyweight" (Col). Sock \$14,000 or near. Last week, "Pigeon That Took Rome" (Par) (4th wk), \$2,200.
Trans-Lux (T-L) (599; \$1.49-\$2)—"War Lover" (Col). Sock \$12,000. Last week, "Boccaccio '70" (Embassy) (5th wk), \$5,500.
Uptown (SW) (1,300; \$1.65-\$2.75)—"Brothers Grimm" (MGM). Smash \$17,000 or close. Last week, dark for facelift.
Warner (SW) (1,250; \$1.25-\$2.30)—"West Side Story" (UA) (9th wk). Big \$7,200. Last week, \$7,200.

National Boxoffice Survey

Biz Picking Up; 'Longest Day' No. 1, 'Grimm' Second, 'Jane' 3d, 'Candidate' 4th, 'Requiem' 5th

The Veterans' Day holiday, observed last Monday (12), is helping biz at firstruns in many key cities covered by VARIETY currently. Rainy weather was counted as a plus factor in most spots.
"Longest Day" (20th) is back in No. 1 spot, being helped by some new launchings and boost from holiday weekend. War opus is uniformly big to smash across the country, being especially strong on some preems in the southern tier of cities.
"Brothers Grimm" (MGM) is moving up to second position as compared with third a week ago. "Baby Jane" (WB) is winding up third via some additional engagements. "Manchurian Candidate" (UA) is fourth, very close to "Baby."
"Requiem for Heavyweight" (Col) is holding strongly in fifth, same as a week ago. "Gigot" (20th) is pushing up to sixth position. "West Side Story" (UA) is winding up seventh.
"Phaedra" (Lope) is taking eighth spot. "Chapman Report" (WB) is finishing ninth. "War Lover" (Col), a newcomer, is starting out big, and will take 10th place the first week out to any extent.
"Legend of Lobo" (BY), in like

'Candidate' Hotsy 8G, Port.; 'Answers' \$6,000

Portland, Ore., Nov. 13. Despite a surplus of holdovers, biz continues to perk along nicely at mainstem houses this stanza. "If a Man Answers" is rated fast in second at Broadway while "Manchurian Candidate" is lusty on first holdover at Paramount. "West Side Story" shapes sturdy in 35th round at Music Box. "What Ever Happened to Baby Jane" is rated fine on opener at the Fox.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"If a Man Answers" (U) and "Come September" (U) (reissue) (2d wk). Fast \$6,000. Last week, \$6,600.
Fox (Evergreen) (1,600; \$1-\$1.49)—"What Ever Happened to Baby Jane" (WB) and "Guns of Darkness" (WB). Fine \$10,000 or near. Last week, "Chapman Report" (WB) and "Couch" (WB) (2d wk), \$5,700.
Hollywood (Evergreen) (1,180; \$1.49-\$2)—"Cinerama Holiday" (Cinerama) (7th wk). Brisk \$5,000. Last week, \$5,000.
Music Box (Hamrick) (640; \$1.50-\$3)—"West Side Story" (UA) (35th wk). Tall \$4,500. Last week, \$4,100.
Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Boccaccio '70" (Embassy) (2d wk). Okay \$5,500. Last week, \$5,800.
Paramount (Port-Par) (3,006; \$1-\$1.49)—"Manchurian Candidate" (UA) and "The Valiant" (UA) (2d wk). Loud \$8,000 or close. Last week, \$8,400.

BROADWAY

(Continued from page 9)

was great \$21,000 after \$22,000 for opener.
Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Loneliness of Long Distance Runner" (BL). Opened Monday (12). In ahead, "American in Paris" (MGM) hit good \$4,000 in one week.
Normandie (T-L) (592; \$1.25-\$2)—"Legend of Lobo" (BV). First week ending tomorrow (Thurs.) is heading for solid \$12,000 or near. Holding, of course.
Kips Bay (Baker) (519; \$1.50-\$2)—"Requiem for Heavyweight" (CI) (5th wk). Fourth stanza finished yesterday (Tues.) held at solid \$7,500 or near after \$8,000 in third week.
Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"Long Absence" (Hakim). Opens today (Wed.). In ahead, "Arkadin" (Talbot) landed okay \$5,000 for pic that was booked for single week.
Guild (Guild) (450; \$1-\$1.75)—"Everybody Go Home" (David) (2d wk). Initial round finished Monday (12) was passable \$8,000.
Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Period of Adjustment" (MGM) (3d wk). First holdover session ended yesterday (Tues.) held at nice \$7,500 after \$8,000 for initial week.
Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce, Italian Style" (Embassy) (9th wk). Eighth round completed Sunday (11) was great

\$21,000 after \$19,500 for seventh. **Plaza** (Lopert) (525; \$1.50-\$2)—"Phaedra" (Lope) (4th wk). This session ending today (Wed.) looks to hit torrid \$13,500 or near after \$13,000 for third.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Kill or Cure" (MGM). Opened Monday (12). In ahead, "Crime Does Not Pay" (Embassy) (4th wk-6 days), fair \$5,500 after \$7,000 for third.
Tower East (Loew) (588; \$2-\$3.50)—"Long Day's Journey Into Night" (Levine) (5th wk). This session winding today (Wed.) is heading for smash \$12,000 after \$13,500 in fourth, with help from one extra matinee.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Chapman Report" (WB) (5th wk). Fourth session finished yesterday (Tues.) was okay \$7,000 or close after \$7,800 for third week.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Manchurian Candidate" (UA) (4th wk). Third round finished yesterday (Tues.) held with sturdy \$11,000 or near after \$14,000 for second. "Two For Seesaw" (UA) opens Nov. 21, day-dating with Astor.

World (Perfecto) (390; 90-\$1.50)—"Immoral Mr. Teas" (Mishkin) (8th wk). Seventh round completed Thursday (9) was sock \$8,400 after \$8,600 for sixth. Due to stay.

LOS ANGELES

(Continued from page 9)

churian Candidate (UA) and "War Hunt" (UA). Sock \$17,000 or close.
Music Hall (Ros) (720; \$2-\$2.40)—"Kind of Loving" (Gov). Light \$5,000. Last week, "Only French Can" (Indie), "Riff" (Indie) (reissues) (2d wk), \$3,300.
Beverly (State) (1,150; \$1.49-\$2)—"Very Private Affair" (MGM). Soft \$4,500.
Hawaii, Los Angeles (G. & S. Metropolitan) (1,106; 2,049; \$1-\$1.25)—"Nero's Mistress" (Man) and "Red Cloak" (Man). Slim \$7,500.
El Rey (FWC) (856; \$1.25)—"If a Man Answers" (U) and "Pigeon That Took Rome" (Par) (m.o.s). Dim \$2,800.
Warren's, Hollywood (Metropolitan-FWC) (1,757; 856; 90-\$1.25)—"No Man Is an Island" (U) (2d wk) and "To Hell and Back" (U) (reissue) (Warren's) (2d wk), "Tower of London" (UA) (Hollywood) (1st wk). Okay \$6,500.
Egyptian (UATC) (1,392; \$1.50-\$2)—"Gone With Wind" (MGM) (reissue) (2d wk 5 days). Hefty \$9,900. Last week, \$5,800.
Four Star (UATC) (868; \$1.50-\$2)—"Gigot" (20th) (3d wk). Good \$5,600. Last week, \$9,500.
Warner Beverly (SW) (1,316; \$1.49-\$1.75)—"Requiem for Heavyweight" (Col) (4th wk). Okay \$6,500. Last week, \$6,400.
Carthay (FWC) (1,138; \$1.80-\$3.50)—"Longest Day" (20th) (5th wk). Sockeroo \$20,400. Last week, \$18,800.

Pantages (RKO) (1,512; \$1.25-\$2.75)—"Chapman Report" (WB) (15th wk). Mild \$9,000. Last week, \$12,500.
Lido (FWC) (876; \$2-\$2.40)—"Divorce, Italian Style" (Embassy) (5th wk). Slick \$6,000. Last week, \$6,600.

Crest (State) (750; \$2)—"Matter of Who" (Herts) (10th wk) and "Roommates" (Herts) (3d wk). Neat \$2,300. Last week, \$3,000.
Warner Hollywood (SW) (1,291; \$1.25-\$2.80)—"Brothers Grimm" (MGM) (14th wk). Tall \$20,000. Last week, \$18,000.

Hollywood Paramount (State) (1,468; \$1.75-\$2.65)—"Music Man" (WB) (16th wk). Fine \$16,000. Last week, \$15,000.
Fine Arts (FWC) (631; \$1.49-\$2)—"Boccaccio '70" (Embassy) (16th wk). Light \$2,500. Last week, \$3,200.

Chinese (FWC) (1,408; \$1.25-\$3.50)—"West Side Story" (UA) (48th wk). Smash \$20,000. Last week, \$16,900.

SIMI VALLEY OZONER

Metropolitan Will Open 800-Car Site Next April

Los Angeles, Nov. 13. Metropolitan Theatres yesterday broke ground for an 800-car drive-in in the Simi Valley, located about 30 miles from L.A. Project for which a final permit was granted only last week, is to cost between \$700,000 and \$800,000. Opening is skedded for sometime in April MT. headed by Sherrill Corwin, also operates flock of houses in downtown L.A., including the Orpheum, Hillstreet, Warren's, Los Angeles and Rialto.

Rain Bops Balto Biz But 'Candidate' Lusty \$20,000; 'Phaedra' 12G

Baltimore, Nov. 13.

Weekend rain put a slight damper on downtown trade here this session. "What Ever Happened to Baby Jane" opened strongly at Stanton. "Manchurian Candidate" is big in first at New and Uptown. "We'll Bury You" looks dull in first week at the Hipp.

"Phaedra" shapes strong in second daydating the Charles and Crest and "Requiem for Heavyweight" is pleasing in second round at the Town. "Gigot" is nice in second at Mayfair. "Waltz of the Toreadors" is holding fine in third at the Little.

Estimates for This Week

Aurora (T-L) (367; 90-\$1.65)—"God Created Woman" (Kings) and "Lady Chatterley's Lover" (Kings) (reissues) (2d wk). Fair \$1,700. Last week, \$2,000.
Charles (Fruchtman) (500; 60-\$1.50)—"Phaedra" (Lope) (2d wk). Fine \$5,000. Last week, \$7,000.
Crest (Fruchtman) (1,700; 90-\$1.50)—"Phaedra" (Lope) (2d wk). Big \$7,000. Last week, \$9,000.
Cinema (Schwaber) (460; 90-\$1.50)—"Virgin Spring" (Janus) and "Through Glass Darkly" (Janus) (reissues). Okay \$1,800. Last week, "Smiles Summer Night" (Janus) and "Seventh Seal" (Janus) (reissues), \$1,500.
Hippodrome (T-L) (2,200; 90-\$1.65)—"We'll Bury You" (Col). Drab \$4,000. Last week, "Seven Little Foys" (Par) and "Fancy Pants" (Par) (reissues), \$5,000.
Five West (Schwaber) (435; 90-\$1.50)—"Carry On Teacher" (Gov) (4th wk). Down to \$1,200. Last week, \$1,500.
Little (T-L) (300; 90-\$1.65)—"Waltz of Toreadors" (Cont) (3d wk). Holding at nice \$1,500. Last week, \$2,000.
Mayfair (Fruchtman) (700; 90-\$1.50)—"Gigot" (20th) (2d wk). Nice \$5,000. Last week, \$7,000.
New (Fruchtman) (1,600; 60-\$1.25)—"Manchurian Candidate" (UA). Fast \$10,000. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV), \$4,000.
Playhouse (Schwaber) (365; 90-\$1.50)—"Kind of Loving" (Gov) (2d wk). Slow \$1,200. Last week, \$2,800.
Stanton (Fruchtman) (2,800; 90-\$1.50)—"Baby Jane" (WB). Pleasing \$13,000. Last week, "Chapman Report" (WB) (4th wk), \$4,000.
Town (T-L) (1,125; 90-\$1.65)—"Requiem for Heavyweight" (Col) (2d wk). Okay \$4,000. Last week, \$8,500.
Uptown (Fruchtman) (1,100; 90-\$1.50)—"Manchurian Candidate" (UA). Socko \$10,000.

TORONTO

(Continued from page 9)

Savoy (Rank) (1,328; 1,165; 1,203; 779; \$1.25-\$1.50)—"H.M.S. Defiant" (Col). Big \$25,000.
Downtown, Metro, Scarboro, State (Taylor) (1,059; 696; 682; 696; 50-\$1)—"White Slave Ship" (Astral) and "Young Wild" (Astral). Lusty \$19,000 or over. Last week, "Convicts 4" (AA) and "Cry Double Cross" (IFD), yanked after five days with \$10,000.
Eglinton (FP) (\$1.50-\$2.75)—"Brothers Grimm" (MGM) (13th wk). Steady \$6,000. Last week, ditto.
Hollywood (FP) (1,080; \$1-\$1.50)—"Chapman Report" (WB). Big \$14,000 or near. Last week, "Gigot" (20th) (2d wk), \$5,000.
Hyland (Rank) (1,165; \$1.25-\$1.50)—"Interns" (Col) (8th wk). Good \$5,000. Last week, same.
Imperial (FP) (3,216; \$1-\$1.75)—"Wonderful to be Young" (Par). Mild \$10,000. Last week, "Requiem for Heavyweight" (Col) (2d wk), \$7,500 in 4 days.
Loew's (Loew) (1,641; \$1-\$1.50)—"Manchurian Candidate" (UA). Good \$10,000. Last week, "Escape from East Berlin" (MGM), \$9,000.
Tivoli (FP) (930; \$1.50-\$2.50)—"West Side Story" (UA) (26th wk). Consistent \$6,500. Last week, ditto.
Towne (Taylor) (693; \$1-\$1.50)—"Boccaccio '70" (IFD) (3d wk). Smash \$10,000. Last week, \$12,000.
University (FP) (1,393; \$1-\$1.50)—"Waltz of Toreadors" (Cont) (6th wk). Big \$12,000. Last week, \$13,000.
Uptown (Loew) (2,250; \$1-\$1.50)—"If a Man Answers" (U) (4th wk). Good \$7,500. Last week, \$9,000.

New York Sound Track

Is this our youth? Sally Plahney, the current Miss Subways and in private life an airlines stewardess "who really jets around," is described on the car card as a college drama major whose main ambition is to act in television commercials. Is that what's meant by the term: Theatre of the Absurd? . . . A gag making the local rounds: Ben Kalmenson of "that company" is planning to make a movie reviewing the trade press.

A familiar face spotted leaving the 20th-Fox homeoffice late Friday (9): Peter Treves, head of the brokerage house bearing his name. Treves, who reps a large block of 20th stock and was a key figure in the ouster of former prexy Spyros Skouras earlier this year, had been asked in for a chat with prexy Darryl F. Zanuck. Walter Reade-Sterling Inc., formed last August, launched its "corporate image" via an 11-page ad in the N.Y. Times Magazine Sunday (11).

An amazed observer in London reports that Richard Mallett, the perennially non-vacationing film critic for Punch magazine, has at last taken a holiday, and spent it in the Casbah, Algiers.

"Last Nude Photographs of Marilyn Monroe" is to be included in Volume III of the quarterly hard-cover publication Eros, per its publisher-editor, Ralph Guinzberg. Studies are described as taken six weeks before her suicide. "We believe that the publication of these photographs is a fitting tribute to the most idolized woman of the time."

The screws have been put on 20th-Fox expense accounts again. Only the Most ESSENTIAL items will be okayed, providing plenty of proof is offered along with the vouchers. . . . Meanwhile, Marshall J. Kagan has been named manager of the newly formed Administrative Services Dept to watch all h.o. costs. Kagan, a grad from Old Eli and a certified public accountant, answers directly to comptroller Robert McElfresh.

Twentieth-Fox will be re-releasing "Oklahoma" in the near future. . . . A special 15-minute featurette on behind-the-scenes activity during the filming of Peter Lawford's "Johnny Cool" gets an ABC-TV net showing Dec. 9 on the Sunday Night Movie show. . . . Times Film's national sales director, Irving Sechin, is touring western and southwestern film markets.

Richard Davis and the French Film Office last Friday (9) cocktail director Serge Bourguignon, whose "Sundays and Cybele," a Davis-Royal release, opened Monday (12) at the Fine Arts. . . . Rita Moreno a local visitor. . . . Director John Huston also passed through town en route to Hanover, N.H., and the special screening of his "Freud" at the new Hopkins Arts Center Sunday (11). . . . UA reports "Sergeants Three" racked up an all-time first week gross at the Sao Luiz Theatre in Rio de Janeiro. It took in 4,398,163 cruzeiros. (If you want to know what that is in dollars, check the foreign exchange table in your local newspaper, positively don't phone VARIETY).

Writer-producer Alex Gottlieb has been signed by Hedon Productions, local indie production firm, to write the screenplay for Hedron's upcoming adaptation of P. G. Wodehouse's "French Leave". . . . Macy's was the scene Friday and Saturday (9-10) for a hunt of two teenagers for key roles in "Life With Mother Superior," screen version of the Jane Trahey novel which Jacqueline Babbitt and Ken Donnellon will produce. . . . Walter Reade Jr.'s new 600-seat Coronet, atop the Baronet, will be ready to open early next month. . . . Zenith International will distribute the Argentine-U.S. version of Sartre's "No Exit" here. . . . UA sales veep Jim Velde spending this week in L.A.

Twentieth-Fox's campaign on its upcoming William Holden starrer, "The Lion," includes the following wisdom: "Only a brave man goes after a lion. Only a fool goes after his mate." It's anonymously credited as "An Old African Proverb" but scuttlebutt is that it was really written by a New American Philosopher named S. Charles Einfeld. . . . France's updated version of "Candide," which the French government prohibited from export for two years, will finally open at the Baronet here Nov. 19. It's a Pathe Cinema presentation released by Union Films.

William Morris Broadens

Continued from page 3

screenplaywright William Rose (Mann Ltd.), and stars Spencer Tracy, Milton Berle, Sid Caesar, Dick Shawn, Jimmy Durante, Jonathan Winters, Dorothy Provine and Peter Falk; also Carl Reiner, Ben Blue, the 3 Stooges, Morey Amsterdam, Madelyn Rhue and Barbara Heller.

Not yet started is "Soldier In The Rain" for Allied Artists and there the same agency represents director Blake Edwards, producer Martin Jurow, star Steve McQueen.

There are two more weeks of shooting due on "America, America" (WB) by producer-director Elia Kazan, also repped by WM.

Just finishing is WB's "Not On Your Life" which was put together by WM clients Morton DaCosta, producer-director; original screenplaywright Leo Katcher, and starring Robert Preston, Georgia Moll and Walter Matthau. DaCosta and Preston figured in the previously made "Music Man" (also WB), with Morris also repping author Meredith Willson, scripter Marion Hargrove and costar Shirley Jones.

"Maharajah" will be produced in Pakistan for AA, another Morris package, with producer-director George Marshall and author-producer Polan Banks; "The Running Man" (Col), shooting in Ireland, has WM and Christopher Mann repping producer-director Sir Carol Reed and star Lee Remick; "Night Call" (Mexico-produced), first of three-picture deal via Clasa Films Mundiales, co-starring John Gavin who also doubles as coproducer; "Dark Purpose" (Universal-Galatea), starting next February in Europe, with WM representing director George Marshall, producers Harvey Hayutin & Steve Barclay, stars Shirley Jones, Rossano Brazzi and Georgia Moll; UA's "Love and Taxes" will be pro-

duced by Martin Poll, with Abe Burrows the coproducer and writer-director, from a play by Carolyn Greene, now in scripting stage.

These are samplings of the 35 projects which, says Lastfogel, are indicative of the modus operandi that Phil Kellogg and Joe Schoenfeld on the Coast, and Bernie Wilens, head of WM's picture department in New York, follow in creating packages for global and domestic coordination. Foreign affiliation embraces the wholly owned William Morris Organization (the term of agency is tabu and legally unrecognized) in Rome, Madrid and Paris. Christopher Mann Ltd. handles the British segment for WMA.

In re "Runaway" Prod. The Morris office topper, after surveying the European show biz scene, feels that a reversal of "runaway" production will come naturally, as it is already, for basic elementary reasons.

No. 1 is the tax bite—which now bites the American film artisan abroad as if he were at home. So that's no longer the incentive.

No. 2, if they used the excuse about the "fine Swiss schools," etc., these same migrants may soon rediscover equally fine schools in California.

If the way-of-life abroad is a dominant appeal—and if this cannot be refuted in its entirety—then it will level-off to the degree where either vacations or the natural foreign environs for filmmaking will truly be the determining factor. He points to Kazan's film just completing, in Greece, or those titles above-named being shot in Ireland and Pakistan.

It is notable that Morris urges his clients to become financial participants, as and when their stature can command such status, in

these film feature projects. This parallels Morris' technique with its top tv stars.

The agency, of course, has no financial participation other than its normal 10% commission, a company policy since the late William Morris Sr. founded it in 1898.

Lastfogel's 50th Anni Bash. Lastfogel reprised that in a sentimental salute to the agency founder—always "the boss" to him—at the New York personnel's surprise luncheon to the present topper at "21" last Thursday (10). The lunchfest marked Lastfogel's 50th anni with the WMA.

As an "inside" reminiscence he recalled how by accident he applied to the William Morris Agency, then in the Times Bldg., for an office boy's job instead of Cleminis The Tailor on 36th and 6th Ave. Both names had been given him by the YMCA. In 1912, as job opportunities. Because the Morris office was closer to his home than the tailorshop, Lastfogel bucked the Times Bldg. and got the job.

Mrs. Lastfogel (Frances Arms, former vaude singing single) was given a standing ovation by the 80 in attendance at the "21" lunch. Lastfogel paid special tribute to the late Johnny Hyde, Bill Murray (Wally Jordan's predecessor in charge of radio-tv) and Bert Allenberg. He accented the new "young-blood" manpower developed from within the ranks.

The lunchfest was strictly intracompany, save for the reading of top industry leaders' telegrams which WM treasurer Nat Lefkowitz emceed.

Spyros Skouras was the lone outsider and one of the four speakers, the others being Lefkowitz, George Wood, of the agency who toastmastered, and Lastfogel in making acknowledgement. The 20th-Fox board chairman's address accented Lastfogel's "humanity" and "integrity" and only fleetingly saluted the agency for its long tradition and its forward-looking aggressiveness.

Later is keyed to Lastfogel's delegation of authority and expansion of manpower in order not to spread himself too thin in personally catering to such longtime clients as Sophie Tucker, or such individually important powerhouse operations as Danny Thomas. Fact that he is fortuitously east when the latter is "saluted" at a dinner is elementary good business. In the same idiom, whether by happenstance or design, Lastfogel found himself in London coincidental with Miss Tucker's Command Performance, although fundamentally he had been on a Madrid, Rome, Paris, London swing of contacts with John Mather, Christopher Mann, Harry Foster et al., on the Continent.

Slagger Preems

Continued from page 1

the movies would get together and map out a sensible plan, one to stagger the openings, not only giving the public the chance to take stock of the shows, one by one, but also permitting us movie editors to give proper attention to each offering. Instead they bury us under an avalanche.

He added that he could just as well throw this suggestion into the ashcan because "movie people are just like so many warring tribes in a jungle. They can never agree on an industry-wide program of benefit, let alone a city-wide one."

"A glaring example is the disgraceful refusal of Hollywood to underwrite the annual Oscar derby. Instead it's turned over to outside commercial interests. If each major studio would contribute a relative trifling amount, not a fraction of what they'll spend in exploiting a spectacle film, the Oscar program would be properly sponsored and a much better show for the many million viewers would result, plus added and needed respect for Hollywood."

"But," he concluded, "We should live so long to see this happen."

Israeli Censor

Continued from page 2

censors have intergered with freedom of information, a sacrosanct right in every democratic country. The censors have no right, he said, to prevent the public from seeing events the way they happened.

During the hearings, the Courtroom was used as theatre, when the newsreel was shown to the judges.

'Venus' Director Delannoy Denies Stephen Boyd's 'Immorality' Charge

Rome, Nov. 13.

Strong exception was voiced here this week by director Jean Delannoy to statements recently made by Stephen Boyd regarding "Imperial Venus" (Royal), the film they recently made together in Rome with Gina Lollobrigida as costar.

After noting that he had already cabled Boyd to express his feelings

Rome, Nov. 13.

Stephen Boyd is about to be sued for libel by Royal Films topper Guido Giambartolomei, producer of the Rome-made pic, "Imperial Venus." News is contained in a letter written by Giambartolomei and published in a Rome evening paper, Paese Sera. In the letter, the Italo producer reveals that he had asked his lawyers to file a libel suit against the actor for statements he made about "Venus" in an interview recently published by VARIETY.

and astonishment at what he defined "damaging and untruthful statements made in very bad taste," the French director said that for his part, he did not want to start a useless controversy, which he would leave to others, but that he merely wished to set things straight.

Delannoy denied the suggested "immorality" of "Venus," adding that "it is not my custom to make pornographic films," but said the film was the authentic story of Napoleon's favorite sister as written by people of recognized talent and stature such as Jean Aurenche and Philippe Heriat, of the Academie Goncourt, with an English language adaptation by John Michael Hayes. Their script was in turn adapted from initial research and treatment work by director Renato Castellani. Final touchup of the English version was done by Clarke Reynolds.

The director also deplored Boyd's "mudslinging" tactics from a practical standpoint, especially since the expensive pic has yet to be released. "After all," he said, "why bite the hand that feeds you?" (Delannoy did not specify, but the Rome grapevine has it that Boyd got a high salary, counting overtime; some say in vicinity of \$150,000, but the figure remains unconfirmed.)

"Above all," Delannoy went on, "how can anyone judge a picture—much less make such statements—without having seen one foot of finished film?" The director added that Boyd had consistently refused to view rushes, had finally seen only a few sequences in which he appeared (in black and white work print form) for some English post-synch work which was later abandoned.

Back To The Picture. Getting back to the picture, Delannoy said it was "one of the best" he had made to date, that he hoped it was going to one of next year's film festivals (his films have won prizes at most), and that not only would it go to the U. S., but would prove to one and all the absurdity of Boyd's claims; but also the real value of both Boyd's performance and that of Gina Lollobrigida.

Ironically, the French filmmaker added, Boyd had been "a pleasure to direct," a "sensible actor, full of nuances, one who needed very little guidance to get the point of a particular scene." Miss Lollobrigida, he also noted, would likewise show her true talent in one of her most varied roles to date.

On his personal relationship with Boyd, Delannoy said that Boyd had gone out of his way to be kind and flattering to him, frequently saying what a pleasure it was to work with him, and so on. For this and other reasons, he felt Boyd's attack particularly strange. True, he added, that Boyd was at times confused by some of the script's fine points which were admittedly of "Latin" concept, and the actor had also objected to some of the content, mostly in the dialog portion, of the original English-language version. This had, however, been subsequently revised; to meet Boyd's requests (and at considerable expense), via the polish job done by writer Clarke Reynolds, whom Boyd had himself suggested for the job. After this,

Boyd, at least to Delannoy's knowledge, had raised no further objections, nor had he complained to the producer or others before heading for Britain and the U. S. for other chores. His "loud and inopportune" Coast beef therefore came as a double surprise to all here.

Opens In Milan

As for Boyd's claims that "Imperial Venus" would not get an Italian release, Delannoy stated that pic was slated to open Dec. 21 at a Milan Gala, followed by nationwide Christmas release. In France, the picture will be released about Jan.-Feb. Other releases are currently being negotiated.

Delannoy's personal plans, after he winds the cutting and dubbing of "Venus" here, includes a modern adaptation of Benjamin Constant's "Adolphe," with Ingrid Bergman and Jacques Perrin as the probable costars, followed by a screen version of Roger Peyrefitte's "Amities Particulieres."

Meanwhile, however, he hoped his statements had set the record straight on "Venus." "After all," he concluded jokingly, invoking his record as one of France's most-acclaimed directors, "I have many friends in the States. I wouldn't want them to think I've turned to pornography to make a living!"

Mexicans Wanna Duck \$4,000,000 Court Action, 8 Who Sued Since K.O.'d

N. Y. Federal Judge Archie O. Dawson last week reserved decision on a motion by Azteca Films, Mexfilms and Clasa-Mohme, distributors of Spanish-language films, for dismissal of a treble-damage action for over \$4,000,000. The suit was brought in 1959 by eight now-defunct theatres, which specialized in Spanish language product.

The plaintiffs—A & R Theatre Corp. and other lessees of theatres in Manhattan, Brooklyn and the Bronx—charged the above-named distributors, as well as more than 20 other theatres, with having discriminated against the plaintiffs in runs and clearances, thus forcing them out of business. The defendants had moved for a dismissal on the grounds that the plaintiffs had failed to obey the court's earlier order to deposit \$500 for each plaintiff as security.

Judge Dawson, in his earlier order, had stayed all proceedings until the plaintiffs filed certain statements. The court also had stated that since the filing of the complaint, the plaintiffs had not pressed their claims.

Embassy Recruits

Continued from page 5

so the metro market is simply remaining under his scope.

Completion of the releasing apparatus is well within the company timetable, which figured to have it fully operational by yearend. It's sales head Peppercorn who's credited with expediting the show, repeating the organizational talents he displayed in prior sales manager tenure with Continental Distributing.

As for Embassy's field roster, it lists Joe Wolf (New England), Charles Zagrans (midwest), James Frew (southeast), Fred Biersdorf (southwest), George Regan (midwest), and Herb Bregstein (far west). Branch manager in N. Y. is Harry Margolies.

Schell Yens Comedy

Continued from page 1

Ever Told." Vignettes do not interest Schell.

In proof of his devotion to only parts that interest him (many actors talk big this way, few do it) Schell will, come February, be playing "Hamlet" on the stage in Hamburg. His version of the Dane as filmed was shown here at the San Francisco Film Festival last night (Mon.).

Type of Hollywood film role Schell would like to be offered: a comedy of the suave Cary Grant sort.

THE BOX-OFFICE TA

In the U.S.A.

DAY CAPACITY \$44,000

—Variety, New York

Day: BOF 18G

—Variety, Washington

DAY SOCK 21G

—Variety, Boston

Philly, Day Mighty \$22,000

—Variety, Philadelphia



**DAY GIANT 14G
LEADS IN DENVER**

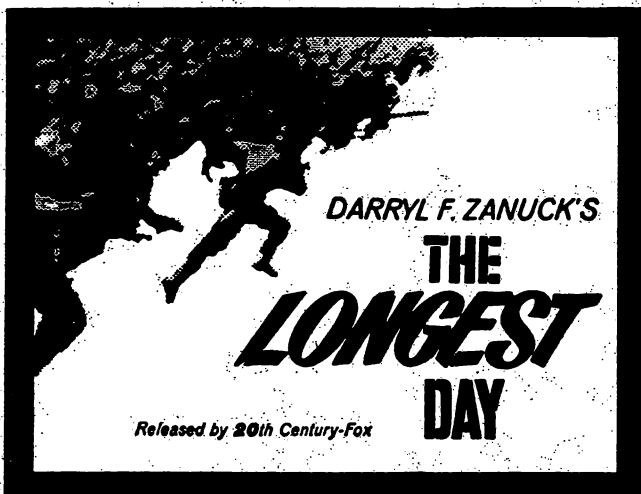
—Variety, Denver

Sensash! Colossal!

—Atlanta

DAY SOCK 22G

—Variety, Los Angeles



Day Giant 26G

—Variety, Chicago

DAY BREAKS BIG

—Salt Lake City

Day Whopping 18G

—Variety, San Francisco

DAY WHAM \$16,000 STANDOUT

—Variety, Minneapolis

Day Orbits Dallas

—Dallas

DAY MIGHTY 17G

—Variety, Detroit

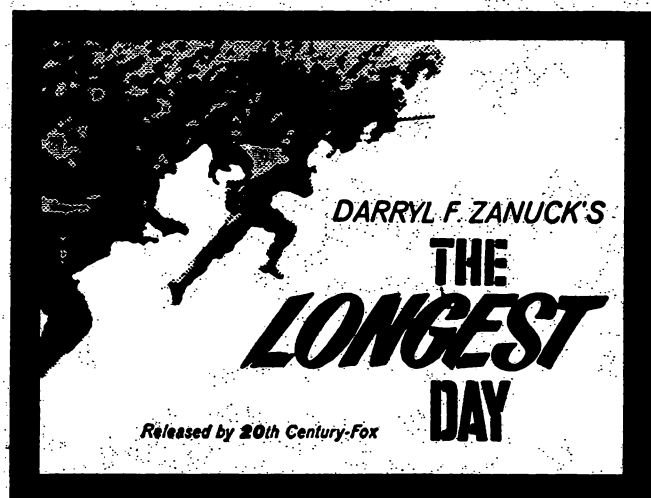
Day Boffo 15½G

—Variety, Cincinnati



In France

Paris-Ambassade and
Richelieu Theatres:
COMBINED GROSS BOTH
THEATRES 4th WEEK
MATCHES ALL-TIME
RECORD-BREAKING 1st!



In Italy

LOFTIEST ROADSHOW GROSS
IN HISTORY OF INDUSTRY!

Rome-4 Fountains: 2nd SPEC-
TACULAR WEEK! Royal: NOW
IN 2nd GIANT WEEK!

Florence-COLOSSAL
OPENING WEEK!

Milan-LOFTY 2nd WEEK!

Bologna-2nd Week Sensational!

OPENING THIS WEEK in Thailand! **NEX**
SOON—Hong Kong, Spain, Japan, Egypt, Lebanon,

LOOK OF THE WORLD!!

In England

Birmingham—3rd WEEK
EQUALS STUPENDOUS 1st & 2nd!

Liverpool—1st TWO WEEKS
UNPRECEDENTED SRO!

Manchester—3RD
TERRIFIC WEEK!

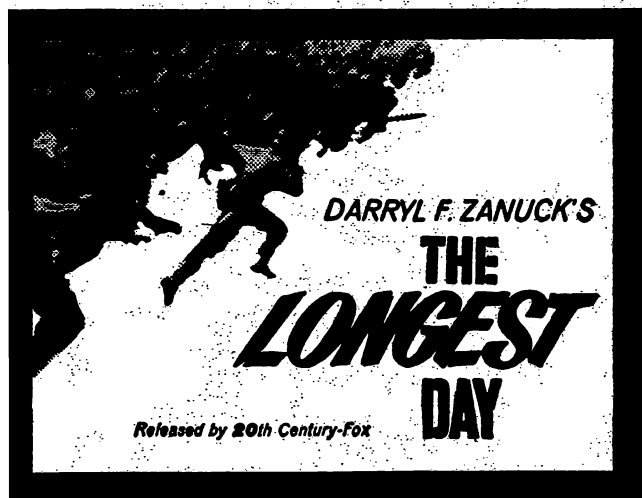
London—Every Seat Sold Out
Since Opening—Now Starting
Fifth Week!

In Holland

Amsterdam—4th Week Tops
Record Breaking 1st!

Rotterdam—4th Soars
Over Gigantic 1st!

The Hague—4th TOWERS
OVER TREMENDOUS 1st!



In Germany

EVERY EXISTING
THEATRE RECORD SMASHED!

Berlin—2nd Week
Caps Great 1st!

Bonn—Now 2nd
Tremendous Week!



COLOGNE—2nd
EQUALS BIG BIG 1st!

HAMBURG—SMASH OPENING!

Frankfurt—2nd Week
Ties Record 1st!

DUSSELDORF—2ND
PACES CHAMPION 1st!

Munich—Explosive 2nd Week!

Nurnberg—NOW 2ND
TOWERING WEEK!

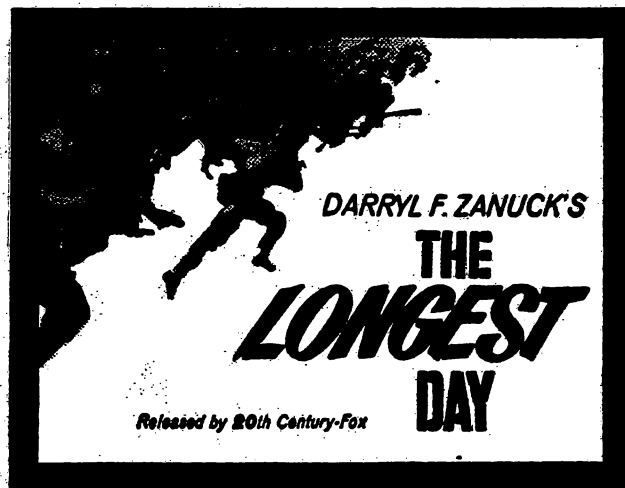
In Scandinavia

Stockholm, Sweden—NOW IN
FOURTH WEEK—EVERY SEAT
SOLD OUT SINCE OPENING!

Helsinki, Finland—Absolute
Capacity Opening Week!

In Luxembourg

2nd Week Equals 1st
Sell-out Week!



In Switzerland

Zurich—COMPLETE SELL-OUT
FIRST FOUR WEEKS!

Geneva—Sell-out 2nd Week!

Berne—3rd ENORMOUS WEEK
EQUALS RECORD-SMASHING
1st TWO WEEKS!

Basle—4th
Sensational Week!

T WEEK in The Philippines, Singapore, Malaya!
Syria, Peru, India, Pakistan, Australia, Chile and Israel!

Seven Arts' Fast Clean-Up 'Baby'; Aldrich: Few Had Faith in Film; Doubtful Re 'Hollywood Preview'

The possibility that his "What Ever Happened to Baby Jane?" might be the first picture to roll up a theatrical gross of \$1,000,000 in one week's playing time in New York City houses pleases but does not satisfy producer-director Robert Aldrich. Aldrich's feeling is that everyone, with the exception of himself and costars, and, of course, Seven Arts itself had believed the picture was going to be a bust and thus it had been made available for the exhibitor-promoted "Hollywood Preview Plan" of more than 90 simultaneous opening dates throughout the New York metropolitan area.

In the producer-director's estimation, the sock business being done on this initial eight-day circuit break, ended yesterday (Tues.), indicates that a more conventional playoff might have resulted in just that much more biz. His fear: the picture will be gone in such a hurry, many potential patrons will inevitably have missed it. In an effort to forestall this, Aldrich revealed Friday (9) that arrangements were being made to open the film in one or two Manhattan arties, concurrent with the second wave of circuit openings, which artie dates would run as long as they stand up.

Admittedly biased in favor of "Baby Jane" as a unique b.o. attraction, Aldrich was somewhat skeptical of reports being circulated by exhibitors to the effect that the success of picture in its first week in New York backed up the wisdom of the Hollywood Preview Plan. "It means," he stated simply, "that people want to see this picture." Another might be a dog. In other areas, where "Baby Jane" has had conventional first runs, it's also doing crack business.

Because of its unique financial logistics, Aldrich feels that it's possible for "Baby Jane" to pay off its \$825,000 negative cost in three to four weeks, should the picture hold at its early grossing rate. As he estimated it, that would require a theatre gross of approximately \$3,000,000, to make for a distrib's share of the rental of about \$2,000,000. Distrib rentals are, of course, shared by the producer and other participants.

The producer-director estimated that about \$30,000 had been added to the negative cost because of the crash, 30-day program after shooting was completed to edit and score the picture in time for its New York break.

Contributing to the low negative cost was fact that Aldrich, Davis and Crawford all are taking a percentage of the net. In view of the unhappy experiences of some other people who have agreed to take a percentage of the net, only to find three was very little net, Aldrich said serenely that "Baby Jane" is going to do so well, "they'd have trouble trying to hide all the profit."

MORE DELAY ON SALE

No Bids For Hal Roach Lot At \$1,500,000 Minimum

Scranton, Nov. 13.

Trustees of Hal Roach Studios are weighing a request to Federal Judge Michael H. Sheridan that to drop the mandated upset minimum price of \$1,500,000 set for a public auction of the 14-acre Culver City, Cal. property.

There is no indication how much of a cut would be requested, nor confirmation such a petition definitely will be presented. However, Attorney Russell J. O'Malley, of counsel for the trustees, said, "Apparently, we need a change in the ground rules."

The statement came after nary a bidder appeared for the scheduled auction before Judge Sheridan here last Friday.

This was a big disappointment to Attorney J. Julius Levy and John M. Murphy, who serve as trustees of the financially-distressed Scranton Corp. and its wholly-owned subsidiary, the Roach Studios. On Nov. 2, representatives of two Coast syndicates and Michael Myerberg of the New York legitimate stage had indicated they would submit bids.

Big New Agency

Continued from page 3

York offices, but the Famous Artists' quarters will continue, pro tem until enlarged offices are found.

Further in the AS-Famous expansion was the former's naming of Milt Krasny to join the Coast office. Latter was exec veep of GAC and one of its founders and principal stockholders when Tommy Rockwell founded the agency. He exited recently when GAC prez Larry Kanaga retired and Herb Siegel, new dominant owner, assumed both the presidency and board chairmanship posts.

France and Germany

Also, last week, AS, via its new European affiliations, acquired Olga Herzig-Primus as its rep in Paris, and Steffi Jovanovich to represent it in Germany. They, like the three London-based and the Rome-headquartered Kaufman-Lerner agencies, will of course now rep the combined Ashley-Stainer-Famous setup. (Incidentally, both Gene Lerner and Hank Kaufman are just in from Rome on business attendant to his new affiliation.)

All personnel will be retained since the objective is to fan out and service the combined roster of clients which is a formidable list that ranges from John Wayne, Ingrid Bergman, William Holden, Danny Kaye, Yul Brynner and Page Three.

Susan Hayward to George Stevens, Howard Hawks, Joe Mankiewicz, Henry Hathaway, Dan Taradash, Rod Serling, Tennessee Williams, William Inge, Arthur Miller, Lillian Hellman, Robert Anderson and others.

Ashley-Stainer's repping of such tv packages as Ed Sullivan, "Dr. Kildare," "Candid Camera," Danny Kaye, "The Defenders" etc. and video producers like Herbert Brodtkin, Bob Banner et al. is part of the combined agency projection into the tv field.

Where heretofore Feldman, who like MCA held a Screen Actors Guild "waiver" for indie film production while also agenting, he will now bear down on creating film packages with Jack Gordon and his other longtime aides.

Krasny gives the new combine its key man in the "personal appearance" (variety) field where it is admittedly still lacking for all-round representation.

(The trade reaction to what the Government may or may not have accomplished in the MCA divorce is obvious although admittedly these new merged agency "giants" will never make the same mistake of both agenting and producing.)

(In like orbit, Abe Lastfogel's spelling out of the heightened new functions of aggressive agenting — per herewith — puts the spotlight on the evergrowing stature of the percenteries. That is where they perform on two fronts: sparking "packages," so that film production projects may go forward, and also in turn "encouraging" their clients to have participation ownership in said packages.)

(It constitutes, in actuality, a usurpation, in part at least, of the functions that a major studio formerly had, i.e., acquiring a property, with an eye to making it a vehicle for any of its stable of stars or lesser talents, putting this writer and that director on it, getting the associate producer to "break down" the undertaking for budget, shooting schedule, etc., cast the supplementary components, and have the sum total emerge as a studio-created project. Now, the outsiders looking in, and in position to pick almost any studio or distribution, achieve the same thing. And they keep a slice of it for themselves, thanks to the agents' acumen in recent years. Said acumen, until recently, being a trade synonym for MCA.)

Playwright
Howard M. Teichmann
ponders the new (and needless) intellectualism among actors in a bright piece
'Is It Mrs. Strasberg's Cooking?'
* * *
another Bright Editorial Feature in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

MOREY MARCUS' QUICK EXIT FROM EMBASSY

Morey Marcus, recently named foreign sales manager for Embassy Pictures, is leaving the company. Quick separation explained only as mutually desirable. It's further understood the distrib is in no hurry to name a successor.

Marcus has been in distribution since 1932, has held exec positions with Metro, Paramount and Republic.

Oops at White House

Continued from page 3

looked like the Bobbsey Twins and knew it, but it was too late.")

They arrived in Washington late, missed their connection with a White House limousine, and in their desire to right things, reached the White House a half-hour before any other guests. Left to shift for themselves, the two ladies abandoned Gelber and went in search of a ladies room ("There must be one here someplace"), at which time the other guests started showing up—a motley assortment of White House staffers, Washington society ladies and a sprinkling of bigwigs. (Aside one Helen Hockinson type of dowager to Gelber: "I just love the musicals they show here on Sunday nights.") Another character, "out of a Jules Feiffer cartoon," introduced himself to Gelber and promptly relayed the information that his daughter attended nursery school "with Caroline, on the floor above this." Such exchanges of status qualifications continued until Schlesinger appeared and signaled the start of the showing after a few introductory remarks about the film.

Bon Ton Slumming

"Nothing, however," according to Gelber, "could have quite prepared them for what they were about to see." The audience, seated in elegant French provincial armchairs, craned their necks to follow the action taking place in "Leach's paid," decorated in Lower East Side Loft. Except for Ayerell Harriman who, at the start of the picture, was seated in the back of the room but every now and then moved a seat or two closer to the screen announcing "I can't hear, I can't hear," there was an absolute, stoney silence throughout. "During the 'fix' scene they did lean forward slightly, to see how it was done."

Gelber had wanted to cut out while the picture was still in progress, but was restrained by his wife. It wasn't as if they were at the Waverly, after all. Finally, when the lights came up, Schlesinger introduced director Clarke who said a few words, and then asked whether there were any questions. The most pertinent one Gelber remembers was directed by a rather pleasant lady who asked: "Are there any—hrumph—pads like that here in Washington?"

The ordeal, however, wasn't over yet. The evening was actually a double feature. The lights went down a second time, and the audience found itself watching a French import, Jean Gabin's "The President," badly dubbed into English. Gelber and Mrs. Clarke, who hadn't exactly expected a champagne reception, did nevertheless feel the need of something to drink. Under the cover of darkness, they stole out of the theatre and down to the guard office where Gelber had earlier cased a coke machine. When the second fea-

Amusement Stock Quotations

Week Ended Tues. (13)

N. Y. Stock Exchange

1962	High	Low	*Weekly Vol. in 100s	High	Low	Tues. Close	Net Change for wk.
21 1/4	11 1/4	ABC Vending	107	14 1/4	13 1/4	14 1/4	+ 3/4
47 1/2	22 3/4	Am Br-P'r Th	144	33 1/4	31 1/2	32 3/4	+ 3 1/2
20 1/2	10	Ampex	499	15 1/4	14 1/4	15 1/2	+ 1 1/4
43 1/2	31 1/2	CBS	358	40 1/4	37	40	+ 4
33 1/2	8 1/2	Chris Craft	238	12 1/2	11	12 1/2	+ 1 1/2
31	14	Col Pix	141	20 1/4	18 1/4	20 3/4	+ 2 1/4
51 1/2	34 1/2	Decca	46	42 3/4	40 1/2	42 3/4	+ 2 3/4
40 1/2	21	Disney	69	28 1/2	25 1/2	28	+ 3 1/4
115 1/2	85	Eastman Kdk.	252	101 1/2	98	101	+ 4 1/2
6 1/4	4 1/4	EMI	356	5 1/4	4 1/4	5 1/4	+ 3/4
14 1/2	8 1/2	Glen Alden	784	10 3/4	9	10 1/4	+ 1 1/4
47 1/2	17 1/2	Loew's Thea.	153	21 1/2	20 1/4	21	+ 1 1/2
78 1/2	33	MCA Inc.	80	44	40 1/2	43 1/2	+ 4 1/2
15 1/2	10 1/2	Metromedia	18	14 1/4	12 3/4	14	+ 1
58 1/2	26 1/2	MGM	560	34 1/4	31 1/4	32 1/2	+ 3 3/4
9 1/4	5 1/4	Nat. G. Corp.	71	6 1/2	6	6 1/2	+ 1/4
25 1/2	19	Outlet	1050	20 1/4	20	20 3/4	+ 3/4
58 1/2	31	Paramount	128	37	35 1/4	37	+ 2 1/4
22 1/2	8 1/2	Polaroid	2013	12 1/2	11 3/4	12 1/2	+ 8
63 1/2	38 1/2	RCA	1112	55 1/4	51 1/4	54 1/4	+ 4 1/4
12 1/2	6 1/2	Republic	73	7 3/4	6 3/4	7 1/4	+ 5/8
17	12 1/2	Rep., pfd.	1	14 1/4	14	14 1/4	+ 1 1/4
40 1/4	18 1/2	Stanley War.	27	20 1/4	20 1/4	20 3/4	+ 3/4
33 1/4	27 1/4	Storer	25	31 1/4	30	31 1/4	+ 1 1/4
39 1/2	15 1/2	20th-Fox	243	18 1/4	17 1/4	18 1/4	+ 1 1/4
35 1/2	22 1/2	United Artists	33	26	25 1/4	25 1/4	+ 3/4
20 1/4	10 1/2	Warner Bros.	50	12 1/4	11 1/2	12 1/4	+ 5/8
75 1/2	42 1/2	Zenith	626	52 1/4	49 1/4	50 1/4	+ 1 1/4

American Stock Exchange

6 1/2	2 1/2	Allied Artists	48	3	2 1/2	3	+ 1/4
14 1/2	11 1/4	All'd Art., pfd.	2	9 1/4	9 1/4	9 1/4	+ 1/4
9	3 1/2	Bal'm't GAC	32	5	4 1/4	4 1/4	+ 1/4
21 1/2	10 1/4	Cap. Cit. Bdc.	15	16 1/4	15 1/4	16	+ 1
20 1/2	8 1/2	Cinerama Inc.	780	14 1/4	12 1/2	13 1/4	+ 1 1/4
12	6 1/2	Desilu Prods.	77	8 3/4	7 3/4	8 1/4	+ 3/4
9 1/2	4 1/2	Filmways	12	5 1/4	5 1/4	5 1/4	+ 1/2
14 1/2	6	MPO Vid.	16	6 1/4	6	6 1/4	+ 1/4
18	8 1/2	Movielab	4	9 1/4	9	9	+ 5/8
2 1/4	7/8	Nat'l Telefilm	25	7/8	3/4	3/4	+ 1/8
5 1/4	2	Reeves Bdcst.	44	2 1/2	2 1/4	2 1/4	+ 1/4
7 1/2	2 1/4	Reeves Snd.	144	3 1/4	3	3 1/4	+ 5/8
22 1/4	13	Screen Gems	39	17	14 1/4	16 1/4	+ 1 3/4
26 1/2	6 1/2	Technicolor	491	10 1/4	8 1/4	10 1/4	+ 1 1/2
16 1/4	4 1/4	Teleprom'tr	29	5 1/2	5 1/4	5 1/2	+ 1/4
3	1 1/2	Tele Indus.	51	2 1/4	2 1/4	2 1/4	+ 1/4
18 1/4	10 1/4	Trans-Lux	111	14 1/2	11	14	+ 3

* Week Ended Mon. (12).

† Actual volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1 1/4	2 1/4	— 1/4
Commonwealth Theatres of Puerto Rico	6 1/2	7 1/4	+ 1/4
Four Star Television	9	10 1/4	+ 1/2
Gen Aniline & FA	230	255	—
General Drive-in	8 1/4	9 1/2	+ 3/4
Magna Pictures	1 1/4	1 1/4	—
Medallion Pictures	5	5 1/4	+ 1/4
Music Fair Enterprises Inc.	4 1/4	4 3/4	—
Premier Albums	6 1/4	7	+ 1/2
Seven Arts Productions	7 3/8	8	+ 1/4
Transcontinental Television	9 3/4	10 1/4	+ 1 1/4
U. A. Theatres	5 1/2	6 1/4	+ 1/4
Universal Pictures	57	60	+ 1 1/2
Walter Reade-Sterling Inc.	2 1/4	2 1/2	+ 3/4
Wometco Enterprises	24 1/4	26 1/2	+ 1 1/4
Wrather Corp.	3 1/4	4 1/4	+ 1/2

(Source: National Assn. of Securities Dealers Inc.)

UK-U.S. Writers

Continued from page 1

tives of another nation's scribes. In the event of a local strike, producers have often turned to writers from other countries to fill in, but this won't happen any more, according to the English-American accord made here.

Ultimate hope, the meeting suggested, was for a one-card, worldwide affiliation. While still free to make separate decisions within their own nations, the group would, theoretically, have the one card, obviating the need for migrant writers to duplicate cards; all that would happen would be for the writer to pay dues in the country where he is then working. This is, however, far from the tangible stage.

Talks in N.Y. also called for "joint policy and action" in the area of contracts, negotiations and policing in tv and motion pictures. Pay tv was discussed, script awards, taxation, agents, censorship and pensions and market information.

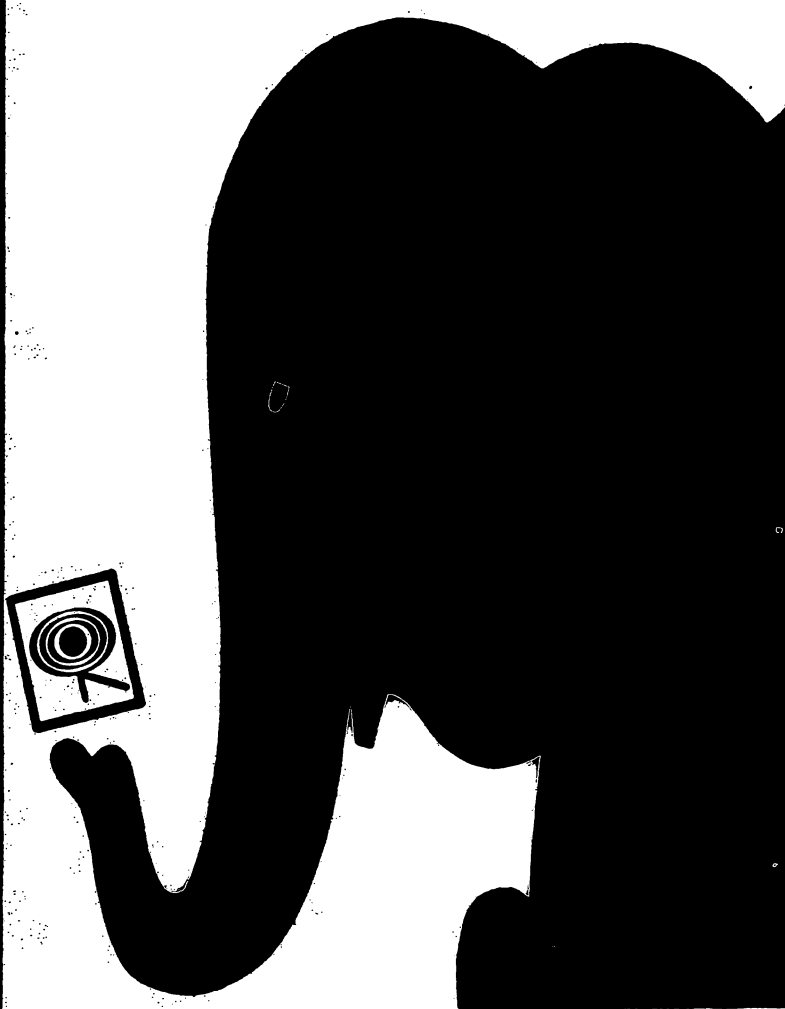
Buffalo Tent Crew

Buffalo, Nov. 13.

Variety Club of Buffalo, Tent No. 7, has elected the following to the Board of Directors for the coming year:

Charles E. Funk, Dewey Michaels, Sidney Cohen, Myron Gross, Anthony Kolinski, Thomas W. Fenno, Albert J. Petrella, Harry Berkson, Nathan Dickman, Joseph Fox, Gasper P. Mendola and Melvyn Berman.

THE BRASSIEST SASSIEST LOVINGEST LAUGHINGEST CIRCUSPECTACULAR EVER SET TO MUSIC IS ON COLUMBIA RECORDS



WITH RODGERS AND HART'S
SCORE OF ALL-TIME GREATS. A
JUMBO ENTERTAINMENT PACK-
AGE FILLED WITH WONDERFUL
FUN FOR THE WHOLE FAMILY.

Italo-Financed Films for U.S.; Barclay-Hayutin's Galatea Deal Further Proof of 'Internationalism'

Hollywood, Nov. 13. Joint American-Italian co-production deal has been set up by Steve Barclay and Harvey Hayutin with Galatea, one of Italy's three largest production-distribution outfits, whereby latter is to provide major portion of financing for a program of films to be made in association with other production companies, both American and European.

Deal marks the first time that an Italian company has entered financing and producing of motion picture aimed primarily for the American market, according to Barclay, at press conference held at Brown Derby. Initialer is to be "Dark Purpose," to be produced by Barclay and starring Shirley Jones and Rossano Brazzi, which Universal Pictures will co-finance in return for American and Canadian distribution rights. Budgeted at \$1,700,000, color filming starts Feb. 11 in Italy under direction of George Marshall, who has a two-pix deal with new company. This, as well as all other films, will be shot in English.

Barclay, who was a star for Titanus Films in Italy for 10 years and produced both there and in South America, and Hayutin, formerly associated with Sol Lesser in production of "Tarzan" films, will negotiate other deals with American distributors. Barclay said they are talking a three-pix arrangement with Universal, and also are discussing a deal with a French company. While many of the pix will be filmed here, one of these may be a biopic on French explorer Cadillac, who founded city of Detroit, on which research is now going on. Barclay will act as producer and Hayutin sales chief for all product.

By shooting films in English, Barclay added, they can get better terms than those shot in a foreign language. It's anticipated that about half the gross will be derived from American market and balance from abroad. Galatea will handle distribution throughout the world with exception of American market. Barclay declared that Galatea is a rich concern, with part of their coin coming from Aly Khan.

Three films annually are planned for new project. Second probably will be "Brigante!" story of Italian Partisan soldiers in World War II behind German lines, followed by Alexandre Dumas' "The Fourth Musketeer." Another prospect is one to be shot in North Africa. Paul Baron, who reps Galatea, will be co-executive producer with Hayutin. American stars will be in every pic, directed by an American and written by an American to guarantee global acceptance, according to Barclay, who added that films are expected to be budgeted around that of company's first.

Autry-Reynolds-Sigmon Two-Year Study Before Plunge Into Pay-Video

Hollywood, Nov. 13. Golden West Broadcasters is planning entry into pay tv "but research could last as long as two years," examination of all television systems will be studied under general management of Norman Boggs, who was formerly co-owner of radio station KGIL in nearby San Fernando Valley.

Golden West owns KMPC, L. A.; KSFO, Frisco; KEX, Portland; KVI, Seattle. Lloyd Sigmon, executive general manager of Skein, said, "our thinking at the moment would be to distribute program service to subscribers by the broadcast method, using UHF band to transmit scrambled signals which are later unscrambled at the receiving end by a code device. But our minds are open to any method that does the job best."

Owners of Golden West—Gene Autry, Robert Reynolds and Sigmon—also hold majority interest in L. A. Angels of American League.

Karp Counts Blessings In Prospect; Paramount's \$39,500,000 Pix Stake

Hollywood, Nov. 13. Paramount has more than \$39,500,000 wrapped up in budgets on a slate of 14 major feature films completed and released or in various stages of production and preparation, all based on original story and screenplay material.

Studio head Jacob Karp pointed out studio "is greatly interested in developing new material," but also noted they have considerable sums invested in story material purchased from other areas, among them "The Carpetbaggers" and the Neil Simon play, "Come Blow Your Horn."

"We are interested in what we can find if we think it will make a good picture," he said. "If it happens to be original it often means we can save a great deal of money in property cost that can be put into manufacturing and merchandising the product."

Among the 14 pix studio now has from original material is the projected \$6,000,000 spectacle "Circus," to be done as a John Wayne starrer by Samuel Bronston. Film goes in late Spring from a Philip Yordan and James Edward Grant original screenplay.

Paramount, additionally, has three major filmmakers under contract who have consistently been represented with original properties—Jerry Lewis, Jack Rose and Melville Shavelson. Of these, Lewis accounts for three of the pix on the slate, the currently shooting "The Nutty Professor," coscripted by Lewis and William Richmond; "The Salesman," to start Feb. 1 from an original script by Harry Tugend, and "It's Only Money," scripted by John Feriton Murray and now awaiting Christmas release. Lewis pix are each budgeted in \$2,000,000 area.

Rose is readying his own story and screenplay, "Every Wednesday Night," for February start on a \$2,500,000 budget, and Shavelson expects to start his original, "Samantha," by the end of this month on budget of \$3,500,000.

Also completed for Paramount in England is "Wonderful to Be Young," at \$1,000,000 the smallest of the list. Cliff Richards starrer is an original screenplay by Peter Myers and Ronald Cross.

Upcoming the middle of next year is \$3,000,000 projected John Wayne starrer, "Port Fury," another James Edward Grant screenplay based on an original story for the screen by Frederick Holger.

In release, but a significant indication of the importance placed on originals by Paramount, is the \$5,000,000 "Hatari," an original screenplay by Leigh Brackett based on Harry Kurnitz's original screen story.

STUDENTS OF CINEMA MAKE WITH QUESTIONS

San Francisco, Nov. 13. Seminar held last year by the Film Fest here for California college students taking film courses was repeated this session for a smaller but equally enthusiastic group. The assembly includes students from four schools, headed by Herbert Kosowar (USC); Ahmet Sahin (UCLA); Henry Breitrose (Stanford); and Dr. John Fell (San Francisco State). The panel was made up of jurors Lewis Milestone, Jiri Weiss, Leopoldo Torre-Nilsson, Russian director Mikhail Romm, and Russian film critic Lyudmila Pogozheva.

The questions, evidently carefully thought out beforehand, were divided between general inquiries as to the panel's film theories and those dealing with the more technical side of filmmaking. The discussion had to be stopped finally because of screening schedules.

Novelist
Lester Cohen
has written a discerning appraisal
of
**Giants of American
Writing**
* * *
one of the many Editorial Features
in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

Tisch Freres 23%: Reveal Exec Pay For Loew's Chain

Tisch Hotels Inc. holds 614,700 shares of Loew's Theatres Inc., representing 23% of the total outstanding and controlling vote control. This stock is held jointly in the names of Laurence A. Tisch, chairman-president, and Preston R. Tisch, chairman of the exec committee.

Proxy statement sent to stockholders this week discloses remunerations as follows: Laurence A. Tisch and Preston R. Tisch, each \$78,000; Herbert A. Hoffman, senior v.p. and director, \$75,000; Leopold Friedman, director, \$39,000; John F. Murphy, exec v.p.-director, \$57,200; Arthur M. Tolchin, assistant to the president and director, \$25,420, and all officers and directors as a group, \$491,985.

The stockholder statement is unusual for film and theatre corporations in that it states net remuneration for its highest paid officials after Federal income taxes. Both Laurence A. Tisch and Preston R. Tisch, for example, collect an approximate net of \$39,900 after the levy.

Friedman's contract runs to Aug. 31, 1964, and, as amended, he's to be paid \$750 per week. He had been board chairman until the Tisch group took control.

Annual meeting is set for Dec. 13 with all incumbent directors up for reelection.

RUSSIAN KINERAMA IN TOKYO FOLDEROO

Tokyo, Nov. 13. The highly touted showing of Kinerama's "Two Hours in USSR" at Shochiku-za in the Asakusa section of this city ended a four-months run with a take that hardly paid the theatre operating costs.

Shochiku had remodeled the house at a cost of more than \$55,000 for the Soviet version of the Kinerama technique in the hopes of competing with the Yank originals, which have been boff for many years at the Toho theatres.

Opening month of July, however, showed a gross of only \$27,770 and subsequent months showed sharp drop. In the final month of Oct. the picture was drawing as few as 180 patrons daily and less \$85 at the b.o.

One reason given for the bad biz is the location of house, which is fast by strip houses and other theatres catering to non-class audiences. It failed to draw the hefty numbers of tourists and groups of students who flock to Kinerama showings. For time being, the theatre will be incorporated into Shochiku's SY chain.

TELEPROMPTER EXPANDS Follow Weathers Buy With Conley Electronics

TelePrompeter, which previously acquired Weathers Industries, manufacturer of hi-fi components, has completed purchase of Conley Electronics, Evanston, Ill. Latter outfit, started two years ago, makes magnetic tape cartridges and background music equipment. Reported purchase price was approximately \$1,000,000.

At the same time, TelePrompeter said it has refinanced its longterm debt by means of a 6% six-year loan of \$2,400,000 from the Continental Illinois National Bank and Trust Co., Chicago.

'West' in Cinerama the Big Ace, But Metro Moderately Optimistic About 'Bounty'; Femmes Like Brando

Motivation Studies, Why Tickets Get Sold An Allied States Topic

Detroit, Nov. 13. Patron motivation will be the main theme of National Allied's 33d annual convention at the Sheraton Hotel in Cleveland on Dec. 3-5, according to Marshall H. Fine, convention chairman and prexy of Allied States Association. "The first phase of Allied's all-inclusive marketing research program will be discussed by recognized university and business authorities on market and motivation research," Fine said. "The objective of the 1962 National Allied Merchandising Convention will be to increase theatre attendance and profits."

Youngstein Plans

Continued from page 5
or else form its own machinery, Youngstein disclosed. A decision is due within three months.

As for other areas of interest, the new entity is already blueprinting video and stage projects, details withheld. But legit ventures, according to the prez, will only be undertaken in the light of screen potential, same as obtains with MCA's announced foray into legit participation.

Sid Markley Hears

A fascinating aspect of Youngstein's bid for exhibitor support was that it was made in the presence of Sid Markley, head of Ace Films, which is already formally backed by exhibition. Ace has been a developmental slowpoke (same reason: the banks have been cool), and the admission is made that it will have to dig up more private financing from exhibs than was intended. Question now, of course, is who the circuits will favor. Markley's mission to the TOA pow was to woo money—not observational.

For his speechmaking, Youngstein was per usual in literal sleeves-up-tie-discarded form. As ever, no mincing words—his exhib audience was assessed to be as delinquent as any sector of the business. "Orderly distribution," as a slogan, "is a marvelous non-meaning phrase," he salvaged. "How much talk has there been about orderly exhibition? One without the other is certain failure." He was chiding theatre men mainly for being ardent for the glamor product while stinting support when producers most need it with average pix.

Gift For Suicide

"Are you going to play only our good pictures? If so, I'll take my chances; but let me tell you that you have a gift for suicide—you are masochists. You must support production longrange."

Further assertive on the need for that old cooperative spirit, he said there must be a stop to saying "Who's in it?" lest talent growth be all but stifled. "Share the risk with us," was the exhortation—"we must be partners in the true sense of the word."

The TOA crowd may have clung to its doubts, but influential sentiment was with him when he argued for remarriage of the divorced sectors by declaring, "We (production-distribution) must get back into the theatre business. Can't we, as an industry, get together and say (to the courts) that these are the facts of life—we're dying?"

With Youngstein down at the conclave was his exec v.p. Jerry Pickman. Veepee Charles Simoni, winding up service at Universal, doesn't join until later this month. Youngstein disclosed another manpower addition, industry veteran Arthur Mayer. His credits include Paramount and COMPO. Manhattan exhibition (the old Rialto), and latterly as an indie importer with the late Joe Burstyn. Mayer is named to the ECA board, but it's stressed this will be a working role wherein he will actively participate in policymaking.

Questions before the house go like this. Isn't it so that Metro will have greater earnings this year than last year? And isn't it so "How the West Was Won" will bail them out?

As of the present writing, MGM is in a state of doubt what with "Mutiny on the Bounty," at a cost of almost \$20,000,000.

Interestingly, downtowners in Manhattan are for the most part convinced that the Cinerama picture will more than make up for any possible loss on "Bounty."

In addition there's the possibility that "Mutiny" might still come out on top, particularly in light of the fact, that the femme trade is strong. The ladies seem to like Marlon Brando's interpretation of Fletcher Christian, per reaction so far.

Anyway, it appears that "Bounty," which is the most expensive picture in Metro history, might just come off, although the full story has yet to be told. The break-even figure is figured at \$30,000,000 and this means an enormous amount of loot.

"How the West Was Won" is the initialer in foreign dates so far as the new Metro-Cinerama partnership is concerned. It opened in London last week to unusually large profits.

It's on the basis of this, in addition to the strong boxoffice showing of "Mutiny," that the Wall Streeters are predicting a future upturn in Metro's next financial report.

What's going on at Metro is this, basically. The company, under the aegis of Joseph R. Vogel, encountered admitted heartaches with "Mutiny on the Bounty." The cost just soared and soared. But there was nothing that (seemingly) could be done about it.

But on the basis of initial reviews and public acceptance there's a good chance that the worldwide public might just buy in, this to the extent that the production will come out fiscally all right. Then, there's the big cushion, under the title of "How the West Was Won." This one looks like a powerhouse.

And so it is that the Wall Street people—at least, some of them, are anticipating an earnings rise at M-G.

Time was when a major picture studio relied on its product for an entire season—perhaps as many as 50 or 60 pictures—for its profits. These were the days of studio ownership of theatres and block-booking of pictures. But, now, it seems, a major company's fiscal ups and downs seem largely dependent on the outcome of one, two or three extravaganzas.

The aforementioned Vogel has stated that this is the future modus operandi for the picture business, specifically adhering to the thought that the business will be sustained by bigger productions playing longer runs at fewer theatres. Theatre men, on the other hand, would like to see the turnout of more pictures, numerically, because, for the sole reason, the more product the better, like in the old days.

Joy Over Jeanette

Albany.
Editor, VARIETY:
Excellent publication, please forward my grateful word of thanks to the "powers that be" for releasing some of the beautiful musical screen films such as "The Firefly," "Bitter Sweet," "Naughty Marietta" and "Maytime" starring Jeanette MacDonald.

Albany's Madison Theatre began a series of these lovely screen filmed operettas and will present the pictures mentioned together with others on coming Tuesday evenings.

It is a "joy" to both the eye and ear to seeing Jeanette MacDonald back on "the wide screen." Indeed she is one of the loveliest and memorable screen personalities of all time. Leo D'Alessandro Jr.

The American Academy
of Dramatic Arts
is proud to present to
ROSALIND RUSSELL
its 1962 Achievement Award
November 18th
at the Americana Hotel.

... and Salutes Miss Russell

for her magnificent performance
in the current motion picture

"GYPSY"



"Rosalind Russell dominates as a dynamo of energy and fury. It's almost entirely a one-girl show. She's a whirlwind of comically flailing arms and legs and frantic noise."

—Alton Cook, N. Y. World-Telegram & Sun

"Great credit must be given to Miss Russell for a zingy, wing-ding of a performance, which never flags during the more than two hours. She doesn't run things; she races them."

—Justin Gilbert, N. Y. Mirror

"I would like to record I found this movie far superior. Rosalind Russell is superb... puts in a solid film characterization."

—Jesse Zunser, Cue Magazine

"Rosalind Russell demonstrates anew her tremendous versatility and depth as an actress. Rose a la Roz is a delicately balanced, well-rounded portrayal of surface brash and irrepressibility mixed with latent inner warmth and mellowness — a flexible figure of heart, hope, hi jinx and humor."

—Variety

"The attractive Miss Russell's characterization of Gypsy's mother is undeniably vigorous. She can maintain her prudery with the violence of a female Krushchev."

—Paul V. Beckley, N. Y. Herald Tribune

"Roz dominates flashy musical. The picture is a big, flashy vehicle for Miss Russell's talents. She's before the cameras in practically every scene, effectively clowning, singing and dancing."

—Rose Pelswick, N. Y. Journal-American

"Rosalind Russell has never been more flightily forceful."

—Archer Winston, N. Y. Post

"The focus is on Rosalind Russell who turns in a brilliant performance. She sings, dances and clowns."

—Film Daily

"Rosalind Russell creates a woman whose grimness and tenacity are chilling. She also plays with charm and appeal."

—Hollywood Reporter

"'Gypsy' B'way Bow Socko at Music Hall" — **VARIETY**
Nov. 2, 1962

"As for actress Russell, she defies description. Roz is a Roz is a Roz is a Roz" —Time Magazine

Gittin' On a Hoss, Off, and Shootin'

(FENIN-EVERSON MONUMENT TO 'THE WESTERN')

By ROBERT J. LANDRY

An American invention, the western film has been a company-saver, a director's cradle, an item of foreign trade par excellence and the model for extensive imitation. There have been French, German, Mexican, Brazilian and even Japanese "westerns."

The resemblance of the historic American west to the mass-produced format western film has tended to be slight. And yet many films, of which William S. Hart's series was representative, were quite realistic. Westerns had a period of boom on television but are now fading there as they earlier faded on the theatre screen, especially after the eclipse of B's, circa 1954.

Curiously, French and Italian highbrow film critics have taken the western genre more seriously than their counterparts in the country of origin. No "definitive" American work on westerns has heretofore been published in the U.S.

The foregoing are impressions evoked by a perusal of a new infinitely-detailed history. Written by George N. Fenin and William K. Everson, the amount of factual data and analysis contained in the book, "The Western" (Orion Press), stupefies the imagination of this professional editor. There are hundreds of titles, scores of stars, a flood of anecdotes and a running commentary of well-informed criticism. The result is a panorama of great fascination to all who teach, relish or review moving pictures.

It is no exaggeration to say that this is more than the history of one form of film entertainment. It is also part of the history of folklore and the flooding and silting which creates stock hero types. Just in passing, the authors remind us that General Custer has been both noble and ignoble in various times, sometimes a glory-mad bully who got his comeuppance, sometimes an ill-starred patriot who fell under military miscalculation.

Indians As Good Guys

Also varying through the decades has been the role of the Indian. Originally presented in the grip of an indiscriminate lust for white scalps and women, they were partially rehabilitated in the '40s and '50s when producers and directors became aware of racial stereotype, courtesy of Professor Hitler. It even swung the other way with Indians as the good guys and the Caucasians as the no-goods.

Stylized virtue has usually been part of the pattern. The cowboy hero never drew first, never cussed, drank sparingly though frequenting saloons a lot as exponent of honest poker. But virtue flourished in a dependable quota of violence. Following World War II, the western heroes tended to express a certain awareness of karate and other forms of army-taught mayhem.

Fenin and Everson are of the breed of film-enamoured diggers who bring a sheer zest for the medium as an art-form which is beyond the ken of many on the make in the trade itself. They exemplify the re-tellers of the old wonders performing conscriptions, pinpoint documentation for such organs of the esoteric as Henry Hart's "Films in Review," for which both have written extensively.

Pair trace term "cowboy" back to the American Revolution when British conscript soldiers from rural counties of the old country were contemptuously called "cowboys" by the colonists. Time, as time often does, pulled a switch with the archetypal, native American hero later becoming the admired "cowboy" of Owen Wister et al. fiction.

Bronco Bill

Bronco Billy Anderson, who literally could barely stay on a horse, once aboard, was the first of the series westerns. Still alive, Bronco Billy was past his popularity prime when Hart, another easterner, transferred from touring legit to shoot-em-ups. Hart, in turn, was

fading fast by the time Tom Mix's star was rising. Mix was inventor of a "format" which served him, and many emulators for years. Mix ranked as the saviour of the old Fox company after the Theda Bara era. By 1925, Fox was paying him \$17,000 a week. All told Mix starred in some 60 feature films for Fox. (He died, aged 60, of a 1940 auto mishap).

"The Western" book contains the whole pageant of the stagecoaches, bank heists, Indians, railroad gangs and the latterday radio-rodeo crooning, saddlemen, in reprise. The judgments expressed will annoy many still extant. There are references to the pretentious westerns of the 1950s which were devoid of merit other than production values. James Cruze's 1923 "Covered Wagon" is debunked, branded a mediocre film of rigid camera angles and uninspired plot. Its plot was typical of the careless scripting at the period on the busy Paramount lot, per this text. (The old stills which are scattered through the book are always educational and frequently comical.)

Autry's Perfect Peach

Gene Autry's 10 Commandments for the American cowboy, making the screen cow opera lead "a sort of adult Boy Scout," are detailed. He must not take unfair advantage. He must not tell a lie. He must always keep his promise. He is gentle with children, elderly people and animals. He is racially unprejudiced. He helps people in distress. He is clean in thought, speech, habit and person. He is respectful to women, undisparaging of parenthood. He neither smokes nor drinks. And he is a patriot, blue and true.

There are cullings from vintage scenarios. One centers on a 1925 western wherein the misunderstanding between the western hero and his fiancée was her shock over the minister which the cowboy chose—a Negro. To quote, "the line which clinches the reconciliation is: 'I didn't know he was black'." Jack Perrin was otherwise absurdly virtuous.

Bill Elliott is named as the post-war cowboy hero who strayed from undiluted chivalry and consented to take advantage of his enemies.

The book is fascinating as a catalog of former directors, stars and heavies. D. W. Griffith and Douglas Fairbanks, both famous primarily for other reasons, were early contributors to the genre. Leading ladies were sometimes kissed, contrary to the cliché that the cowboy ascended only his horse. Tom Mix kissed Colleen Moore, Patsy Ruth Miller, Lois Wilson. Mix' one deviation from his own format to appear as a knight using sword and lance instead of six-shooter was repudiated pronto by his fans, and not repeated.

The reader meets again such stalwarts as: Buck Jones, Hoot Gibson, Fred Thompson, Harry Carey, Ken Maynard, William Farnum, Yakima Canutt, John Wayne, Richard Widmark, Gary Cooper, Alan Ladd, Mark Stevens, Barton MacLane, and—note—Rin-Tin-Tin. Randolph Scott was almost alone in starring after the tide went out for "B" westerns.

This book is sheer delight as 20th Century Americana, as sociology, as scholarship calculated to make most of the Ph.D. dissertations on campus look like empty shells without meaning. The Fenin-Everson volume is a classic of its sort.

NEW SHORT PRODUCT: TOA'S RESOLUTIONS

Miami, Nov. 13.

With all those pressing problems, it might have been expected that last week's TOA pow was a cinch to generate a flock of pertinent resolutions. Nyet.

Outside of one to explore the feasibility of Eady Fund application to the U.S. picture biz, only other formal decree put the exhibits solidly in support of a talent search by Columbia for a new screen "Gidget."

Hollywood Press Club Proffers Its Assistance To Film Festival There

Hollywood, Nov. 13.

Hollywood Press Club is offering to confer with the Screen Producers Guild to coordinate the club's two-year Hollywood Premiere Week project with the Guild's recently-announced plans to sponsor an annual Hollywood Film Festival event.

In a telegram to SPG prexy Lawrence Weingarten, Bill Watters, chairman of Hollywood Premiere Week, stated the club's agreement that a major film event in Hollywood was desirable. Meetings were requested with Premiere Week committee members, including Watters, Army Archerd, Vance King, John Tynan, Nat James, Charles Pomerantz, Dan Jenkins, Fred Martin Jr., Les Kaufman and Julian Myers.

Press Club's event is being aimed to coincide with next September's groundbreaking ceremonies of the Hollywood Museum. Affair would draw upon preview screenings in Hollywood Blvd. theatres of upcoming feature and television releases, as well as tie-ins with the recording and radio industries. Official dedication, with personalities or their survivors if deceased on hand, of the Hollywood Blvd. plaques would be included, as well as an allstar evening of entertainment at Hollywood Bowl or another auditorium. Other events to coincide would be the annual Deb Star Ball, Patsy Awards, seminars and specialty offerings.

PETE MARTIN CALLS ON: POSTSCRIPT TO POST

"Pete Martin Calls On" (Simon & Schuster; \$5.95) is a show biz galaxy that will appeal to the same audience which read these bright profiles in Satevepost where the author-interviewer was long-time an associate editor until he balked at forsaking his favorite Philly and shift with the new echelon to Gotham. Some 40 tv, theatre and Hollywood personalities are reprised in Martin's breezy and invariably accurate reportage—accuracy is stressed because he carried the taperecording interview technique to the nth degree so that any of the dialog, if mayhaps invidious, can always be played back to the subject in hand.

By and large Martin is sympathetic but not an Elsie Dinsmore-style interviewer. He ferrets out the best news angles and if the boys and girls perhaps embarrass themselves it's in their own deathless prose—immortalized on videotape.

However, "Pete Martin Calls On..." isn't only about—to quote some of his chapter headings—sexpots, offbeats, comics, "Tall in the Saddle," et al. It's about himself, his work, his newspaper and magazine writing, his family. In a large measure, even in the interviews, it is quasi-autobiographical because (1) he has been living his life's story vis-a-vis the stars, he has interviewed, and (2) he is the party of the second part in the Q. & A. technique that marked the many fine features which the SEP frontcovered and almost always created upped newsstand sales. The Bing Crosby and Bob Hope series were particularly strong sales hypnos; in fact these were put out separately in book form.

An objective footnote to Martin and the Satevepost is the feeling the Post lost a crack feature by not permitting its star staffer to remain and work in Philly, an academic point considering that Martin's peripatetic chores found him more frequently in the environs of the BevHills hotels and "21" than in Quakertown.

Book is great for show biz buffs; the inside stuff is genuine, the approach is adult, the style highly readable. Abet.

Japanese Exports Down

Tokyo, Nov. 13.

Japan's exports suffered a 20% drop in outright sales during first half of the current fiscal year, April through Sept., as compared to the same period last year.

Flat sale exports over the period totaled \$766,596. Income from percentage deals usually runs about 40% of the take from outright sales.

Will There Really Be an L.A. Film Fest?

San Francisco, Nov. 13.

Lewis Milestone, chairman of the jury at the San Francisco Film Festival, met the press here and was asked the inevitable: what did he think of the proposed Hollywood Film Festival of 1963? He discreetly suggested waiting to see if there actually was one. It's not a new proposal. To the related question of the festival here (now in sixth year) he thought it was an ideal site, just far enough away from Hollywood.

Granting the Hollywood studios bias against Frisco, why was the U. S. Information Agency not cooperating? Milestone, in answer, suggested reporters ask Edward R. Murrow.

Nassau Island Promoters Call Selves 'Threatened' by Wometco Interests

By BILL ELLIOTT

Nassau, Nov. 13.

SAG's 'No Pay Hike'

Continued from page 1

Gilmis pact ends Jan. 31, 1963, having gone into effect Feb. 1, 1960. Talks on new ticket are expected to begin around Dec. 1.

In these negotiations SAG will demand right to reopen new pact when actual production for pay tv becomes imminent, and a few other issues, such as problems dealing with collections for SAG's pension and health and welfare plans will be negotiated, but not wages.

First annual SAG award for "outstanding achievement in fostering the finest ideals of the acting profession and advancing the principles of good citizenship" was voted to Eddie Cantor, with Jack Benny accepting for Cantor, who is ill.

SAG will in future pact negotiations insist on clauses guaranteeing equal employment opportunity for Negro actors and members of other minority groups with "effective administration and enforcement clauses," and will continue its fight against discrimination because of race, creed, color or national origin.

SAG during fiscal year ended last Oct. 31 distributed \$6,499,712 to members as vidpix residuals and pact violation claims. Of this amount, a record \$6,053,665 is from telepix residuals. SAG members have earned \$28,240,962 in residuals since 1953, and this figure doesn't include coin paid directly to the SAG for re-use of teleburbs or coin from theatrical films seen on tv. More than 71 percent of vidresiduals came from second and third runs. Only 36 shows out of more than 600 have gone beyond the sixth run, it was reported by Chester L. Migden, assistant national exec secretary.

Prexy George Chandler, who was re-elected, and national exec secretary John L. Dales explained to actors the board's action regarding bypassing of wage hikes.

Dale, in a frank analysis of runaway production, declared "the overwhelming weight of evidence shows that high costs in this country and cheaper labor costs abroad, both above and below the line, have been a major cause of the decline of domestic production. The fact that foreign costs have risen and are continuing to do so, the fact that important tax loopholes have been eliminated, and... that we—the talent and craft unions—are keeping constant pressure on our employers and on the government, and also examining our own houses, is very definitely beginning to bear fruit."

Rathbone's Biog

Continued from page 2

and supplies an excellent reflection of an important era.

Not often does one player act Judas, God and the Devil in a single lifetime. Rathbone played Judas in 1929; 30 years later, he played both Zuss and Nickles in "J. B." following Raymond Massey and Christopher Plummer in the parts. He relates these experiences with insight and wit.

Rathbone's book is dedicated to his actress-writer wife, Ouida Bergere. Many of his pages are filled with loving tributes to her and their 38 years of marriage. Author achieves what he states in preface he sets out to do: to write a constructive, good-hearted tome, not a sensational "I confess." Nice volume to add to season's growing shelf of theatrical memoirs. Rodo.

Nassau's long hoped-for drive-in, first of its kind on this island, now seems as far from materializing as ever. Twilight Enterprises Co. Ltd., a local corporation formed for this purpose, has run into such problems as objections from nearby property owners (a common hurdle to zoners in states) together with failure of the Town Planning Committee and Public Works Dept. to issue a building permit and an alleged threat by an unnamed American corporation to run innovators out of business through deprivation of product should they succeed in getting the structure erected.

There are at present four hardtops on this island (a fifth de-

Wometco's Denial

Miami, Nov. 13.

Queried by VARIETY regarding the Nassau charge of his Wometco Circuit "threatening" the promoter of a proposed drive-in on the Island of Nassau, Mitch Wolfson, head of the chain, flatly denied any such threats. He clarified Wometco's connection with the four existing hardtops in the British possession as confined to providing booking service for Charles Bethell, who has a 50% interest in the properties.

Twilight has sought an okay to build a drive-in on four acres and the objection to it is called "purely local." Twilight is reported selling stock to Nassau citizens.

destroyed by fire in 1960 was never replaced, all run by Theatrical Enterprises Inc. of Florida, plus WTVJ Miami's Channel Four outlet, the Miami Seaquarium and other projects.

Officers of Twilight Enterprises have been hinting in the local press of skullduggery against project via delaying construction permit and circulation of a petition of objection. They have also openly stated that an official of Wometco who flew to Nassau told them that if they continue with their project they would be run out of business.

Last attempt, about a decade ago, by an independent local exhibitor to operate a theatre here was short-lived owing to a product squeeze such as the present complainants, say they are being threatened with. They are therefore soliciting public support for what they feel is their right to engage in a legitimate business without fear of coercion.

Meanwhile Theatrical Enterprises Ltd. will soon start construction on a new 850 seat hardtop in the eastern district of the island. They also hold a permit to build a drive-in, secured some years ago. Although a site had been selected, the project was abandoned, officers assert, because at the time it was felt an outdoor theatre would be a contributing force toward juvenile delinquency among natives.

SPG's Quarterly Quartet

Hollywood, Nov. 13.

Screen Producers Guild handed out its usual four awards for third-quarter winners of "best-produced" pix.

Quartet included "Birdman of Alcatraz," produced by Harold Hecht, United Artists release; "That Touch of Mink," Stanley Shapiro, Martin Melcher, Universal; "The Interns," Robert Cohn, Columbia Pictures; "The Music Man," Morton Da Costa, Warner Bros.

Mixing at Miami Convention

Miami Beach, Nov. 13.

James Carreras, head of the Hammer Films studio, is back in London after Variety Clubs biz and a TOA looksee in Miami Beach. Paul Lazarus Jr., who addressed the exhib. conclave, is on the Coast before returning to his Madrid base as Sam Bronston's v.p. TOA meet afforded a Balaban & Katz (Chi circuit) reunion for current prexy Dave Wallerstein, Universal's Dave Lipton, and semi-retired Eddie Solomon (Joe E. Levine's former veepee). Latter and wife are ensconced in a Beach pad overlooking a waterway well-stocked with "flying" fish. They perform best when barracuda are on the prowl.

Warner Bros. sales g.m. Razz Goldstein greeting a VARIETY man at TOA with the quip, "I hope we're not being photographed." A Miamiian was offended by the Luis Bunuel Spanish-made pic, "Viridiana," and stated same in a letter to Peter Horner of Union Films, the Yank distrib. Horner, as quoted in the Miami News, replied: "You did not like the picture—frankly I neither, but who am I to judge what film is good or bad when practically every festival selected this film for the first prize." Tisch Freres, Bob and Larry, seem to be cornering the TOA convention market. Their Bal Harbour hospice was this year's site, and next year it's the N.Y. Americana. Only echo of the Cuban crisis for the TOA turnout occurred Saturday (10) morning, when an army "chopper" made several shoreline passes about 50 feet off the ground.

Max Youngstein asided some United Artists anecdoteage during his speech last week before the TOA exhibs. He said an industry chum came to him shortly after he went to UA when that company was in the fiscal depths and insisted all would be lost within 90 days. The pal even wagered \$1,000 to Youngstein's \$100.

Martin Starr, the longtime film commentator and trade scribe, turned up at the TOA convention a turncoat. Now head of exhibitor relations for National Screen Service, and subbed on the dais for NSS boss Burton Robbins.

Urge TOA Share In Production

Continued from page 5

(Ditto, of course, under the Youngstein scheme.)

The sum of both expressions is evident—the potential gate to a new rapprochement between manufacturer and retailer in the American film industry. Does an antitrust hitch lurk? Informed opinion says no—provided the financial cooperation doesn't extend into conspiratorial corridors re-selling and clearance arrangements.

Also relevant in response to the product slump is TOA's resolve to at least explore a possible U.S. application of the Eady Fund. The British plan provides that a percentage of boxoffice takings be rebated to producers pro-rata on the basis of each company's yearly gross. Herman Levy, the exhib body's general counsel, was deputized to parley exhibs and producers on receptivity intratrade to an American counterpart.

On the bunching of glamor product for holiday and summer periods, one of the more sensitive issues between the theatre showmen and distributing companies, TOA may have found a solution with its new Hollywood Preview Plan. The initial test, employing Seven Arts "Whatever Happened to Baby Jane?" is rated a stunning success. Fact that it was accomplished off-season (this being the premise of the plan) suggests to the exhibs that independent producers, particularly avid for rapid liquidation of their negatives, now have the argument for persuading distributors that something closer to orderly release can be pursued profitably.

Rah New Playoff!

While opinion within TOA is thought to be generally homogenized, some divergence crept into the Miami Beach deliberations. On the one hand, New England drivein

official Sumner Redstone prompted his colleagues to get in step with revolutionary payoff patterns. He said more experimentation is coming, can't be stopped and shouldn't, for the reason that distribution policies must relate "to the modern economic facts of life."

But same was disputed by Stanley Warner prez S. H. (Si) Fabian. Recoiling from such radicalism, latter could not agree that "historical values" be discarded. He's for middle-of-the-road, for integrating the good from the past with "the best idea for the future" as the way to evolve the wise contemporary course.

Dutifully unspecified by either gent, however, was the historical antagonism between hardtop and drivein, with many pastures still in the position of fighting for what they contend is their legitimate clearance berth. Recognition has made progress, and in recent years distribution has tended to respond more favorably to the ozoners. Goodly numbers of them, in fact, now enjoy daydate first-run status.

Bah For Tollivision

Paysee video got predicted lumps from the conclave. The fulminations were supplied, as prescribed, by Philip Harling as exhibition's spearhead in the campaign to thwart the coin medium. And Stuart Aarons, attorney for the Stanley Warner chain, articulated a boycott of companies furnishing test toll operations with first-run product. Theatrical exhibition, as the prime market, has "a right to demand reasonable clearance from every distributor," he stated, adding that otherwise exhibition cannot survive.

As for antitrust taint, he cited a U.S. Supreme Court ruling that approved collective action by the railroads to avert destruction of their business. Observed Aarons: "The fact that all exhibitors reacting to the same stimulus take the same action is not the equivalent of conspiratorial action. If it rains and everyone carries an umbrella, it is not because of a pre-arranged agreement to carry umbrellas."

Leaks The Lucre

His further opinion is that the companies have a "perfect legal right" to mix feevee on the ground that dealing with toll would jeopardize the far more lucrative existing market. Pertinently, the view conflicts with court admonition to distribs that RKO-General's Hartford experiment must be accommodated with firstruns.

Relative to the Marshall Fine

"one-for-two" comment, it's regarded as "trial balloon" stuff, but mirroring a widely-held view that unity would mean substantial benefit to exhibition. Fine's ad-libbed plug seemed to sit well with the TOA crowd, but how his National Allied mates will take it is another matter. If the gambit gets to the stage of concrete efforts, observers feel that merger is possible but only by shedding sizable segments of the Allied membership.

Noteworthy, as Fine himself remarked, is that over the past year he and TOA prez John Stembler have had a relationship unprecedented for leaders of the two organizations. They have lobbied together on various issues, and have swapped convention appearances. Fine cautioned that his comment not be taken "out of context"—presumably he meant that it shouldn't be inflated—but unless he should come to mitigate it, the impact is plain: "I have always felt there is no need for two (exhib) organizations—and I am not afraid to say it."

Finally, something might be said re the convention terrain. Product and paysee eruptions were undoubted frustrations of high concern. Yet a resort backdrop (Miami Beach environs) tends to blur the emotions. It's a case of palm trees, stucco opulence, hospitality suites, and nightly cocktail-and-feasting—the combination does have a tonic capacity. A tonic, at least, for the sensual moment.

PRAYER-ON-FILM AS TOA CONFAB OPENER

Miami, Nov. 13.

Film replaced the clergy for the only benediction at last week's TOA convention.

Two-minute Eastmancolor clip, produced by a Jacksonville, Fla., outfit called Motion Picture Films, offers a non-sectarian prayer over the usual pictorial panorama—Manhattan skyline, Statue of Liberty, Washington landmarks, etc.

It's intended for theatre screens on national holidays.

U's New Buffalo Tactic

Buffalo, Nov. 13.

Closing of the Lafayette inaugurates a new first run policy in Buffalo for Universal. Distrib which formerly released its pictures there is showcasing "If A Man Answers" for first run simultaneously at the downtown Cinema and nabe Amherst.

Both hitherto devoted largely to art and foreign films.

Contagious Film Row Economy

Columbia, Despite Size of Program, Down to One Man In Albany

TOA Tongue-Slip

Miami, Nov. 13.

Discussion of the British Eady Fund plan at the TOA pow was later assessed by a hard-of-hearing exhib:

"I think we could use a needy plan here, too."

Katz Check Shows Asia & So. Africa B.O. Uptrending

Film business, United Artists' in particular, is on the upswing throughout many parts of the Far East, Australasia and South Africa, UA veep Alfred Katz reported in New York last week on his return from a six-week biz swing through the area.

As an example, he said that UA's current international sales drive promises to represent the "highest billings ever amassed" in the annual UA competition. The drive, now in its final phase, is said to be far ahead of last year's for the same period.

In the key Japanese market, Katz reported "West Side Story" has registered the all-time record gross of \$1,047,056 at Tokyo's Pica-dilly Theatre, where the film is now in its 45th week. End of the run is still not in sight, he said.

In Sydney, where, as in Hong Kong, Katz presided over sales-promotion meetings, the veep reported that "West Side" is now in its 22nd week at the Mayfair Theatre, and running ahead of the company's previous roadshow champ. Also in Sydney, Otto Preminger's "Exodus" is in its 17th week at the Paris Theatre.

Also cited by Katz as doing top business in the Far East and Australasia were "Sergeants Three" and "Judgment at Nuremberg."

Laney To New Rochelle

Buffalo, Nov. 13.

William Laney, manager Shea's Teck, leaves Buffalo this week for similar post in Loew's Theatre in New Rochelle, N. Y.

Teck closes Sunday (11) and will remain dark until Christmas.

Albany, Nov. 13.

"Economy" is contagious. Latest company to cut back in Albany is Columbia Pictures which, as of Sat. (9), becomes a one-man operation. Only manager Herbert Schwartz remains.

An office will still be maintained in the RTA Building, but salesman Jimmy Moore, cashier-assistant Carmela Mottolese, booker Mel Shaw and a manager's secretary go off the payroll here. One or more of them reportedly received offers of jobs in Columbia's Boston exchange.

The scope of the elimination surprised industry men, who had thought that Columbia's heavy schedule and the size of its local territory made a one-man setup impossible. The company is the only one which services the city of Pittsfield, Mass., from Albany. It also includes Eastern New York to the Canadian border and the Catskill Mountain section south to the busy resort towns of Liberty and Monticello.

Columbia maintained a full-branch operation on old Film Row, for years, but like most of the other major distributors, shrunk its staff a few years ago.

Recently, 20th Century-Fox took its salesman off the road made him office manager-booker, and lopped off a datesetter. Next, Paramount reassigned its salesman to booker, pink-slipping the booksman.

Four years ago, that company closed downtown offices, leaving only a salesman here, to work from his home. In 1961, it resumed operations here, on a smaller scale. The local staff presently consists of two.

Warner Bros. now employs a branch manager, booker and secretary. Universal has only a sales representative, functioning from his home. That concern's strong product helps it "get by," ex-changemen opine.

Metro contracted less than the other majors in Albany.

For decades, the big companies employed two salesmen and two bookers each, plus their own shipping departments, here. Several also carried publicity representatives.

FLOERSHEIMER EXITING

TOA Publicist Moving Dec. 1 To Electronic Trade

Miami Beach, Nov. 13.

Albert Floersheimer Jr., publicist director of Theatre Owners of America the past five years, is exiting the exhib body as of Dec. 1. He's joining Federated Purchasers, New Jersey national distributor of electronic parts, as personnel and p.r. head.

His resignation became known here at the TOA pow in Miami Beach. Floersheimer has been in the pic trade for some 20 years, including a long stint as ad-pub director with the Walter Reade circuit, N. Y.

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Janine Charrat's Ignited Costume Becoming Classic French Fire Case

Paris, Nov. 13.

Interesting point, with international show biz reflections is being weighed in court here as an aftermath of fire which nearly cost the life of Janine Charrat, dancer-choreographer, about a year ago. Miss Charrat was dancing in her own ballet for a television (RTF) program when her costume caught fire. She spent nearly six months in hospital but is now completely well and has been named head of choreography at the Geneva Opera House. It is doubtful whether she will ever dance again, however.

Question a French court is trying to decide is who is to blame for the accident. As a first step, court has indicted both the fireman on duty at the studio and the propman in charge of the lit candelabra on which the dancer's costume caught fire. Since the RTF video chain, via its insurance, has accepted all expenses and costs involved, it is strictly a moot question. But the courts insist that it must be clearly decided who is to blame, and to what extent, in order to set up legal standards for future fires and fire prevention in theatres and studios.

Fire department says it is not responsible since both the costumes and scenery were examined and passed as fireproof. As further precaution there was a fireman assigned to the studio. But the fireman in question says, in effect, a fireman cannot watch everything all the time, not two men or ten could. He was on the job barely a minute after the fire started, he claims, and thus was probably responsible for saving the dancer's life. Why did the costume catch fire if it was fireproofed? No fabric can be 100% fireproofed, especially nylon, he says, and experts bear him out on this. In that case, why was a candelabra with lit candles permitted to be used? Because a propman was assigned to watch it. But, says the propman (who is backed by the stagehands union, of course), watching the candelabra constantly is not his job. His job is to arrange it, see that it is used properly, etc., along with other duties. Once he hands it to the actor or dancer, he can turn his attention to other things. Apparently what happened is that the propman handed the candelabra to the dancer, who put it on the ground for a moment. While doing so, her costume caught fire and, in seconds, her entire body was covered with flames.

Legal representatives of the Fire Department, the studio, the dancer and the stagehands union, all united in a plea to the court to let the matter drop, that they would work out amicable settlement between them. Court said no, the case must be followed through and decision reached by the court. In this particular case, Judge pointed out, only the dancer and her life were involved... but the same fire, under different circumstances, could have burned any number of people and (if it were a theatre rather than a studio) might have affected many auditor lives.

Meccoli Reconfirmed As Venice Fest Head

Venice, Nov. 13.

Domenico Meccoli was this week officially and unanimously reconfirmed as head of the Venice Film Festival for another year.

No firm decisions for changes in Venice regulations were made at the local meeting of the special subcommittee which administers the yearly event, but it was hinted that several possible alterations were being considered for the upcoming fest.

Among the topics of debate and discussion were the number of films to be admitted to competition, structure of the feature jury, enlarging of the Film Palace, and installation of simultaneous translation apparatus.

With regard to the budget for the 1963 affair, which will be number 24 for Venice, the meeting also warned of the danger of further delays in approving legislative arrangements for already okayed monetary allotments, as well as pointing out the continuing deficits in Venice operations are due to an aid budget unrealistically pegged to the situation as it was several years ago.

Brit. Newsreels Likely To Lose Upped Eady Coin

London, Nov. 13.

It looks as if Britain's two newsreels are to lose out on their claim for Eady support on the same scale as short films. They made an application for a bigger slice of the cake on the basis of calculating the levy at two-and-a-half times the normal rate, as is done with shorts.

The view is taken, however, that this would siphon off yearly \$560,000 from the fund, which the other beneficiaries cannot afford to lose, and it would, moreover, make it more difficult for shorts to get adequate bookings in picture theatres. Its estimated that the two newsreels, between them, receive around \$350,000 a year from the statutory Eady fund.

ANTHONY R. MORRIS OFF ON WORLD TOUR

London, Nov. 13.

Anthony R. Morris, head of Programme Exchange, Ltd., left London last week for Scandinavia, on the first leg of a round the world tour, which will take him to Japan, the Philippines, Australia and New Zealand, returning to the U.K. via New York.

On a one man global selling mission, Morris is concentrating on offloading a package of between 150 to 200 feature films, either for theatrical or tv release. The bundle includes the Alexander Korda and Walter Wanger libraries.

During his New York stopover, Morris will finalize the deal for distribution rights to "Stagecoach." He has acquired a 50% interest in the negative and distribution rights for film and tv in all uncommitted territories for a 10-year span.

Also, while en route, he plans to open up new agencies for his closed circuit tv transmissions on board liners. He is already exclusive representative for transmitting on the Northern Star, the France, and two or the top Orient line vessels, and is negotiating for others. Morris provides the programs for the liners, and also sells time to commercial advertisers. The project, launched earlier this year, has developed into a lucrative arm of his operation.

Carl Boehm to Direct 1st Pic Next Summer

London, Nov. 13.

Originally a stage director, German born actor Carl Boehm will fulfill an ambition by directing his first film next summer. Though his 30-odd films have been made in nine different countries, Austria, France, Germany, America, Britain, Denmark, Sweden and Japan, Hollywood is his choice for his first directorial chore. That's if financial conditions are right.

He told VARIETY: "I'm in no doubt, as an actor, that working and technical conditions are best in Hollywood. They are still turning out big pictures. In fact, if anybody holds any 'bad' image of Hollywood as a centre of picture making it is only because the place has gone through a temporary state of fatigue."

If, for any reason, Boehm can't make his film in Hollywood then he will reluctantly settle for Paris. In any case, there will be location work in Berlin and Munich.

Baumohl to Cowan

London, Nov. 13.

Hollywood publicist Mike Baumohl has been appointed International Publicity Coordinator of Theo Cowan Ltd., London public relations firm handling American and European productions and stars abroad.

Baumohl, U-I flack for six years, has been operating in Europe exclusively for the past three years as a unit publicist on "Lawrence of Arabia" and pub director for "The Condemned of Altona."

Hoyt's Managing Director
Ernest Turnbull
who has witnessed the evolution of
the film industry over the years
attests to the manner in which

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Spain Eases Back To Late Closing

Madrid, Nov. 13.

Closing hours for Spanish screen houses have been pushed back a half hour by government authorities, and filmgoers will again have the opportunity to enjoy both late-hour dining and late cinema programming as well.

New closing schedule, instituted by government decree early this year, forced exhibitors to shutter at midnight from October to May and a half hour later during the warm weather months.

Exhib readjustment to earlier norms last month produced serious deflation at the boxoffice. Subsequent petitions from exhibs throughout Spain, endorsed by the National Entertainment Sindicato, added the half hour impresarios pleaded was imperative to restore part of the 50% drop in boxoffice returns that coincided with the shift last month to an earlier, midnight closing.

Growing Hope in Brit. That Film Aid Will Be Maintained by ECM

London, Nov. 13.

There's growing hope in Britain that film aid will be preserved if and when Britain joins the European Common Market. Germany is the only major film producing nation among the six countries in the European community which has no subsidies for film makers, but there's a new measure before the Bonn Parliament, and an active campaign is under way to secure its adoption.

In recent months Italy and France, the two other film majors in the Common Market, has been pressing for a collective agreement on automatic aid to picture producers, and there is greater hope that Germany will not stand alone under this renewed pressure.

It is by no means certain, however, that the Bonn Govt. will accept the present proposals, but it's anticipated that sooner or later they will fall into line with the other powers rather than face the charge of jeopardizing the picture industries of Britain, France, and Italy, as well as its own.

Kennedy to U.S. Hoping For Aussie 'Succeed' Role

Melbourne, Nov. 13.

Aussie tv personality-comic Graham Kennedy, who probably works more than any other tv entertainer locally, is visiting New York in mid-Nov. with the idea of seeing as many times as possible "How to Succeed in Business Without Really Trying."

"Succeed" is to be presented in Australia around next April by J. C. Williamson and Kennedy has set out to capture the Robert Morse role. His U.S. jaunt for the looksee has received lots of local publicity.

Williamsons have an open mind on Kennedy for "Succeed" and it certainly isn't at their instigation he's flying to the U.S. John McCallum of Williamsons told VARIETY: "We have no plans to cast Kennedy, but we shall certainly be pleased to audition him for the role when we are casting it."

Apart from a brief panto stint Kennedy hasn't done stage work previously.

International Sound Track

London

Lionel Jeffries to play a Russian spy in the Eon production "Call Me Bwana," now filming at Pinewood. Pic, which stars Bob Hope and Anita Ekberg, is being directed by Gordon Douglas. Rank will release in the Eastern hemisphere and United Artists in the rest of the world... Seven Arts' "Gigot" is being launched at the Carlton on Nov. 22 with a charity premiere under the auspices of the Variety Club in aid of the Muscular Dystrophy Group... Peter Burger has rejoined Lion International to take charge of its overseas press activities. He left the company last year to join Rank Overseas press division... Norman Salter, European sales rep for Associated British-Pathe, just back from a tour of Italy, reports increasing interest in British films in that country... Zeki Basaran, one of Turkey's leading distributors, has been on a product buy in London... "Term of Trial," the Romulus production for WB, has been booked for four Cunarders including the Caronia's world cruise starting on Jan. 5... "Spartacus" is emerging as Universal-International's top grosser in Britain, and on London release, was 43% above "That Touch of Mink," and 37% higher than "The Grass Is Greener."

Paris

Leonide Moguy says his French pic on atom bomb scientists "Les Hommes Veulent Vivre" (Men Want to Live) will be shown at UN headquarters in N.Y. Pic has been given special showings at various film fests and got a special Belgian pic award. It has yet to be released here. Director Moguy has two pic projects, "The Legionnaire," about a Nazi who has gone into the Foreign Legion, and "The Heritage" to be made in South America about a gangster on the lam who spreads havoc in a small city. He hopes to have Alan Ladd for the latter pic... Vera Volman elected prexy of the Assn. of French Film and TV Critics... French thesp Maurice Ronet into Carl Foreman's "The Victors" (Col)... Michael Cacoyannis' Greek pic "Electra" (UA) opened at two houses last week. Pic won a prize at the Cannes Fest and copped the Greek Critic's Golden Medal as best film of the year and for Cacoyannis as top director with star Irene Papas getting tagged as best actress with a silver medal. Foreign film prize-winners were the Yank "El Cid" (AA), the French "La Belle Americaine" and the Italo "Divorce—Italian Style"... Yves Robert, director of the hit "The Button War," back from Moscow where he presented his pic. He also saw the first Russo straight pic in Kino-panorama, the Soviet Cinerama process, "Volga," a tale of a retiring boat captain's last trip down the Volga River. It is due in Paris next year... Jeanne Moreau's attempt to have her quote that her role in "Eva" was the role of her life taken off theatre fronts and publicity was tossed out of court... Yank singer-actress Nancy Holloway sporting a v-shaped scar on her leg after an auto accident. During her singing stint at the Blue Note nitery here she points to it and says it stands for "vedette," meaning "star" in French... Roger Vadim, director of the hit Brigitte Bardot starrer "Warrior's Rest," sends each day's receipts at its two Paris firstruns, still big, to a critic who panned the pic and called it a complete failure... Italo actress Stefania Sandrelli, who played in "Divorce, Italian Style," in for a small role in Jean-Pierre Melville's "An Honorable Young Man." Melville is simulating Yank settings for part of the pic in the South of France and then heads for the U.S. for some needed background footage and fill-ins... France-Soir calling "Electra" a masterpiece and claiming it should have copped the grand prize at the Cannes Fest and not only one for direction. This filming of the tragedy by Greek director Cacoyannis for United Artists looks to be in for good specialized runs at two arties... Director Louis Malle, "The Lovers," to do a pic on night people called "Assez De Champagne" (Enough Champagne). It is about an actress, Jeanne Moreau, and a recently demobilized soldier, Alain Delon, who like to make the night spots all night every night... A sort of Common Mart crime pic is to be "Dernier Truand" (The Last Gangster) about dope reps from various ECM countries who decide to follow suit and set up headquarters in Paris. Charles Gerard directs with Jess Hahn (a Yank), Peter Van Eyck (German), Folco Lulli (Italian) already signed.

Rome

"The Shortest Day" has just been started here for Titanus by director Sergio Corbucci, with comedians Franco Fanfani and Ciccio Ingrassia as stars... 38 pix passed Italo censor in October with 23 of them Italo products and only 15 imports... 13 features were placed in the "forbidden" categories for minors of 14 and 18... Ferrania has dropped its positive Ferranicolor stock from 95 to 87 Lire per meter. Samuel Bronston and director Anthony Mann officially took over the sound stages to be used at Cinecitta for their upcoming "Fall of the Roman Empire" project... interiors on pic slated to start here towards end of March, exteriors go in Madrid early in January... Walter Pidgeon arrived and started role in "The Two Colonels" for Titanus, with comedian Toto... Steno directs, and Pidgeon's stint is slated for three weeks... another out-of-Rome studio venture announced: Portosuso, on isle of Sardinia, to become new production center after recent purchase of large slice of land.

Dino DeLaurentiis and Cesare Zavattini pacted for a series of films designed to discover and launch young talent... first is Gianfranco Mingozzi's "Autobiography of Danilo Dolci," second is Dino Partesano's "Biography of a Lover," and third is Luigi Di Gianni's "Don Quixote '63"... "Mutiny on the Bounty" gets its local Metro debut Dec. 14... advance bally venture, an exhibition for press only of pic's Tahiti ballet, reaped unexpectedly vast coverage when assistant manager of Excelsior Hotel stepped in and called off terp stint, claiming police permit had not been secured.

Eitel Monaco, ANICA's top man, named Italian prexy of IFIDA's Annual Prize, to be awarded Jan. 15 in Americana Hotel (New York) Imperial Room.

Belgrade

An American group, led by Ray Milland, is currently shooting at the Adriatic resort of Portoroz. Filming is in conjunction with Triglav-Film and others in the cast include Robert Taylor, Dorothy Malone, Jean-Pierre Aumont, and Mischa Auer. Picture is titled "An Unusual Cargo of the Ship Calypso" and deals with the gold fever of the past century... As the result of a recent decision by the Office of the Sec. of Education & Culture, Yugoslav theatres will have to show one domestic pictures for every 10 imported features. The same order also spells out the number of domestic shorts and newsreels that must be exhibited. Decision is effective Jan. 1... The well-known American chorus, the Robert Shaw Chorale, recently completed a successful series of concerts in Yugoslavia before leaving for Russia where it winds its tour.

The Polish State Opera completed its four performance tour and is back in Warsaw. Critics here praised the performances as well as pointing up the value of artistic exchanges... Jadran Films of Zagreb is completing its schedule for the year, included are several features plus a documentary on the life of the Yugoslav writer, Andrie, who won this year's Nobel Prize for literature... The general filmmaking situation in Yugoslavia was discussed last week at a meeting of the council of the film industry. The industry now must work under new rules whereby each film now must depend on the facilities of the production company and can no longer count on state aid. No decision came out of the meeting, but all film companies were asked to study their own situations carefully and come up with recommendations for an overall integration.

Argentine Industry Satisfied By New Screen Institute Head

Buenos Aires, Nov. 13. There is general satisfaction here with the present conduct of Screen Institute affairs under Dr. Juan Carlos Goti Aguilar, particularly in regard to the granting of production loans.

To date, the new authorities have granted five loans, for "Los Viciosos" (Vicente Marco, producer, for Sono, directed by Enrique Carreras), "Venerables Todos" (Manuel Antin, with Fernanda Eiztral), "Los Inconstantes" (The Inconstant) produced by Rodolfo Kuhn (of "Los Jovenes Viejos"), "Betina," a screen version of a successful legit production, to be directed by Ruben Cavalotti, with Eva Franco, Raul Rossi and Kathy Lagos, and "Dr. Candido Perez, Senoras," from a hit tv program, with Juan Carlos Torrey, Julia Sandoval and Teresa Blasco. The loans amount to around 45% of the budget cost, or around \$30,000. Others are under consideration and a couple have been refused. More rigid guarantees are demanded from less responsible outfits.

Formerly applicants for loans had to submit proof of contracts with players, but this requirement is now eliminated. However, once loans are granted, producers may not modify stories or budgets.

The new INC heads also plan to propose a reduction in the number of cash awards to local productions, to insure against unscrupulous producers relying on these awards to recover their investment. Winning pictures probably will be restricted to five. The cash thus saved will swell what is termed the "Industrial recuperation fund," divided between distributors and exhibitors of native films in proportion to the support given the local material.

Aguilar also decided against purchasing the old Emelco studios at San Isidro, long since dismantled. This would mean heavy investments to re-equip the studios, funds for which are not available.

No Staff Cuts
INC has not dismissed any of the old staff, despite a reorganization. Ricardo Conord is now in charge of the export promotion office; Eduardo Carbonell checks on production budgets and costs in connection with loan applications; Enrique T. Susini and Greco Vaccaro are to represent INC at UNESCO. Dr. Susini is stated to have submitted a valuable report on audio-visual teaching and secured free loans to this country of documentary and educational films.

The Institute forwarded 10 shorts as well as seven features to the Argentine film week in Madrid. This tied off with a benefit for flood victims and exhibition of the Manuel Antin-directed "La Cifra Impar" (The Odd Number) with Lautaro Murua in the main role.

Laurenti Denies Rumor Of Cinecitta's Closing

Rome, Nov. 13. Rumors of the imminent shut-down of Rome's Cinecitta Studios and the plant's eventual dismantling were denied here this week by Studios g.m. Lauro Laurenti.

Laurenti stated that to the contrary, "Cinecitta firmly intends to make every effort to reinforce and develop (its) activity."

Studios currently has seven productions going. Samuel Bronston's "Fall of the Roman Empire" will shoot its interior here in March (work begins soon on the set), while the Madrid-based producer is also talking about shooting part or all of "History of the Circus" here. Both are elaborately scaled and long-range items.

Current tenant at Cinecitta is "Flight from Ashiya" (Hecht-Dal-e) filming sequences involving Yul Brynner and Daniele Gaubert; "Carmen of Trastevere," directed by Globe Films by Carmine Gal-lone; Roberto Rossellini and Pier Paolo Pasoli are working on different episodes of Arco's "Rogopag"; Renato Castellani's "Mare Matto" (Mad Sea) for Vides Films; "L'At-tico" (Galatea); "Venus Imperial" (Royal).

Starting this week is UA's "Pink Panther," with David Niven, Peter Ustinov, Claudia Cardinale, Capu-cine, and others.

'Longest Day' Aims At Top Italo B.O. Slot

Rome, Nov. 13. "The Longest Day" (20th) looks to be headed for the top seasonal b.o. position in Italy on the basis of sensational early figures now posted. Picture is now running at an average of more than \$6,000 per day in the four cities in which it's opened so far, and total revenue accrued in first two weeks since its elaborate Rome and Milan prems is better than \$225,000.

The 13-day total for Rome alone (two theatres, \$1.60 top) is a weighty \$86,400, with Milan almost equal for 15 days in one theatre (\$2 top). Other Italo playdates so far are Bologna and Florence.

Picture is already running in the second seasonal position in Rome and Milan, and is expected, on the basis of its daily averages, to top the leading entry, "Liberty Val-ance" (Par) in a very short time.

Spain in Squeeze Of Mediocre Pix; Deny Time, Aid

Madrid, Nov. 6. Government determination to discourage mass production of "worthless" film product was made evident last week when the newly-named members of the classification board issued their verdict on the initial group of films submitted to the board for subsidy ratings.

Two features in this group received the rock-bottom "3" rating, which carries with it dis-qualification for subsidy aid and obligatory screen time protection. Cited in this category were "Tomato Island" and "The Girl and the Cat."

In the next higher rating, which accords a minimum subsidy but no obligatory screen time protection, were "History of a Man" and "Beautiful Lulu."

Board ruling is a shocker for many small producers who claim pix were produced at a time when the former classification board members evinced favorable consideration for this type of morally harmless film fare.

On the other hand, recently-appointed board members have dramatically imposed a classification trend that will not be lost on Spanish film-makers who are com-pelled to operate with one eye out for the post-production govern-ment subsidy.

Immediate reaction in local film circles is that present severity of classifications will reduce Spanish film output from last year's record-breaking mark of 97 by at least a third.

Italian Pic Industry Petitions Govt. To Extend Present Aid Law

Rome, Nov. 13. An extension of current film aid legislation through June 30, 1964 and a drop in admission taxes has been requested in a petition to the Italian Govt. made this week by a special film industry's commis-sion.

Plea is designed to change the government's mind about a pro-posed (and currently discussed) law which would immediately and progressively lower the aid grants, in tax rebate form, currently granted Italian filmmakers. The industry feels that the hurriedly readied law, prepped by the gov-ernment to meet complaints that the Italian pic industry was not conforming to European Common Market regulations calling for "equal status" in member coun-tries, would severely hamper fu-

Our Man in Stockholm
Frederic Fleisher
appraises the Swedish legit scene
and concludes what is wrong
in Sweden is the fact that

Sweden Subsidizes
Theatres, Not
Dramatists

another Important Feature in the
upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

Mex Actors Ask Govt. Not to Ban U.S. Tele Dubbing

Mexico City, Nov. 13. Rodolfo Landa, head of the National Association of Actors, has sent an official memorandum to the Film Bureau asking this official entity not to prohibit the dubbing of American series. Producers had recently asked for this measure, alleging that American dubbed product for homescreens is causing strong competition to their own efforts.

According to Landa, the petition by the Mexican Association of Motion Picture Producers is un-constitutional. He charged that the currency freeze in certain Latin American areas, unstable politics in others, and the poor quality of Mexican product is chiefly responsible for the current slump in the local picture industry. He pointed up the fact that dubbing represents a \$2,400,000 investment by six major firms (there are 10 in all) and that these companies turn out an average of 2,500 shorts a year, with the volume growing, and provide "a satisfactory amount of employment and income for manual workers, technicians, writers, actors, translators, directors and laboratory personnel."

Staffs used to dub the shorts amounts to at least 350 technical workers, possibly more, with average pay checks fluctuating between \$40 to \$320 a week. The number of actors in the dubbing field has reached 500 with these ANDA members receiving an average of from \$40 to \$240 weekly. Monthly payroll for talent runs approximately \$40,000.

Landa said Mexico was the first Latin American country to estab-lish a dubbing industry back in 1949. While the industry marked time for some years, it entered an era of progress about three years ago.

Puerto Rico, Argentina and Brazil now also have dubbing facilities, with union and legal pressure mounting for the estab-lishment of similar industries in Venezuela and Colombia.

So far the Film Bureau has not taken any action on the petition by picture producers to place an official ban on dubbing.

'How West Was Won' Wins London, 'Longest Day' Sock \$23,000 in 4th, 'Live Now' Sturdy 11G 1st Sesh

Gala to Handle Major Svensk Product in U.K.

London, Nov. 13. Kenneth Rive, managing di-rector of Gala Film Distributors, who recently made a deal to handle the release of all Columbia foreign language product in Britain, has now pacted with Svensk Filmindustri for the distribution of almost all the latter's major product in the U.K.

First two major pix under the new deal will be distributed in conjunction with Contemporary Films. They are both Ingmar Bergman subjects, "Through a Glass Darkly" and "The Devils Eye." The next two Svensk pro-ductions, "The Mistress" and "Chance," will be handled exclu-sively in Britain through Gala.

IFFPA Says Only Six Competitive Film Fests in '63

London, Nov. 13. In a practical move to clamp down on the increasing number of film festivals, the International Federation of Film Producers As-sociations has decided to approve only six fully competitive entries to films not previously exhibited outside their country of origin.

The general assembly of the Federation which met in London on Nov. 1 and 2, decided that other festivals of a non-competitive nature would be approved if their rules were consistent with Federa-tion regulations. It was also decided to seek talks with direc-tors of the major European fests on various suggestions designed to improve the prestige of the events, and make them of greater value to the world film industries.

Brit. Prod. Reassure Exhibs About Pay TV

London, Nov. 13. Exhibitor fears that pay tele-vision could be used as an alterna-tive to subsequent runs in picture theatres are not accepted by Brit-ish producers. In the latter's opin-ion that could only happen if there was a drastic reduction in the num-ber of cinemas.

A letter of assurance on these lines was sent last week by the Federation of British Film Makers to the Cinematograph Exhibitors Association, and at the same time it was suggested that industry dis-cussion should be held before any policy changes were planned or decided.

The sole new entry in the West End last week looks like the all-time smasheroo. "How the West Was Won," the first Cinerama fic-tional film to hit Britain, was head-ing for a capacity \$28,000 in its opening sesh at the Casino, and the substantial advance will guarantee biz at this level for months to come. The pic is play-ing 15 performances a week, but will go up to 20 during the Christ-mas holiday season.

Capacity biz is also the order of the day at the Leicester Square Theatre, where "The Longest Day" is now in its fourth round. Cur-rent frame is anticipated to hit over \$23,000, same as the previous week, with turnaway biz recorded at every evening performance. Another major hit is "Porgy & Bess" at the Dominion, with a mighty \$22,400 for the fourth sesh, while "West Side Story" continues in great style with a hefty \$15,700 in its 36th round.

At the Carlton, "Live Now—Pay Later" grossed a sturdy \$11,400 in its opening stanza, and "Dr. No" is holding firmly at the London Pa-vilion, with a smash \$14,700 in its fourth week.

Estimates for Last Week
Astoria (CMA) (1,474; \$1.20-1.75)—"West Side Story" (UA) (36th wk). Great \$15,700.

Carlton (20th) (1,128; 70-1.75)—"Live Now—Pay Later" (Regal) (2d wk). Heading for hefty \$10,000 or more. Fine \$11,400 opening week. "Gigot" (20th) follows Nov. 23.

Casino (Indie) (1,155; \$1.20-\$2.15)—"How the West Was Won" (Robin-MG) (1st wk). Heading for great \$28,000, at capacity for every performance. Pic is confidently predicted to run a minimum of three years.

Coliseum (MG) (1,795; \$1.05-\$2.80)—"The Password Is Courage" (MG) (4th wk). Okay \$8,400 or near. Hefty \$9,100 previous round.

Columbia (Col) (740; \$1.05-\$2.50)—"Lolita" (MG) (9th wk). Solid \$8,200. Over \$9,000 previous round. "L-Shaped Room" (BLC) prems Nov. 15.

Dominion (CMA) (1,712; \$1.05-\$2.20)—"Porgy & Bess" (BLC) (4th wk). Smash \$22,400.

Leicester Square Theatre (CMA) (1,375; \$1.05-\$2.80)—"The Longest Day" (20th) (4th wk). Again over \$23,000, same as previous week.

London Pavilion (UA) (1,217; 70-1.75)—"Dr. No" (UA) (5th wk). Fancy \$12,900. Stout \$14,700 pre-vious week.

Metropole (CMA) (1,394; 70-1.75)—"El Cid" (Rank) (48th wk). Solid \$6,500, better than previous round.

Odeon, Haymarket (CMA) (600; \$1.05-\$2.80)—"Barabbas" (BLC) (22d wk). Steady \$5,900.

Odeon, Leicester Square (CMA) (2,200; 70-1.75)—"The Wild and the Willing" (Rank) (3d wk). Over \$11,000. Stout \$14,800 previous week. "Manchurian Candidate" (UA) follows Nov. 9.

Odeon, Marble Arch (CMA) (2,200; 70-1.75)—"The Notorious Landlady" (BLC) (3d wk). Average \$8,400. Neat \$12,600 previous sesh. "The Amorous Prawn" bows Nov. 7.

Piazza (Par) (1,889; \$1.05-\$2.20)—"The Main Attraction" (MG) (2d wk). Fair \$7,800. Around \$8,700 opening week.

Rialto (20th) (529; 70-1.20)—"The 300 Spartans" (20th) (2d wk). Smash \$9,200. Great \$10,800 open-ing week.

Ritz (MG) (430; 70-1.05)—"A Very Private Affair" (MG) (4th wk). Average \$3,300.

Warner (WB) (1,785; 70-1.75)—"The Chapman Report" (WB) (3d wk). Stout \$14,000 or near. Great \$18,000 previous week. "We Joined the Navy" (WB) opens Nov. 15.

Boxer Scouts Cinemas

London, Nov. 13. Bill Boxer, the South African exhibitor, who is looking for a Lon-don showcase for the Soviet Kine-panorama triple-screen process to which he has acquired the UK rights, is also planning to build three Cinerama theatres in South Africa.

'Auntie BBC' to Whoop It Up As It Celebrates Its 40th Anni

By JACK PILER

London, Nov. 13.

The BBC is 40 years old tomorrow (Wed.) and believing that life begins around that time, the Corp. is marking the calendar with week-long special programs that look to the future as well as cast a sighful eye back to those balmy days when Scotch was \$1.50 a bottle and the first "wireless" sets came the size of an upright piano.

Everything is going to be given a laudatory pat on the toupee. "Auntie BBC"—as the corporation is kiddingly known—intends to wax as proud of the backroom egg-heads of its electronic music laboratory as it will of the glamorous front guys and gals of its regular entertainment service. In fact a tv program tonight (Tues.) and a radio "Scrapbook for 1922" show are just about the only real backward glances in a history punctuated with leaps of progress.

Probably chief among the accolades will go to the vet programs which in four decades have acted as a firm backbone in the buildup of a comprehensive broadcasting network. Programs like "Children's Hour," a slot for the kiddies introduced just a month after the whole outfit was begun as a private enterprise British Broadcasting Co. With a different name that same program is running today, has never stopped being put out seven days a week right through 40 years.

Says David Davis the production exec with the children in his lap: "We try to look on ourselves as a kind of adjunct to the family... accepted by them as a familiar friend. And we never talk down to them." Today's parents were yesterday's listeners. And the straight teaching School's Service which the BBC has put out almost since its inception today is taken by nearly 30,000 schools—72% of Britain's total. Nearly 3,500 schools also watch the newer tv teaching programs.

The corporation still has many shows running steadily after continuous runs of almost half its entire life, daily sob operas like "The Dales" which has been oozed out five days a week for 14 years and "The Archers" for Walter Mitty farmers which has been running 10 straight years. The weekly charity appeal tagged "Week's Good Cause" has gone out every Sunday for 36 years and the corporation has been putting out its daily religious programs for 40 years come Christmas Eve.

It is also justifiably proud of its (Continued on page 48)

NBC-TV Pacts For Robt. Taylor Series

NBC-TV has definitely committed to Four Star for 13 one-hour editions of a new Robert Taylor film drama.

Taylor stanza is built around the activities of the Dept. of Health, Education & Welfare. Network execs stressed that apart from the same source material—the HEW Dept.—it bore "absolutely no similarity" to "333 Montgomery," a spinoff shown last season on Dick Powell's weekly anthology series. Taylor did not appear in "333," and his series has not yet been labeled.

Interestingly enough, Four Star will be losing a show—the Monday hourlong "Saints & Sinners"—unless the losing stanza does a hardly anticipated major turnabout on the Nielsens. Most execs have in their own minds cancelled "Saints & Sinners."

On the other hand, there is another one-hour weekly show on the present NBC-TV schedule which is not doing much better. If at all better, on the ratings, and yet it stands a fair chance of going through the season. Show is the 7:30 "It's a Man's World," thus far only committed for 19 weeks, but cogniscent, including a substantial number of out-of-town tv critics, dig the stanza very much.

NBC says what has to happen is a "reasonable" buildup in the ratings between now and late winter—and, the Peter Tewksbury stanza will be in.

ROBT. Q BACK TO N.Y. FOR 'PLAY YOUR HUNCH'

Robert Q. Lewis, presently a deejay for KHJ, in Los Angeles, returns to N.Y. as the new and regular host of Goodson-Todman's "Play Your Hunch." The audience show is on NBC-TV at 10:30 a.m. every day, and has been seeking a sub for Merv Griffin, who recently started his own daily variety stanza on the same web.

Lewis is due back Monday (19) vice Gene Rayburn, who joins G-T's "To Tell the Truth" panel on CBS-TV.

Go for Names? 'We'll Build 'Em' Sez ABC's Moore

While both NBC-TV and CBS-TV are now rounding up all available top show biz names to glamorize their schedules next season, ABC-TV is staying away from this game. Tom Moore, headman of ABC-TV, said "we are not now talking to any major personalities about show ideas."

Moore stated that ABC will continue in its groove of developing new top names out of the tv medium rather than go looking for established talents out of other show biz media. "Television," Moore said, "gets its own vitality from the stars which it produces."

Moore pointed to the emergence last year of Vince Edwards as a major show biz name via his role in "Ben Casey." This year, Moore said that ABC-TV was producing at least two more solid talents in Jack Lord, star of the "Rodeo, U.S.A." show and Tim Conway, of "McHale's Navy." In past years, he said, such names as Jim Garner, Ephraim Zimbalist Jr., Clint Walker and Bob Conrad have started from scratch in tv series and moved into the bigtime.

Lew Grade's N.Y. Quickie

London, Nov. 13.

Lew Grade left London last weekend on his delayed trip to New York, accompanied by Leslie Harris, ITC's production exec in Britain. Grade had intended to leave London on Sept. 30, but had to change his plans when it was announced that he would be succeeding Val Parnell as managing director of Associated Television.

Grade, who officially took over the reins on Nov. 1, is making his current trip a quickie. He hopes he will be able to return to his London h.q. by today (Tues.) or tomorrow at the latest. The visit is in connection with the company's latest vidpic series, including "Man of the World," "The Saint" and "Fireball XL5."

Rubin Rubin I Been Thinking—

By ART WOODSTONE

More than public affairs programming accrues to NBC-TV through Irving Gitlin's production shop. Gitlin has very few fulltime executive aides, but one of them is Robert Rubin—which may account for why there are no more.

Modestly listed as production supervisor of Gitlin's tv stanzas, Rubin is actually the man responsible at NBC-TV for several innovations—scientific and mechanical as well as administrative. His inventions are now beginning to radiate throughout the rest of the network, and it's not inconceivable that they are reaching the attention of parent Radio Corp. of America.

The most prosaic of Rubin's apparent accomplishments is a revised bookkeeping—"cost control"—system, utilized in behalf of all programs produced by Gitlin's creative projects unit.

Additionally, though, Rubin has helped design (1) a new lightweight motion picture camera, (2) a synchronous power supply system

Why WWJ Pulled Plug

After midnight, just about the time Romney was pulling ahead of incumbent Swanson for the governorship of Michigan, WWJ-TV pulled the plug on NBC-TV. The affiliate, for somewhere over 30 minutes, refused to feed the network returns from Detroit because, by a trick of fate, rival CKLW-TV, in nearby Windsor, Ont. was using the valuable Huntley-Brinkley image for its own coverage of the American elections.

It all happened this way, before the ultimate putative happy ending:

CBC had a tieup in NBC News' election central in N.Y. and the Canadian outfit began taking about 80% of the NBC feed at about 10:30 p.m. on Tuesday (6). Shortly before midnight WWJ, the NBC affiliate in Detroit, called the network in N.Y. and asked sales service exec Steve Flynn what was going on, why was competitor CKLW—for the first time in history—grabbing the same NBC feed?

Flynn hastened to the CBC pickup point next to NBC's Studio 8-H and, sure enough, the feed was going to the entire CBC-TV web, which included CKLW. The Canadians wouldn't pull out CKLW from the pickup, although NBC sources contend the Canadians never before were allowed to feed CKLW any NBC election coverage or, for that matter, any NBC-TV programming that WWJ also carried.

There was evidently a lot of phumphing and stalling while the Canadians tried to figure out what to do next. However, John Schiavone called NBC from WWJ and said that the plug would be pulled until CKLW was cut off. More delay and WWJ kept its word.

Finally—and, evidently Flynn was the protagonist—he told the CBC cut or cut out. Finally the Canadians got CKLW off the H-B image onto one entirely Canadian in origin. WWJ came back over to NBC-TV soon after 1 a.m.

NBC-TV's 'White Paper' Red Tandem Undergoes Shift as Client Beefs

The Bristol-Myers sponsorship of Shad Northshield's "Chosen Child" on Sunday Nov. 25 and the "twin" airings by Irving Gitlin's "White Paper" series the last Sunday in January and the first Sunday in February are interrelated topics.

"Death of Stalin," the first of two "Papers" on Russia (done for Gitlin by producer Fred Freed), was slated for the Nov. 25 date, and Bristol-Myers was to bankroll half of the documentary stanza. But American Home Products, part sponsor of the nightly Huntley-Brinkley news strip on NBC-TV, objected because Chet Huntley was set as narrator of the Stalin show. John Chancellor, however, is the narrator of the "Child" hour.

Solution then was to substitute the Northshield stanza for the Stalin film—and B-M stuck with (Continued on page 48)

The New 30-City Nielsens

(Week Ending Nov. 4)

Nielsen's newest multi-market report puts ABC-TV in second position for the week ending Nov. 4, with the three-network average rating scorecard reading: CBS 17.9; ABC 16.7; NBC 15.4. A major factor was NBC's two prime time preemptions for news specials—bumping "Virginian" for a 90-minute Cuban special (which sent ABC "Wagon Train" soaring and conversely reduced Perry Como, without a lead-in, to a seasonal low of a 12.0 Nielsen), and the bumping of the Monday night "Saints and Sinners" for another news special.

Nonetheless, the 30-city report suggests that, with the return to standard time, ABC's early-evening (7:30 to 8:30) strength is beginning to assert itself, with "Combat," "Gallant Men," and Roy Rogers benefitting. (Interestingly enough, a year ago the multi-market Nielsens for the week after return of standard time showed NBC in top place with 18.1; ABC second with 17.1 and CBS third with 17.0.)

Some highlights of the 30-market report:

NBC's "11th Hour" took "Naked City"; ABC's "McHale's Navy" topped "Hazel"; ABC's Friday night "77 Sunset Strip" beat Jack Paar in the 10 to 10:30 segment. Overall CBS captured 29 half-hour wins, NBC 11 and ABC nine.

Canada Drops TV Bomb: CBC Forced To Carry Rival's Grey Cup Game

Ottawa, Nov. 13.

Bing — CBS 'Retreat'

Hollywood, Nov. 13.

CBS-TV is negotiating with Bing Crosby Productions anent its financing the hourlong pilot, "Morrison's Retreat," for the 1963-64 season. It would mark the first non-ABC-TV deal for BCP, which created and produced the ABC-TV hit, "Ben Casey."

Israel Warms Up To Experimental Educ'l TV Outlet

Tel Aviv, Nov. 13.

The Israeli Government will in all probability accept the offer made by the Rothschild family, to establish an educational tv station in the country. Minister of Education, Abba Eban and Director General of the Prime Minister's office Teddy Kollek are negotiating with Lord Rothschild.

According to the offer, the "Edmond James de Rothschild Memorial Foundation," would provide \$800,000 to build a trial station, sufficient to beam an educational program in a radius of 15 miles. Schools, seminaries, etc. would be provided with big tv sets. As there is no other tv station in the country, the number of tv sets in private hands is limited (they watch programs from neighboring Arab countries). The educational tv will not be a closed circuit and with some adjustments, all private sets could be adjusted to it.

If the trial proves a success, the station would be later enlarged to cover the whole country.

It is not clear yet, whether this plan means the end of the long planned, government owned tv station, which was to provide educational programs and entertainment, but no commercials—like the BBC.

A bomb, named "Regulation 16," was dropped from the Ottawa office of the Board of Broadcast Governors that may make television history, at least in Canada. BBG's Reg. 16 forces the Canadian Broadcasting Corp. to carry a top-rank show from its competition, CTV, on its coast-to-coast web, including commercials. The show is the Grey Cup Game, Canada's pro football classic, scheduled for Dec. 1.

CTV has no station of its own, but when CFTO-TV, John Bassett's indie station in Toronto, an affiliate of CTV, outbid CBC not only for the Grey Cup show but all Canadian proball games, the big airer became CTV's exclusive property. Negotiations between CTV and CBC, designed to provide the Grey Cup show to all Canadian tv stations, broke down last July and it was then up to the BBG to decide what would happen. CBC claimed it could not be forced to carry any shows from CTV, but Reg. 16, announced Nov. 7, will result in just that. Sponsors of the football shows, including the Grey Cup (Labatt's brewery and British American Oil Co., agreed to up their bankrolling to pay for the added air time via CBC stations, but the corporation declined.

CTV pres. Spence Caldwell said his web will reach 70% of all Canadian tv receivers, including the areas where the teams are located and the major market areas with CBC stations. It was the stations served by the CBC web as affiliates who would benefit from Reg. 16 and make the Grey Cup available (Continued on page 46)

Horace Heidt Yens TV Variety Series

Horace Heidt has revealed plans for a return to show business. Heidt said he is now writing and developing a weekly musical variety teleseries to be independently produced by his own company. He will not perform, but will appear as emcee. He would not reveal format.

Heidt said he is planning show to debut in the summer, marking his first television appearance since 1956 when he did show for Swift & Co.

Meanwhile, Heidt continues to concentrate his attentions on the Horace Heidt's Magnolia Estates real estate development project. Now underway in the huge complex of apartments on his San Fernando Valley estate is a new \$2,500,000 expansion program covering 94 apartments and 10 houses. Upon completion in about three months, unit will have total of 185 apartments and 10 houses. He said he will have a total \$5,000,000 investment in the complex.

Ralph Sigwald, North Carolina schoolhouse-janitor who was discovered as a singer via Heidt's "Talent Scouts" program several years ago, is general manager of the Estates, with Johnny "It's in the Book" Stanley and Jack Rowley, other discoveries, also working for Heidt in the real estate business.

for both cameras and sound equipment, (3) a "miniature" camera-sound-platform mobile unit, (4) a wireless microphone with a tiny, transistorized power pack, and then there are reportedly many other items, the least of which is a 2-inch electronic "clapstick."

When asked, Rubin will assert he has not invented anything but merely modified existing techniques to suit Gitlin's production needs. From these modifications, however, have come evidently many things to excite others in the network.

"We just grab and adapt," Rubin said. One of those grab-and-adapt items is that wireless mike. He had been reading, as usual, a technical manual, this one a medical technical manual which spoke of a "fully reliable" mike for inserting in the flesh to read hormone reactions. Soon Rubin suggested that the doctor responsible for this mike adapt it for wider commercial use and he then specified how—right down to the size and circuitry of the handsize power pack. (It is believed that Rubin is not inter-

ested in doing the actual manufacturing work—although he has done just that on many occasions—unless no existing manufacturer will do it for him.

What a Cost Accountant!

What has NBC people dazzled about Rubin—probably spurred by his boss's dictum, "We've got to stay ahead"—is that already he done enough to keep some inventors happy for a lifetime. Away from his inventions, here is that bookkeeping system. A cost control system, reportedly adopted since in other parts of the company, it enables Gitlin to tell exactly how much has been spent at any given second in the course of a production. Best part of this is documentaries cannot really be scripted in advance, yet the Rubin system is "so keen" that the producer, at any second, can not only tell how much is spent, "he can tell how much, to the penny, he will spend to finish the show."

So far, the greatest result of this is that all Gitlin shows have come in at, or substantially under, the (Continued on page 46)

THE WEEK CBS-TV ORBITED

Daytime TV — CBS' 10 Out of 10

(Nielsen's Oct. II Report)

As the World Turns—CBS	10.8
Guiding Light—CBS	9.0
Search for Tomorrow—CBS	8.7
House Party—CBS	8.4
Password—CBS	8.2
Secret Storm—CBS	7.7
Edge of Night—CBS	7.7
To Tell the Truth—CBS	7.3
Love of Life—CBS	7.2
Millionaire—CBS	6.4

A Memo to David Davidson

In Which Reginald Rose Berates a 'Defenders' Scripter For a 'Silly Interview'

TO: David Davidson
FROM: Reginald Rose

Dear David:
I'm surprised at you, saying all those mean and nasty things in VARIETY. Why would you want to do a thing like that?

It doesn't seem logical somehow for you to be so exercised about "formula" shows when you've been enjoying such a "dreamy existence" lately, writing for "Saints and Sinners."

This kind of uplifting toil should have put you into a mellow, rosy mood instead of a snappish one. I mean, there you are drawing upon your own knowledge and experience to turn out shows, and you yourself allowed that it was perfectly dandy to write for a series if you're able to do that.

The fact that this would relegate television writing in the main to doctors, cowboys, lawyers and simpering fathers, doesn't bother you at all. Or is this perhaps your own excuse for writing "formula" plays?

Since when must a writer of fiction be confined to the area encompassed by his own experience in order to be absolved of the stigma of being associated with a television series?

Shucks, David, it simply isn't so. Certainly not for us "super-writers" anyway.

I was wondering, too, about the logic of your complaint that nobody called to congratulate you when the American Bar Association awarded us their Silver Gavel for an episode of "The Defenders" called "The Iron Man." This is certainly a peachy award to receive, and we were quite grateful for it.

Actually, if you'll recall, you wrote three drafts of "The Iron Man." After that, we had three more drafts written by a man named William Woolfolk. This sixth draft of the script was finally filmed and aired.

You were a bit snappish about the revisions, too, and therefore you requested to be allowed to use

(Continued on page 50)

NBC-TV Steps Up Brit. Production

London, Nov. 13.

After months of preparatory work, NBC is swinging into vidpic activity in Britain. Already in production is a pilot for the "Espionage" skein, which is a joint venture with Associated Television. That venture will be followed in the New Year with a series to be made jointly with BBC-TV called "Waltzing Matilda," for which scripting is now in an advanced stage.

Ross Donaldson, NBC's director of creative services, was in town until the middle of last week confabbing with Gerald Adler, the European director of NBC International, on their joint projects with ATV and BBC.

Herb Brodtkin is exec producer of "Espionage," and the series is being produced at the Associated British Elstree studios by Harry Justin.

'NIGHT AND DAY' RINGS OUT LOUD

By GEORGE ROSEN

This is the season when CBS-TV prexy Jim Aubrey, familiarly known among his associates around the 485 Madison precincts as "the tall thin one," has everything going for him. And to cap it, the past seven days had almost historic overtones in the Aubrey ascendancy as he and the network practically went into orbit with a track record of accomplishment that's probably without precedent.

(1) For the first time in at least a decade, CBS-TV daytime posted 10 out of 10 on the National Nielsens, and to complement the achievement the network's daytime billings hit an alltime high of \$150,000,000 projected seasonally.

(2) On the nighttime National Nielsens Aubrey & Co. found themselves in the enviable position of having posted seven in the Top 10; 13 in the Top 20.

(3) For the first time in tv annals, two new programs, both trademarked CBS ("Beverly Hillsbillies" and "Lucille Ball Show") were off and running as the Nielsen leaders as CBS turned the nearest trick of the semester—copping No. 1 and No. 2 positions with the only two new shows of the season to earn a Top 20 chevron.

(4) On the same Nielsen projection, CBS knocked off a five-nights-of-the-week average-rating top billing and although losing the sixth (Thursday) by a fractional margin nonetheless managed to convert a disastrous '61-'62 Thursday schedule into '62-'63 contention.

(5) With the assured \$150,000,000 in daytime biz, and with nighttime sales accounting for roughly double that figure, or approximately \$300,000,000, the Aubrey-helmed network is expected to wind up the '62 calendar year with a \$30,000,000 profit statement—something unprecedented in network tv history.

Three years ago, when the "tall thin one" moved into the presi-

(Continued on page 44)

NBC Won't Yank Any Prime Time Shows Midseason, It Says Here

Brother, That's Loyalty

When Florida Citrus last week plunked down \$1,500,000 to buy 61 scattered minutes in ABC-TV programming (see separate story) it was with one proviso.

Client was offered, among other shows, "77 Sunset Strip," which, of course, is all about Hollywood. And since Hollywood is in California, whose citrus is in competition with Florida, the sponsor responded, in effect: "Peddle '77' to somebody else, and you got yourself a deal."

Gleason, Garry On Prowl For Femme Comics

Two CBS-TV bigtime weekly entries, "The Garry Moore Show" and the "Jackie Gleason Show" are on the lookout for regular comedienne.

Lack seems to be more sorely felt on the Moore Tuesday night outing, which has slipped in the ratings since the exiting of Carol Burnett. In fact, recent guest stint by Miss Burnett added rating points to the stanza, underscoring the critical need for a regular comedienne.

Gleason Show on Saturday night has experienced some stresses and strains with the show's regular femmes, Sue Ann Langdon and Patricia Wilson. Cara Williams was brought in for a short outing, but Miss Williams, the comedienne formerly costarring in "Pete & Gladys," didn't stay on.

Requirements of the two shows in the way of femme laugh provokers are different. Moore is seeking the type who can also sing, dance and become a part of

(Continued on page 46)

NBC-TV execs have evolved a policy, they say, of not making mid-season changes in prime time programs. It's still remotely possible that they'll change their minds, but they apparently have grown resolute about a '62-'63 status quo—even as to the weak-kneed Monday night schedule.

Anyone owning a Nielsen pocketpiece is able to discern that NBC's Monday sked of "Man's World," "Saints & Sinners" and "Price Is Right" is in trouble. However, NBC-TV says that there are fairly compelling reasons for them to hold onto the sked as is.

Most obvious NBC reason is that the network wants to amortize the cost of a series. The initial price of most all primetime programming is high these days, and to cancel in mid-season means failure to amortize production cost; reruns, being so cheaply priced, generally pay off in sponsorships, and balance out in some measure the high cost of first-runs.

But there is another reason, and that is NBC's growing belief that a mid-season substitute, no matter how good, stands next to no chance of bettering the rating of the old show. For one thing, viewer patterns in January are already established for the season. For another, affiliates tend to pull out and go local or take a "better bargain" from a rival network if a mid-season cancellation occurs. This means a loss in affiliate coverage of a replacement show and, in turn, this means an ever diminishing chance for Nielsen success in the time period, since a long affil lineup helps the rating.

Naturally, this latter concern is an outgrowth of the Federal ruling against network option time, which bounds an affiliated station to take everything a network had to offer.

Last year, in '61-'62, NBC-TV only had one cancellation, that being Frank McGee's news half-hour. McGee, however, was replaced by another news half-hour, this one fronted by Chet Huntley, and in that instance some of the circumstances had nothing to do with the normal processes of mid-season program change.

Of course, the whole theory of no-change could, they admit, go to pot in the next few days, if the Monday ratings get so bad that anything would be better. Network doesn't feel this is likely. As for the nights other than Monday, NBC-TV figures things are pretty good, with a few exceptions.

ABC's \$2,800,000

Drug, Citrus Coin

ABC-TV wrapped up two hefty sales, totalling \$2,800,000, with Norwich Pharmacals and Florida Citrus for 111 prime time minutes running over three quarters of next year. Norwich bought 50 minutes at \$1,300,000 and Florida Citrus picked up 61 minutes at \$1,500,000.

Average price of about \$25,260,000 per minute on these deals reflects participations on reruns of feature films and such shows as "Father Knows Best," where the price is around \$16,000 per minute. Minute prices on the top prime time shows are more or less holding steady, but the prices on the middling shows have been sliced to attract buyers before the first quarter deadline.

CBS Pacts Weidman To Develop Hr. Show

Jerome Weidman, author of "I Can Get Is For You. Wholesale" and "The Enemy Camp," among others, has entered into a deal with CBS-TV to develop an hour program based on one of his novels.

The novel to be utilized for the projected series is "The Third Angel," dealing with a woman real estate operator.

WHAT HAVE YOU DONE FOR "YOU" LATELY?

"You" can mean you as a person or you as an organizational entity. Either way, the question is pertinent. You ought not neglect "you." Insist upon being noticed, counted, included in. Burn a light in the big window of the

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LONDON, S.W.1
49 St. James's Street
Piccadilly

HOLLYWOOD 28
6404 Sunset Blvd.
PARIS 7
66 Ave. de Breteuil

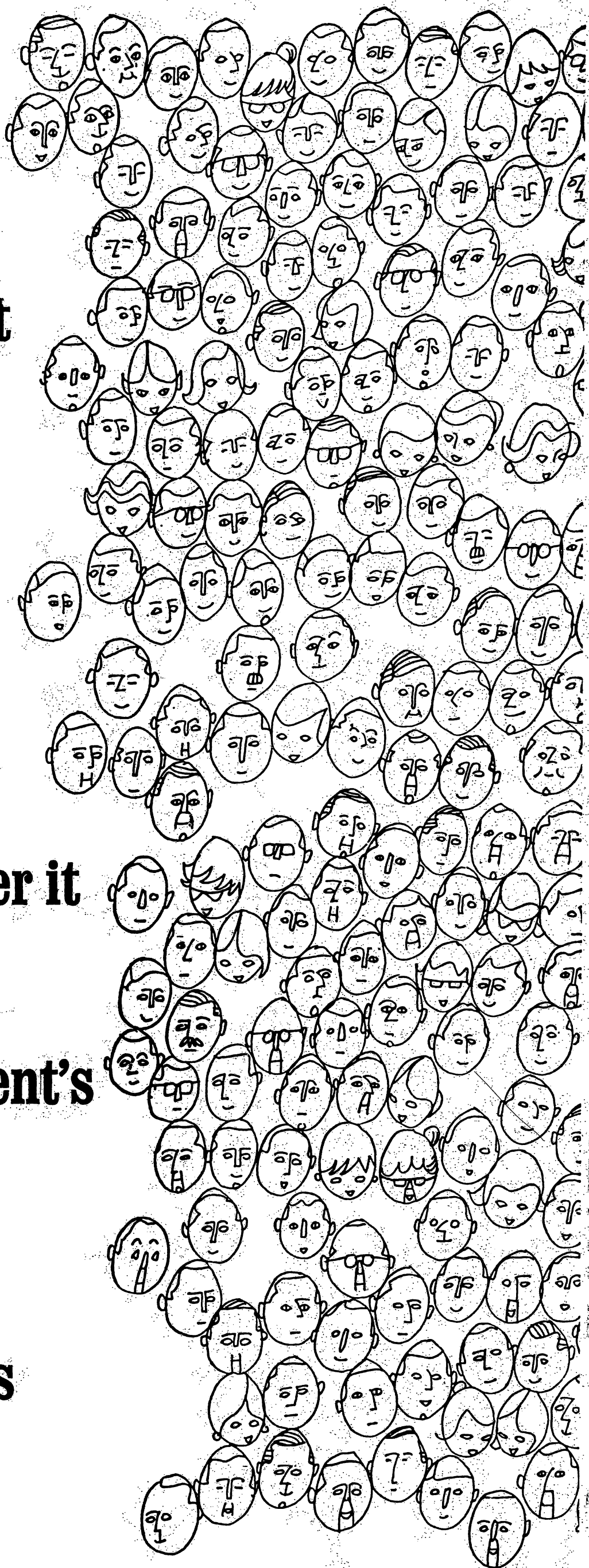
CHICAGO 11
400 N. Michigan Ave.
ROME 215
Stampa Estera (Foreign Press Club)
Via della Mercede 55

NBC—once again the network most people elected to watch...

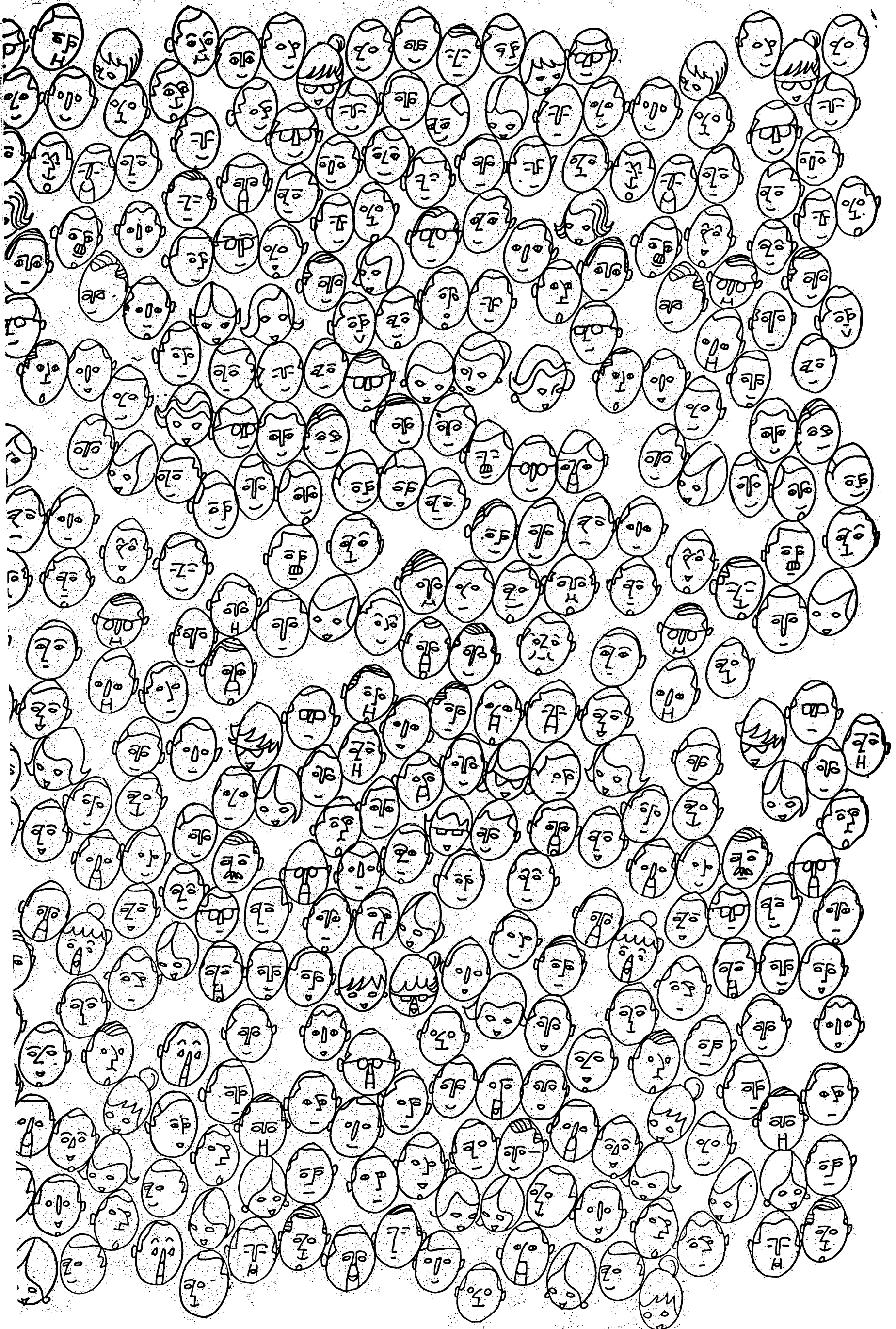
NBC—the network that drew an Election Night audience nearly as big as the other two networks' combined*...

NBC—the network that always attracts more people whenever all networks cover a national event, whether it is the flight of an astronaut or a Telstar broadcast or a President's report on a crisis.

**The reason?
NBC News leadership
in bringing world news
to the nation rapidly,
accurately,
responsibly.**



*Source: National Arbitron.



This is NBC—largest single source of news, information and entertainment in the free world.

Question:

**What station did
most viewers
in the New York area
watch for
Election Returns?**

Answer:

**WNBC-TV, Channel 4,
the community-
minded station
where news
comes first!**

Source: New York Nielsen.

BRIT. 'TV COLONIALISM' RAPPED

Lucy: I Love Desilu

Hollywood, Nov. 13. Lucille Ball's ascendancy to the presidency of Desilu Productions Inc. marks the first time in Hollywood history that a femme has been prez of a major telefilmery. Only other woman who was prexy of her own company was Mary Pickford, who some years back formed her own indie for theatrical films.

Thus telefilm's oldest partnership ended when Miss Ball bought out Desi Arnaz' stock interest in Desilu for a sum estimated at \$3,000,000. Arnaz resigned as prexy of Desilu, which he and Miss Ball formed in 1950, and she succeeded him. Arnaz also quit as a director of the company, and henceforth will have no association with it. He was exec producer of "The Lucy Show," and relinquishes this also.

Associates of the pair indicated the breakup was due to a number of factors. Arnaz was restless under the burden of administrative work, particularly since he is interested in other activities, such as his breeding ranch and his Palm Springs hotel.

In a sense, the separation began two years ago when the pair were divorced. Miss Ball since then has married comedian Gary Morton. Associates said Arnaz wanted out for some time, but didn't care to exit last season when studio fortunes were at low ebb. Desilu has picked up impetus this semester, with three series on the air, including Miss Ball's show.

Arnaz is undecided as to his future plans, but may remain in the industry as an indie vidfilmer. Ironically, it would be a return to his status of a dozen years ago when he and Miss Ball formed Desilu, to produce "I Love Lucy," which became one of tv's all-time hits. From this series, the fortunes of Lucy and Desi soared, and as a result they bought Desilu Cahuenga studios, and later acquired from RKO its Gower street and Culver City studios, now Desilu Gower and Desilu Culver City.

Arnaz a couple of years ago was interested in selling the Desilu empire, and there actually were g.t. negotiations with Westinghouse Broadcasting Co., which at one time was definitely interested in purchase of Desilu and its studios.

McGannon & the Soviet Hotfoot

WBC Prexy Gets Runaround in Quest for TV Set During Cuban Crisis

Washington, Nov. 13.

As the Cuban crisis boiled, the air around a visiting American broadcasting executive in Moscow dipped to a near freezing point.

Donald McGannon, president of Westinghouse Broadcasting Corp., said his seven days in the Red capital were marked by obstacles of a language barrier, a general runaround and a lack of tv—his main interest.

On the invitation of Soviet Ambassador Anatoly Dobrynin to inspect Red broadcasting facilities, McGannon arrived in Moscow on Oct. 26.

Before leaving the U. S., McGannon said he asked for a private tv set for his suite in Moscow's National Hotel. But he got none. Instead, he was invited to watch the programs in a tv hall in the hotel lobby.

"This was just the time of the Cuban crisis and there seemed to be a general clamming-up by all officials," said McGannon.

"Each day I would ask for the special set for my room and each time I was told 'we'll see,' the way they do all business in Soviet Russia."

Television programming was found to be about how it has been reported. Moscow has two channels (they call them programs) which place the greatest emphasis on sports and news programs.

One channel broadcast from noon to 2 p.m. after a two-hour blackout it comes back on the air from 4-11 p.m. The second channel operates from 4:30-10 p.m. daily.

"Sometime ago we had been told that Russia was going to operate

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Tint TV Preems In West Germany

Frankfurt, Nov. 13.

Color television had its premiere in West Germany this week. Technicians of Hessian Rundfunk (the Frankfurt outlet of the First German Television Network) presented the initial half-hour test show in color, which was received on special equipment of the television station and of the Central Office of the German Federal Post, which helps finance the German TV.

The quality of the reception was excellent. And, reported the officials, it is possible that in five

(Continued on page 42)

'GIVE REGIONALS INDEPENDENCE'

London, Nov. 13.

In the wake of the Pilkington report, the commercial tv companies have just received another swift kick from their own controlling Independent Television Authority and couched in the nonsense terms of its latest annual report just published.

The report says in no uncertain manner that what went for the first 10 years of British indie tv does not necessarily have to go for the next decade. In fact the ITH thinks it is time somebody else got a look in apart from the big four—ABC, ATV, A-R and Granada. Says the ITH, let's really be independent and give the small regional tv stations the chance to make and show more of their own brand of videoville. The report comments: "... the institutions of Independent Television have become so much more diverse and mature that the Authority thinks that new arrangements are required to permit the more flexible supply of programs of which the system has become capable."

It turns its nose up at the present way in which local stations have to draw on the big four for their air time, using programs not made locally. Two thirds of Britain's viewers are served by provincial stations yet more than 75% of these programs are supplied by one or other of the outside major producing companies. Some local stations find it difficult to fill, with locally produced shows, the 15% of air time earmarked for them in the original Act.

Because of their size and resources the majors have the open sesame to the cream of technical, production and performing talent available in Britain and as a result they are the sources of all the programs which the other companies use. Ironically in pure time total the aggregate of all the local programs produced by the 11 regional stations through the country would give them all sufficient for their airtime. But few of such programs could be interchanged because they were in the main of purely local flavor.

What is thought important by the ITH chieftains is an insurance that in future local companies have the chance and the facilities to first and above all develop programs "that reflect and stimulate regional life and encourage local interests." Consequently Authority visualizes the encouragement of freer competition and more equal opportunity in the supply of programs and the more open exchange of shows.

The report claims that of 142 hours of separate programs provided in a normal average week by the 13 operational stations, 117 hours, or 82%, was home made. "This production of programs," says the report, "was certainly the largest of any television service in Europe."

On the fiscal side the authority earned \$13,664,000 last year, an increase of \$1,344,000 and the surplus was \$3,948,000. But the government ordered itself a \$1,487,670 slice of that, the whole of its available surplus after provision had been made for capital outlay during the year. The Authority has told the government that it views "as a matter for regret" any attempts to get its hands on any more.

Roy Rogers Reprieve

"The Roy Rogers Show," a musical show on ABC-TV which has been nothing to sing about rating-wise since its debut, earned a reprieve as a result of its perking somewhat in the last 30-market Nielsen.

ABC execs were on the verge of axing the Rogers stanza and plugging the Saturday night 7:30 p.m. slot by shifting "The Gallant Men" over from Friday with reruns of "Cheyenne" going into the latter opening. Web will now watch the Rogers show a couple of more weeks before making any moves.

Television's Yen for Theatrical Pix Properties Still in High Gear Despite Poor Track Record; Flock on Tap

Hollywood, Nov. 13.

Telefilms are continuing their flirtation with theatrical film backlogs as a basis for new series, with various vidfilmers preparing about a dozen such projects for the 1963-64 season. This, despite the fact that such series have had little success, exceptions being Metro's "Dr. Kildare" and Screen Gems' "Naked City."

The vidpix industry's penchant for such properties is obviously due to the belief the tag of a w.k. picture is a saleable commodity, particularly when enhanced with a name actor, along the lines of Revue Studios' "Going My Way," starring Gene Kelly.

However, tv history shows that while the w.k. name may help sell a series, the fate of such projects once transferred to series has not been a happy one. Over 15 films-to-tv series have bitten the dust in recent years.

Nonetheless, a new launching of such projects is now under way. MGM-TV has geared for next season ex-film properties "The Human Comedy," "Andy Hardy," "The Bells Are Ringing," and "Mr. Chips," the latter based on the studio's "Goodbye, Mr. Chips."

At 20th-Fox TV, new projects include ex-film properties "Three Coins in the Fountain" and "12 O'Clock High," with "Peyton Place" a possibility. Screen Gems is piloting "The Farmer's Daughter," originally an RKO film. Revue has piloted "The Plainsman," once a Paramount film. These are just some of the films-to-tv projects, others still in the planning stages.

Films-to-tv properties now on the air are "Going My Way," "The Virginian," "Dr. Kildare," "Naked City," "Mr. Smith Goes to Washington," "Cheyenne," and "The Third Man," latter in syndication.

Pix-to-tv series which have been axed include shows such as "National Velvet," "Marge," "Bus Stop," "The Roaring 20's," "Father of the Bride," "Follow the Sun," "Colt 45," "Whispering Smith," "How to Marry a Millionaire," "The Thin Man," "Casablanca," "King's Row," "Mr. Lucky," "Asphalt Jungle" and "My Sister Eileen."

Pix-to-tv pilots which never made the grade include Four Star's "African Queen" and Revues "This Gun for Hire" and "Bulldog Drummond."

Colgate, Others To CBS Daytime Sked

CBS-TV, perking with daytime biz, has had Bristol Myers come in for a good chunk of afternoon biz, starting Jan. 1.

Web, at the same time, inked a renewal order with Colgate, the order expanded to some new shows such as Colgate buying into the 12:25 five-minute news strip and the one at 3:55 p.m. Colgate also bought segments in "Love of Life," "Millionaire," "To Tell the Truth," "Secret Storm," and "Password."

Coats & Clark bought 45 minutes in the web's morning plan, which spans the time period from 10:00 a.m. to noon. Also coming in on the morning plan are Reddip. with 56 minute commercials, starting in January; Rexall, with 22 minutes; and Adolph meat tenderizer with 34 minutes. Dow Chemical renewed alternate quarter hours in "House Party" and "To Tell the Truth."

In the Saturday morning bloc, Colgate renewed for another year its alternate 15-minute segment on "Mighty Mouse," starting Jan. 15.

TV Producer
Al Morgan
back in the video jukebox scoops at all retirement on the simple premise that
It's Better to Ulcerate Than to Rust
* * *
one of the many Editorial Features in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

ABC-TV Pinning '63-'64 Hopes On 28 Pilot Deals

Hollywood, Nov. 13.

ABC-TV is involved in a minimum of 28 pilots for the 1963-64 season, a record figure for the network, which last season picked up the tab for 26 pilots. In its earliest pilot push, the web is angeling 11 hour and half-hour pilots, and is also involved in 17 spinoffs on various ABC-TV series.

This deep involvement in pilots was the reason for the recent visit here of ABC-TV topper Tom Moore, and program veepee Dan Melnick. The record is a minimum figure, since the web is also negotiating other pilot deals at the present time.

ABC-TV's pilot roundup, believed to be the largest of any network, is spread around almost every vidfilmery in Hollywood, and at least one in N. Y.

The web is footing the bill for two comedies being produced by Robert Alan Aurthur in N. Y. The half-hour shows are "Inside Danny Baker" and "The Laugh Maker." It's also financing QM Productions' "The Fugitive," a series created by Roy Huggins.

Other ABC-TV pilots: "The Travels of Jamie McPheeters" and "The Human Comedy," both MGM-TV; "Ready for the People," Warner Bros.; "Postmark," James Fletcher; Screen Gems; "Mr. Kingston," Daystar Productions; and UA TV; "Land of the Wild" and "September Jones," Selmur Productions; untitled Phil Ford-Mimi Hines comedy, Four Star.

Spinoffs in which the web is participating include six on Alcoa-Astaire at Revue; two "The Gallant Men," Warner Bros.; two on "Combat," Selmur; three on "The Untouchables," Desilu Productions; four on "Stoney Burke," Daystar.

'Best Years' to Get New Handle; Goldwyn Beefs

Hollywood, Nov. 13.

Revue Studios will change the title of its new series, "The Best Years," following a protest from Samuel Goldwyn that it is too similar to that of his 1946 theatrical film, "The Best Years of Our Lives."

The telefilm series, being produced by Stanley Rubin, will be on ABC-TV, probably next fall. It was bought by the web last summer, to be aired in 1963, but no air date has been set.

Studio sources at Revue said they questioned the validity of the Goldwyn complaint, but rather than become involved in any protracted discussions or possible litigation, were switching the tag.

there's news and there's

NEWS

You can give the headlines in a minute. Do a quick fill-in in five.

Or you can give New York the kind of a news show the big city deserves. The Big News. One solid hour, every weekday, 6-7 PM.

Not just the top of the news. Not just the outline. But all the news in all its dimensions. The first complete report of the day. International, national, metropolitan news. Sports and weather.

And not just the words either, delivered by a stand-up announcer. But the sights and sounds brought to you by news reporters and brought to life by features and personalities.

Which is why The Big News is hour news.

If you haven't caught it, do so. You'll agree, we think, with the N.Y. Herald Tribune's appraisal: "...fairly bubbled with urgency, impact and interest."

As well it should. Bill Beutel and Jim Burnes, a

most personable new news team, do the metropolitan news. Ron Cochran does the international and national news. Howard Cosell is on sports. Rosemary Haley on the weather.

Again from the Herald Tribune: "...most exciting new contribution to the local TV scene we've seen in months."

From this kind of excitement smart New Yorkers get to be smarter. Smart sponsors happier.

THE BIG NEWS, 6-7 PM WEEKDAYS, WABC-TV CHANNEL 7
AN ABC OWNED TELEVISION STATION

Pack: 'World's TV Industries In Brotherhood With Their Problems'

By DAVE JAMPEL

Tokyo, Nov. 13.

Westinghouse v.p. in charge of programming Richard Pack believes video's insatiable appetite can be at least partially satisfied by an increase of shows and ideas on the international level, improved and less expensive tape recording techniques, the development of local live programs and the cultivation of new talent.

In Japan for a 10-day o.o. en route to Sydney for the annual Inter-tel confab, Pack said the world's tv industries were in brotherhood with their burdens.

"The more I see of foreign tv, the more I am impressed with our common problems," he said.

"For instance in Japan, more than in any country I've visited, tv seems ready to face the same problem of filling that great maw of five or six channels every day.

"Too many critics of tv, both amateur and professional, don't take into account enough what really should be a basic understanding of the medium, the amount of talent—performing, production and technical—that it takes to do the job," continued Pack. "Isn't it a creative problem? Is it solvable? Do we have too much tv?"

Pack hastened to add that he did not believe the volume of tv would be reduced. "They'll never cut back in any large, industrial country. And I don't think there will be cutbacks in programming time either," he said.

One solution proposed by Pack is a greater global exchange of programs. "I think we've all got to eventually get more programs from each other," he said. "Not just the spectacular things like Telstar, but day-to-day programs.

"I'm speaking particularly about reversing the trend so that not just American shows are being sent abroad. I saw some children's programs here that have possibilities in the U. S.," the exec noted. "Maybe if America could develop new technical devices to accelerate the time and reduce the cost of lip syncing, it would be more feasible for us to use foreign shows."

Weighing the cultural differences between countries, Pack said, "Obviously from Japan there would be very little we could use. But a little would be better than nothing.

"And there's no reason why Italy, France and Japan, which have developed such a great art with motion pictures, ultimately will not do the same in tv. We must anticipate this."

Pack also favors more globe-trotting by tv's creative people so they will be exposed to different techniques of their trade. "We need to circulate more programming people—not just salesmen, glorified exchange students and top executives who are not the craftsmen," he said. "We need more exchange of directors, producers and programming people.

"I know I learn something every time I go abroad," Pack submitted. "In the U. S., for example, most of the news programs depend on studio personalities. But in Japan for the first time I've seen the newsreel type of news program so

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TV Acad's Kidvid Full-Hr. Showcase

The Academy of Television Arts & Sciences has finished production on an hourlong tv program that'll first be seen on WCBSTV, N. Y., Sunday, Dec. 16. It's "Children's Television Around the World," and, according to the N. Y. chapter, it's experimental.

Paul Tripp narrated and wrote the show, the chapter's first. Mildred Freed Alberg produced and Roger Englander directed, and all are members of the TV Academy's board of governors. Other Academy chapters will offer it around for use throughout the country's tv markets.

Academy contacted 64 broadcasting orgs in 30 companies to find out about 'kidvid' across the globe. Some original foreign footage will be used on the stanza.

Even on Educ'l TV

Chicago, Nov. 6.

Educational station WTTW issued a public apology to its listeners last week when a sizable number complained about the airing of profanity in the lyrics of a folksong performed by a local group called the New Wine Singers. Several who protested said they would never contribute again to the educational station's annual fund-raising drive.

The group was featured on the Station's Monday night performing arts showcase, "Festival," on Oct. 29. Station says the show's director, Victor Summa, asked the group to delete the cuss words during rehearsals but that the singers put them back in when they went before the cameras.

WNBC-TV Co-Op Selling Plan On Pubaffairs Segs

WNBC-TV, NBC's N.Y. key, is going to try and build up pub-affairs sponsorships via a "Pathways" plan. A co-op selling plan, it's built about the idea of getting a "select group" of local biz organizations to "join in the presentation of five . . . local public affairs programs each week for a year."

As Pete Affe, station boss, figured it, outlet will offer 10 companies a 52-week deal, equivalent to a "subscription," a part sponsor of WNBC-TV's already established pubaffairs lineup. Price for a firm 52-weeker is a flat \$25,000 per subscriber.

Current programs come to three hours and 15 minutes of live informational stuff weekly, and even at a sellout of \$125,000, station probably will still have to eat up a lot of the pubaffairs costs itself.

Each of the 10 subscribers will get a billboard opening and closing in each of the five programs. Plus that a "Pathways" rotation plan provides for two 60-second institutional messages in each of the five programs—one at the beginning, the other at the end. Consequently, over a 10-week period, each bank-roller will have an opening and a closing in each of the five tv stanzas.

Programs are "Youth Forum," "Direct Line," "Open Mind," "Dialogue" and "Recital Hall," all on the weekend.

Japan's Growing Importance As Outlet For U.S. Vidfilm Product

Within the next two years, Japan is likely to become the second most important overseas market for American tv film programs, according to Willard Block, CBS Films international sales manager.

Block, who recently returned from a bonanza sales trip to Japan, listed the following factors as his reasons:

In spite of the current quota, which limits the number of Japanese dollars the stations have available for foreign product, prices for first-class programming continue to rise. The rise in some cases is up as much as 25% in the last year.

The country today boasts over 130 stations and more than 11,000,000 tv homes. The potential is somewhere between 15,000,000 and 16,000,000 tv homes. As the number of tv homes increase, prices will rise accordingly.

The Japanese government has indicated that within two years 10% of imports that still are regulated will be decontrolled. This would create in Japan a truly competitive free market for the first time and will, in Block's opinion, increase the import of American tv programs.

Block felt that these factors in

Heifetz, Lehmann In Series for Educ'l TV

National Educational Television's series of "Master Class" programs, which was launched last year with the Pablo Casals series, has been extended with a new string featuring opera star Lotte Lehmann and another one with violinist Jascha Heifetz.

Nathan Kroll, who produced the Casals series, will be handling the Heifetz shows. The series with Miss Lehmann was produced by KQED in San Francisco.

ABC Films' Syndie TV Daytime Strip

ABC Films is proceeding on a new tack with the production of a syndicated daytime strip show titled "Girl Talk." A half-hour of chatter, show will have Virginia Graham as hostess in a living room setting to a group of femme celebrities who will kick around diverse topics in freewheeling, improvised way. Live on tape, first show goes into production Friday (16) at the Little Theatre, N.Y., in front of an audience.

Show has already been sold to the five ABC-TV o.o. stations, kicking off Dec. 3 in New York on WABC-TV in the 1 p.m. slot. ABC Films has just begun to pitch the show to other tv outlets. Another innovation for ABC Films is the creation of an advisory sales service to supervise spot availabilities to station purchasing the show.

Initial roster of guests includes such names as Abby Lane, Susan Strasberg, Lilo, Lisa Howard, Patrice Munsel and Eva Gabor, among others. In order to preserve a topical flavor, show will be taped around eight or nine days in advance of air time. Monty Morgan is producing and Lloyd Tweedy is directing.

ABC Films prexy Henry Plitt described the show as a femme version of the Jack Paar nighttime strip show on NBC-TV. In fact, he pointed out, Miss Graham took over the Paar show as hostess a couple of times during Paar's show.

'Leave It to Girls' Into 14 Top Markets

Fourteen of the top 25 markets have inked deals for "Leave It to the Girls," daytime Monday-through-Friday United Artists Television entry. Deals on the show, telecast initially on WNBC-TV, N.Y., also have been made in smaller markets.

Major markets lined up include KTVU, San Francisco; KSD, St. Louis; WSB, Atlanta; WTAE, Pittsburgh; KOMO, Seattle; and WTVJ, Miami. Other sales include WPGA, Jacksonville; KGUN, Tucson; and WSAZ, Charleston-Huntington.

Variations On a TV Theme

Minneapolis, Nov. 13.

Forrest Powers, evening Star television-radio editor, in his column requested readers to send him their views on the current tv season. He reported "the agreement was unanimous that we have been shortchanged on the quality of programs introduced this fall."

The following are some of the answers he received: "I am bewildered by it all . . . Of all the new shows 'The Gallant Men' is the only outstanding series."

"One would have to have three tv sets to see what good programs are on the air. They're all on at once. I'm past 72 and tv is my only pleasure. I don't like musicals or a lot of singing. Give me court cases, murders and anything exciting."

"I bought two tv sets. What a waste."

"This is the dreariest of all tv seasons."

"So many good programs have been taken off the air that my tv set is used less than ever before."

"NBC certainly has fouled up tv with its new programs."

"You asked for comments on the current tv programs. Trash! Inane! Disgusting!"

"What can the sponsors of these new programs be thinking to try to tell us how good they are? They don't give us credit for much."

"Most of the new shows are good for nothing."

"TV is junk."

WGN-TV's Nifty: Converts Oldies Into 'Wholesome Family Entertainment'

Chicago, Nov. 13.

'Ben Casey' Global Sales

ABC Films has made deals in 25 overseas markets for its "Ben Casey" series. All of last year's 32 hourlong episodes have already been dubbed into Spanish with the same procedure to be followed for the current season's output.

"Ben Casey" is a Bing Crosby Productions offering on the ABC-TV network.

ITC Gets Hefty Station Response On Cuffo Plan

Independent Television Corp. reports a response from some 50-odd stations inquiring more about its plan to offer free programming, if utilized on a sustaining basis after the station's usual signoff time.

ITC's exec v.p. Abe Mandell reports inquiries from small, medium and large stations. Some of the responses pose particular station problems, or make proposals for altering the ITC product plan.

Said Mandell: "An Arizona station asked if we would accept acres in a new land development in return for programs. There are stations that have no interest in telecasting later at night but would like to start earlier in the morning. Some have been thinking of cutting back on their telecast schedule because of the difficulty in selling late-night time. Would we include them in our plan so they could continue on a fulltime basis? Stations in Philadelphia and Seattle had been on a 24-hour schedule but found it too costly. Now they would be interested in trying again if it could be done profitably by taking advantage of our offer."

Under ITC's offer, made in a mailing to stations throughout the country, ITC in an effort to open up late night time periods would supply product free. The product would be rerun series and would be free, if sustaining. If sponsorship is secured via participations, ITC and station would share in revenues under an agreed upon formula for the market.

Under the ITC project, as soon as an inquiry is received from a station, an analysis is made based upon the nature and size of market, its current programming situation

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BERNSTEIN JOINS FRED NILES SETUP

Chicago, Nov. 13.

Joseph C. Bernstein, ex-veepee and partner in Wylde Films, a Gotham blurb production firm, has joined the Fred Niles film studios as general manager of the Chi company's New York operations. Bernstein, who a number of years ago was a writer, producer and director with NBC Radio, will supervise sales and production at the Niles eastern facility.

Niles maintains complete production centers in Chi, New York and Hollywood.

The Chicago independent, WGN-TV, seems to be proving two points this season with a pair of new weekly entries that its program department has dubbed "Zim Bomba" and "Family Classics": (1) that, with some imagination, the lowercase Hollywood oldies that come in large film packages can be made into potent prime time fare; and (2) that the networks have left themselves short-suited this fall in what might be called "wholesome family programming."

ABC-TV, a couple years back, took the cue from the Chi indie when its vintage Bugs Bunny cartoons were whipping some of the network offerings. Ollie Treiz, then prexy of ABC, checked the Chi rating books and promptly arranged with Warner Bros. for the creation of a fresh-for-video Bugs Bunny series. Seems likely that WGN will influence the webs again this year, if the two "family" entries continue the sock showing they made on the season's first ARB report in this market.

"Zim Bomba," slotted at 7:30 p.m. Tuesdays, is only an umbrella title for "Bomba the Jungle Boy" and its many sequels that Hollywood was grinding out years ago, with Johnny Sheffield starring. WGN program department found a number of them on the shelf and, in a creative brainstorm, tailored them to an hour's length, making like a syndicated series.

Similarly, "Family Classics" is a catch-all title for a miscellany of juve-slanted theatricals that have been unsuitable for the adult-oriented 10:15 p.m. feature film competition here. They include such items, from a variety of film packages, as "Tom Sawyer," several "Lassie" pix, "My Friend Flicka," "Black Beauty," "Gulliver's Travels," "Robinson Crusoe," "Hiawatha" (with Vince Edwards in the title role) and "Littlest Hobo." These have gone in at 6:30 p.m. Fridays, trimmed to 90 minutes. Showcase gets an added plus from the hostmanship of Frazier Thomas, who enjoys a good following locally among the youngsters.

In the September ARBs, covering Sept. 14-27, "Classics" places first in the market in all three half-hour periods, averaging a 15

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Jack Paar 'Laffs' Comedy Vignettes

Hollywood, Nov. 13.

In an unprecedented arrangement, the "Jack Paar Show" on NBC-TV has made a deal for a series of comedy vignettes titled "Laffs," distributed by Television Enterprises Corp. (TEC).

Unusual deal gives TEC the right of concurrently selling the series on a market-by-market syndication basis without restrictions. Thus, local tv stations may buy the series and will have the opportunity of telecasting the same series before or after network exposure. Deal was negotiated by Harold Goldman, TEC prexy, and Marty Kummer of Freddie Fields Management Associates, representing Paar.

SYNDIES 'LOCKED IN' BY LAWS

Jerry Jolts Rocky & Jack

With plenty of New Yorkers last week, it was Rocky and Jack (Jacob K. Javits) for Governor and Senator. With plenty more metropolitans, it was Jerry Lewis for entertainment.

WPIX-TV, New York Independent, dropped the comedian's videotaped hour (Coast produced) for Muscular Dystrophy in the midst of the election returns running on the three network flagships. The Lewis show pulled a 15 Nielsen, second only to Huntley-Brinkley & Co. on WNBC-TV. WCBS and WABC were far back, and the other indies were virtually out of the running.

Station busted into the Lewis hour, which had a 9:15 p.m. start, for a five-minute local election report and carried five-minute bulletins during the course of the night, wrapping it up at 11 p.m. with a 15-minute rundown.

N.Y. Educ'l TV Station Heartened By Audience Returns Thus Far

WNDT, New York's educational channel which began operations a couple of months ago, is attracting measurable audiences. While hardly spectacular, the station has been pulling a local share of 2.4 and a rating of 1.6 in prime time, according to the New York Nielsens. A rating point in New York is equal to 50,000 sets.

WNDT execs are not at all concerned with their rating status and do not subscribe to the rating services. They do claim, however, an unusually heavy mail pull of some 200 letters a day, over 90% of which are favorable. Special occasions, such as the cancellation of the Charlie Chaplin Festival a couple of weeks ago in favor of UN coverage, will provoke telephone switchboard tieups at the station.

WNDT hit its high rating point thus far with its UN coverage during the tense days of the Cuban crisis. On Oct. 24, the night after Pres. Kennedy's speech disclosing the existence of the missile bases, WNDT's UN coverage snagged a 12.2 share and an 8.1 rating. When the Chaplin films were finally telecast last Tuesday night (6), the show drew a high of a 6.8 share and a 4.9 rating.

While no breakdown exists of the cumulative audience for WNDT, research experts at the commercial stations estimate that well over 500,000 sets probably tune in Channel 13 over a four-week period. This may be chickenfeed by commercial tv standards, but it does indicate that the station is reaching the specialized audiences it was aiming for with its shows on Japanese brush painting, music and language lessons, discussion and essay programs and dramatic offerings, mostly by way of British productions.

WNDT's ratings at this point are not far behind what WNTA-TV was getting last year when it was running Channel 13 as a commercial operation. The N.Y. commercial stations, incidentally, have been figuring that the educational outlet will wind up with an average of a 3.0 share over the long pull.

Mpls.' New Homes: Built-In Tint TV

Minneapolis, Nov. 13.

Something new and different in new homes selling is providing Stan Hubbard's KSTP-TV, NBC affiliate, cause for much gratification.

What has brought glee to the station is the announcement by a local outfit, the Vern Donnay Builders, that the new homes it just has built and is selling at prices from \$13,000 to \$24,000 in two major developments will have color television sets without extra cost to purchasers.

Deals also include antenna installations and a one-year warranty, the announcement states.

It's a dandy happening for KSTP-TV (as well as tv set dealers) because the Twin Cities' NBC affiliate is the only one among the four Minneapolis-St. Paul commercial stations, or those in the entire area, to be completely equipped for color video programs.

Linkletter's 'Holy Land' As MGM Syndie Entry

"Christmas in the Holy Land," a one-hour color special originally on CBS-TV and starring Art Linkletter, has been acquired for syndication by MGM-TV. A number of stations, including WNBC-TV, N.Y., have already licensed the show for telecast next month. Others are KHJ-TV, Los Angeles; WBAP-TV, Dallas; and WFMI-TV, Greensboro, N.C.

Originally presented on CBS-TV last Christmas, show revolves around a pilgrimage made to the Holy Land by Linkletter, his wife and his three youngest children.

Net Income For Screen Gems At Peak \$3,466,294

Reflecting a steady fiscal growth, Screen Gems racked up a record net income of \$3,466,294 for the year ending June 30 and last week declared a dividend of 15c per share payable Dec. 11 to stockholders of record as of Nov. 23. It was the first stock dividend declared since the company went public two years ago.

SG proxy Abe Schneider, in his report to the stockholders, said the fiscal year's net compared with \$2,665,371 made last year. Net was equal to \$1.37 per share as against \$1.05 per share on the 2,538,000 shares of common stock outstanding, a rise of 30.5%.

The record net income was achieved while the gross income declined slightly from \$55,821,052 in fiscal 1961 to \$52,188,900 in 1962. However, the stockholder's report noted, the previous year's gross included an unusual multimillion dollar licensing agreement with the five CBS-TV o&os for over 200 newly-released post-1948 Columbia Pictures feature films and a group of pre-1948 Universal features.

Optimistic outlook for next year's earnings was pegged to the company's new business backlog. At the end of fiscal 1962, the backlog was the largest in the company's history with contractual commitments for product to be delivered in fiscal 1963 amounting to \$25,100,000, 15% higher than at the end of the previous year. Residuals are another factor in the company's prospects. At the close of fiscal 1962, SG had a record number of 534 half-hour episodes and 132 hourlong episodes with what the company believes to have "important" residual value. At the end of the previous year, the similar compilation stood at 373 half-hours and 66 hours.

CBS Films' Nippon SRO

CBS Films has put up the SRO sign in Japan on all product, either newly produced or representing fresh production on established shows.

Helping to lift the SRO sign were the two latest sales in Japan: "Beverly Hillsbillies," and "True."

LEGAL NIPUPS AS '3D FORCE' IN BIZ

By MURRAY HOROWITZ

Long hand of the law, as evidenced by the U. S. Supreme Court decision against block-booking of pix, could be characterized as the "third force" in the syndication biz.

Other "third force" manifestations can be found in the FCC's turn-down of the modified CBS-TV compensation plan. Stake of syndicators in the FCC ruling, if eventually sustained, is that the CBS-TV compensation plan is viewed by syndicators as blocking them out of CBS-TV affil stations.

Then, there's the recent MCA TV consent decree, which could be called another "third force," with the government and MCA TV agreeing on terms of the eventual disposition of Universal's post-'48 pix library.

A "third force" FCC ruling which might upset or sharply reduce network option time is viewed by syndicators as the ultimate. When syndicators talk about abolishment of option time, their eyes glow the same way as some Hollywood producers when they talk about pay tv.

It's the sad fact of the current market that time periods are considered so tight that there isn't a new first-run half-hour entry for the market-by-market rounds for midseason debut, discounting UAT's daytime strip "Leave It to the Girls." When the fall season opened, first-run product made specifically for the syndication market, was scarce. At midseason, new first-runners made specifically for the market by market route, aren't even in sight.

To all intents and purposes nature of today's syndie market puts the heavy grossing stress on off-network properties and features. The "third force" aspects in the off-network field run the gamut from the CBS-TV compensation plan to the option time issue to the strength of affils in bumping network shows and substituting off-network properties. The independence of affils in puncturing network schedules, substituting syndie properties for web-fed shows, in part, is dependent on the Washington climate regarding the power of the networks.

The "third force" in the features-to-tv field, an area of syndication which is turning a neat profit to distributors currently, is being watched closely by all parties. Immediately following the decision, United Artists, one of the losing litigants in the Supreme Court ruling, issued a statement. UA's statement, in part, said that "the Court held that Judge Dawson had exercised sound judgment in entering injunctions against conditioning the licensing of one feature film upon the license of any other film."

"With respect to the injunctive decrees entered by Judge Dawson, the Supreme Court held, 7 to 2, that certain modifications requested by the government should be made. The cases were remanded to the District Court for the incorporation in the decrees of provisions affecting certain aspects of the distributor's future licensing procedures."

MCA TV, which is no stranger in anti-trust litigation, came off neatly in the block-booking case, being the sole major pix distributor not named as a defendant. MCA TV's handling of the Paramount pre-'48 library, in fact, has become the guide lines for a distributor seeking to avoid block-booking charges.

MCA TV's distribution plan called for competitive bidding among stations in the same market. Under the plan, MCA TV listed all its pix available, putting a separate price tag and license period on each pic. Deals across the country were made on that basis.

Umansky-Styled Razzmatazz Puts Election Frosting on Wichita KAKE

By LES BROWN

Wichita, Nov. 13.

In Wichita, the incumbent KAKE-TV won again by a considerable margin. In posting the returns of the local and country races, it ran between 30 minutes to an hour ahead of its two competitors and the Board of Election Commissioners' own IBM machines.

But the rapidity with which the station tabulated and telecast the results was not mere competitive sport nor a flexing of its news-gathering muscles. By design, it was a way of putting the razzmatazz back into election day and of involving the community in the excitement of the returns. Indeed, the KAKE election party was one of the social events of the year in Wichita and without doubt the biggest "dry" blowout ever attended by the VARIETY reporter who planned down to eyewitness the phenomenon.

The KAKE facility, one of the architectural showplaces of Wichita and hub of the city's glamor, was lit for the occasion with flood-lamps and decked out festively with colored pennants. Immediately after 7 p.m., when the polls closed, the driveway began to bear a steady traffic of autos pulling up to the "Leave Voting Sheets Here" sign, where pageboys grabbed the delivered carbon copies from the city's 588 voting machines and flew off into the building.

In the corridors, Wichita mayor Carl A. Bell and his wife worked as members of 40 volunteer teams that were feverishly recording the returns on hand-punch IBM cards before rushing them to the electronic tabulator in Studio A. There KAKE news director Greg Gomer doped the races for the cameras off the massive tote board, behind which members of the League of Women Voters advanced the numbers on cylindrical drums as the hot tallies came in.

More than 1,000 invitees—including some 230 couples who courted the precinct sheets—crowded the off-camera area of the studio to feed on a fried chicken buffet dinner and Pepsi-Cola. Milling among the LWV volunteers, the IBM corps, Cessna statisticians, overtime station staff and invited clients and friends of the station were candidates for sheriff, treasurer, attorney and other key Sedgwick County offices, plus hopefuls for the judgeships and state congressional seats. All were there to watch the numbers roll, knowing the KAKE reports would be the

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WOR's Leder In Blast at Webs' Election 'Circus'

Into the fray of network claims and counterclaims on election coverage last week came an independent swinging with a complaint.

Bob Leder, vice-prez and general manager of WOR-AM-FM, charged the networks with competition that is turning election reporting into a circus of confusion and distortion.

"We are seriously concerned with the magnification and misuse of computers which, in our opinion, grossly affects the efficacy of all broadcast reporting," declared Leder.

"In the network's coverage of this year's election, as in last year's, there were glaring discrepancies between the actual vote as opposed to figures announced on the air," he added. "These were obvious projections but were frequently not stated as such."

The WOR veep said that one network (NBC) at 8:55 p.m. election night had announced a vote

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WIBG: How Y' Gonna Sell Young Marrieds With Glenn Miller Music?

No love lost in the City of Brotherly Love on the radio promotion front. Squared off are WIBG, the Storer rock & roller, and WRCV, the big-band sweet NBC o&o.

Not so long ago, WRCV was promoting its adult appeal, tying in its tasty sound with art works of Philadelphia's distinguishing cultural and architectural features.

Now, in a memo to VARIETY (and probably to agency time buyers as well), WIBG's program manager William Wheatley asks, "Can you sell to young marrieds with the music of Glenn Miller?"

It's not easy, says Wheatley, taking his argument from official Pennsylvania marriage statistics: "Eighty percent of newly married girls were four years old, or less, when Glenn Miller's plane went down during the war. Forty-seven percent out of every 100 newly married girls have no musical recollection beyond Elvis Presley."

"Who's an oldtimer to today's young adults?" asks Wheatley. "Consider that four-fifths of the men currently getting married were high school seniors, or below this grade level, and four-fifths of the women currently getting married were high school freshmen, or below, when Johnnie Ray recorded, 'Please Mr. Sun.'"

"Any advertiser selling milk, diapers, baby foods, or apartments, furniture, bread, or family needs, must take cognizance of teenagers."

AFTRA Walkout Looms in Clev.

Cleveland, Nov. 13.

Westinghouse Broadcasting's KYW-AM-TV here is slated to be struck Thursday (15) by 35 AFTRA members who are deadlocked with management on four basic issues.

Union's four key issues are a \$200 weekly salary base for announcers after two years; revision of the multiple discount fee; a fee for participation commercials, and just cause for dismissal.

Dismissal hassle revolves around rehiring of seven-year newsman Ken Bichl, Union prexy and negotiator who was fired Oct. 25. City councilman Jim Stanton, AFTRA council, contends that the union will collapse unless the newsman is reinstated. Station says it has a long file on Bichl's mistakes.

KYW is offering a \$25 weekly hike over five years. AFTRA is seeking a two-year contract.

When AFTRA struck for three days in February of '59, NABET engineers and IATSE stage hands reported out ill. It's expected the strike Thursday will follow a similar pattern if all-day talks Wednesday fail to provide a new contract.

Election night you could

7:34pm:

*the reported vote showed
Morgenthau leading Rockefeller
by 44,544. CBS News correspondent
Charles Collingwood said:*

*"We are calling
Governor Rockefeller re-elected
in New York"*

10:05pm:

*the reported vote showed
Swainson leading Romney
by 73,539. CBS News correspondent
Walter Cronkite said:*

*"We are declaring...
George Romney elected"*

NEW YORK GOVERNOR

R. MORGENTHAU (D)

131,799

✓ GOV. N. ROCKEFELLER (R)
87,255

MICHIGAN GOVERNOR

GOV. JOHN SWAINSON (D)

310,141

✓ GEORGE ROMNEY (R)
236,602

Minute by minute on Election Night the numbers rolled across the screen, giving the lead to one candidate or another. Yet despite the numbers, CBS News frequently reported victory for his opponent—and that's the way it happened.

Not, mind you, because the numbers were wrong. But because the minds of CBS News' correspondents and reporters at Election Headquarters were quicker than the eye. Informed by years of election experience, possessing political acumen surpassed by none, and trained to analyze and interpret selected data processed by special

IBM computers, CBS News was able to convey what the numbers really meant. For what they meant was by no means self-evident.

Throughout the entire nine hours and 51 minutes of its Election Night coverage CBS News made an unprecedented number of early declarations of winners in the key contests across the nation.

For example, as early as 6:01 pm, with only 16 per cent of the vote in, Senator Thruston B. Morton of Kentucky was declared re-elected. And at 1:51 am, with only 37 per cent of the California votes in, CBS News declared for Governor Edmund G. Brown before any

hardly believe your eyes!

11:22pm:

*the reported vote showed
Yates leading Dirksen
by 17,160. CBS News correspondent
Walter Cronkite said:
"On the basis of our
vote profile we have declared
Dirksen elected"*

ILLINOIS SENATOR

SIDNEY YATES (D)

654,746

✓ SEN. EVERETT DIRKSEN (R)
637,586

11:44pm:

*the reported vote showed
Wiley leading Nelson
by 611. CBS News correspondent
Paul Niven said:
"Senator Wiley
is likely to be defeated"*

WISCONSIN SENATOR

✓ GAYLORD NELSON (D)

101,775

SEN. ALEXANDER WILEY (R)
102,386

other news media confirmed his election, and approximately twelve hours before Richard M. Nixon conceded.

In reporting an election it's more important to know what the numbers mean than how much they add up to. Such knowledge only comes from a solid tradition of experience, accuracy and responsibility. This is why CBS News correspondents could declare the outcome of the major contests well in advance of their fellow journalists on the other networks. This is why they were able to provide the network's viewers with the most meaningful reports and anal-

ysis of the heaviest off-year election vote in the history of the nation.

In the words of The New York Times: "Tabulation of mere figures became secondary to their interpretation: The emphasis was less on who might be leading than on who would be the ultimate winner... Capitalizing most vividly on the combination of electronic and political savvy was CBS News... On Tuesday night it was CBS that had the lighter and surer touch."

THE CBS TELEVISION NETWORK 

MEET THE PROFESSOR
With Sen. Gale W. McGee
Producer-Director: Robert De
Laney
Writer: Ira Marion
30 Mins., Sunday, 1:30 p.m.
PARTICIPATING
ABC-TV (Film)

ABC-TV's "Meet the Professor" Sunday afternoon (1:30) half-hour began its third season last Sunday (11). For the premiere, the show offered a slight departure in that its guest was a former prof, now Senator from Wyoming Gale W. McGee.

"Meet the Professor" has an interesting and effective format. Instead of the often-dry, in-studio interview technique, the show takes its cameras to the locations where its subject is in daily action and there records his activities. It is a very graphic approach, with narration spoken by the subject over the film clips.

Sen. McGee's seg showed him at work in his Washington office, in action with the Senate Appropriations Committee and in a discussion with some other prof-turned-senators in the private Senate dining room. Also shown were shots of the Senate Subway plus other scenes, including the campus of Wyoming State U., where McGee's son is a student, and the Senator was formerly an active faculty member.

Throughout, there were descriptive passages about the work being shown on the screen which proved informative. In his discussion with other senators, he opined that more "eggheads" would be joining the senatorial ranks as time goes by. The group also discussed some of the "foibles" in the nation's current educational system, including the tendency to force a career on the college student instead of giving him a firm liberal arts background.

"Meet the Professor" is an interesting and informative program, which gives the audience a chance to do just what its title implies under circumstances which best show the man and his work. Producer-director Robert De Laney keeps the show in sure focus and Ira Marion packs lotsa info into his script. McGee narrated his portion with authority.

Kali.

THE POLITICIAN

With John Wingate, James A. Farley, John Kraft, Sanford Stanton

Producer: Stanley Friedman
Director: Ralph Giffen
Writer: Friedman
60 Mins., Tues., 9:30 p.m.
PARTICIPATING
WOR-TV, New York

On election night CBS was boasting 3,000 staffers, NBC had the "dew line" with nebnosers probing election centres the nation over, Huntley-Brinkley and the "Victory Desk." Both had giant computers. ABC had Jim Hager's electronic newspapermen, and WOR-TV had John Wingate live and on tape.

The station also had James A. Farley and, via film clips, Wilkie, Roosevelt, LaGuardia and others from the past in a one-hour show, "The Politician," which was dropped into the middle of the election-night free-for-all. The Farley old-fashioned political blarney along with the fine rhetoric of Wilkie, FDR and LaGuardia added up to entertaining base relief for those who desired a respite from the statistics and political appearances of the moment, where virtually all the new-day politicians had the look and sound of assistant veeps from along Madison Ave.

Highlights in the show that sketched American political history included FDR's famed defense of his dog Fala; LaGuardia's reading of the comics; and impassioned bits from campaign pitches of both the "Little Flower" and Wilkie. Also seen were Al Smith, Landon, Hoover, Dewey and Truman.

Besides the salty interview with the venerable Farley, there were discussions of LaGuardia as viewed by Journal-American political reporter Sanford Stanton, who covered the New York Mayor for years, and a probe of modern political methods with John Kraft, a political pollster.

Stanley Friedman's script had some fine sardonic nips at American political buffoonery of the past, and director Ralph Giffen combined the stills, clips and interviews—interspersed with live reports on the returns from Wingate—into a whole that moved at a smooth, fast pace.

Bill.

Foreign Television Reviews

A GOLDEN HOUR

With Maria Callas, Giuseppe di Stefano, Mischa Elman, Jose Greco Co., Svetlana Beriosova, Donald MacLeary, Royal Opera House Orch under George Pretre, Sir David Webster

Producer: Bill Ward

75 Mins., Sun., 9:45 p.m.

Associated TeleVision, from London

While BBC-TV ran a recording of the Royal Variety show, which would cop the top tating whatever the competition, Associated TeleVision mounted a heavy gun in this star-studded song-and-dance anthology of the pop-classic belt. It was preceded by a re-run of the film, "Quiet Man," and thus might have taken a slice of the public that doesn't dote on Sophie Tucker, Bob Hope, Eartha Kitt, etc. If there is such a public.

In any case, with Maria Callas topping the roster, "A Golden Hour" had strong pulling power. It was a hodgepodge of classical bits, transmitted from the stage of the Royal Opera House, Covent Garden, and introduced, from a box, by that institution's boss, Sir David Webster. All the plummy trimmings for a gala occasion were thus present, and the result was reverent, if also somewhat stuffy.

Webster tried a few gags, which didn't match up to those on the other channel, and was otherwise ponderous and heavily adjectival, but the acts were certainly something. Miss Callas, stunningly draped in black velvet and sporting a diamond cluster that would have subsidized Cuba for a couple of crises, began with a stunning "Don Carlos" clip, formidable in interpretation, but a little dicey in intonation in the higher register. Her real click came with a couple of snatches from "Carmen," this being the first public occasion in which la Callas has essayed the role. Doffing her cloak, she got under the gipsy skin and produced some miraculous sorties up and down the octaves.

Further notable warbling came from Italian tenor Giuseppe di Stefano. Although hampered by an infected throat, said malaise didn't really impair the result, which was a telling account of the frozen hand section of "La Boheme" and a couple of Neapolitan swoopers.

Highly romantic fiddling was provided by Mischa Elman, who might have picked his tunes to give more substance than the tea-shop Massenet and Kreisler. But the tone was gorgeous, and the segment suited the sumptuous tone of the occasion.

The show was launched by the Jose Greco troupe in an exciting bout of Spanish heeling-and-tapping, to flamenco guitar. Greco himself scored with a vivacious zapateado, and the anonymous gal scintillated in one of those passionate come-hither-or-else routines in which the style specializes.

From the Royal Ballet, Svetlana Beriosova and Donald MacLeary duetted immaculately in a pas de deux conceived by Frederick Ashton for a previous gala. To music by Glazounov, it was a smooth and exhilarating vehicle for the dancers' technical knowhow.

One of the show's assets was conductor George Pretre, who was a visual delight when the cameras spotted him in the pit. He was as good as a ballerina.

Bill Ward produced effortlessly, got much of the flamboyant atmosphere of the venue, and held Miss Callas in closeup without embarrassment.

Otta.

HERE AND NOW

With Bill Tennent

Producer: David Johnstone

30 Mins., Mon.-Fri., 6:50 p.m.

Scottish TV, from Glasgow

Despite its strong local slant, such as interviews with officials, etc., this nightly news-magazine keeps a fairly good standard, and has an occasional liveliness that raises it above other local tv fodder. Its main asset is a polite, unruffled anchor-man in Bill Tennent, a young Scot with a facial likeness to Orson Welles, who does an excellent job in both enceeding and interviews.

Magazine also make a regular feature of in-the-street interviews, with quizzing types, Henry Hay and Ian Ross, getting housewives, shoppers, business men, to comment on matters of topical, trivial or local

appeal. Studio interviews are also conventionally handled, and there are regular slottings for a tv chef (Eric Milligan) and a folk-singer (Len Thomson). Expert editing of the program adds to its slickness, and the backroom team are usually on top of the day's news, bringing regular follow-up stories to big events for teatime audiences.

The producer is David Johnstone, an ex-newspaperman, who shows the journalistic touch in his overall handling of the show. It ranks high among regional productions, while not of the polished standard of the BBC's "Tonight," and is one of the best items turned out from the local stable of commercial tv here.

Gord.

I BELIEVE

With Malcolm Muggeridge

Producer: Patricia Lagone

Director: Max Morgan-Witts

30 Mins., Mon., 10:10 p.m.

Granada TV, from Manchester

Ranging through the principal faiths and disbeliefs, this skein allows Malcolm Muggeridge his quizzical head in confrontations with religious and materialist spokesmen. First in line was Lord Fisher of Lambeth, ex-Archbishop of Canterbury, and booked for subsequent sessions are a Catholic, a nonconformist, a Jew, a Buddhist, and a Communist. The brief is to probe the nature of their belief, and, if this opener was a good example, it looked like raising more hares than shooting them down.

The talk stimulated and it suited Muggeridge far more than personality digging, for he is far more pertinent about ideas than characters. After eliciting the sources of Lord Fisher's faith in his up-bringing, Muggeridge tried to distinguish the supernatural element in it from the purely ethical. Thus he agreed that Jesus Christ had a fine set of precepts, but wondered why these could not be accepted without the divine trappings of Virgin Birth and Resurrection.

Lord Fisher fenced with authority, claiming that faith, it seemed, was an inevitable accompaniment of good works. Muggeridge tried to pierce this defence, but left the impression that Lord Fisher wasn't answering his main question: The ex-Primate constantly averred that Christian dogma was eminently reasonable, without producing any logic to prove it.

But it was a satisfying half-hour within its compass and Max Morgan-Witts directed the discussion skillfully.

Otta.

IL MONDO E UNA PRIGIONE

(The World is a Prison)

With Raoul Grassilli, Giuseppe Angelini, Gianni Bertocini, Armando Biagetti, Lando Buzzanca, Enrico Canestrini, others

Director: Vittorio Cottafavi

Adaptation: Romildo Craveri

55 Mins., Wed. 9:05 p.m.

RAI-TV, 2d Channel from Rome (tape)

Third installment of the current RAI-TV series dedicated to "Tales of Italy of Today" was by far the best of the lot, and stood out as a moving, thought-provoking treatment of a subject—a prison stint by a young writer during the Nazi occupation of Rome—which has often been done, but rarely as effectively.

Credit should go to Guglielmo Petroni's material, gathered via first-hand experience, under SS mistreatment and tellingly rendered in monologue and dialogue by Raoul Grassilli, who perfectly fit the role, adding to a string of outstanding video stints. Vittorio Cottafavi's fluid direction likewise deserved top credit for visually rendering the grim dramatics of the tale in nightmarish fashion, contrasted to the calm resignation of the prisoner whose time in jail helped him realize that the world itself is a prison, and that the only true freedom is that of the spirit. Cottafavi's handling reminded one of Robert Bresson's films in style and spirit.

No less than 45 actors back-dropped the action, all suited to the occasion and up to their tasks. Maurizio Mammi's sets deserve a final nod.

Hawk.

THE MONSTERS

With Robert Harris, William Greene, Alan Gifford, Mark Dignam, Helen Lindsay, Elizabeth Weaver, Geoffrey Colville, Howard Douglas, Joyce Wright, Clifford Cox, Gordon Whiting, John Barrett, Cameron Miller, Norman Mitchell

Producer: George R. Foa

Director: Mervyn Pinfield

Writers: Evelyn Frazer, Vincent Tilsley

45 Mins., Thurs., 8 p.m.

BBC-TV, from London

Two accomplished nerve-stretchers have collaborated on the script of this four-parter, but the opener didn't get them meshing closely enough. In the remote Lake District of Britain, a zoologist, John Brent (William Greene) took his bride Felicity (Elizabeth Weaver) on a honeymoon.

Living in the district was a ban-the-bomb scientist, Professor Cato (Robert Harris), and he was under surveillance by a security agent. He was visited by an eminent American boffin, and was expecting a Russian ditto to arrive any moment. He hinted darkly of a great secret maneuver to shock the world, but details weren't disclosed in this segment.

Also lurking were rumors of a monster, of the Loch Ness type, in the local lake. Thus a certain amount of brooding suspense was churned up, and the death of the security man added to it.

But the plotting was lethargic, and the dialog strictly bargain-counter. It closed with mild curiosity being aroused, but hardly enough to compel attention to subsequent events. It also was handicapped by some singularly charmless acting by William Greene, who moved like a chap in splints, and by Elizabeth Weaver, who couldn't cope with some uninteresting dialog. Robert Harris was sturdy as the plotting scientist, and minor thespians were cut from cardboard, with the notable exception of Helen Lindsay, who convinced as the security man's sister.

The production made sparing use of the superb Lakeland vistas, and Mervyn Pinfield's direction was ponderous. In fact, "The Monsters" crawled, without making the flesh creep.

Otta.

FUORI IL CANTANTE

(Bring on the Singer)

With Gloria Christian, Dolores Palumbo, Ubaldo Lal, Gianni Ferrio Orch.

Director: Piero Turchetti

Writer: Enrico Roda

45 Mins., Wed. 10:15 p.m.

RAI-TV National Program, from Rome (tape)

This so-so entertainment is largely dependent on the calibre of the guest star. Item caught featured Neapolitan pop singer Gloria Christian, and the going was a bit heavy as Miss Christian (and most of Italy's large crop of songsters) lacks the savvy and tongue-in-cheek verve needed to make a success of this format.

Weekly show was originally designed to provide amusingly auto-critical views and sum-ups of lives and careers of singers, but the point was lost along the way, apparently due to participants' vanity. Rather obvious writing marked this stanza, which had Miss Christian run through a songalog to qualify for a fictional song brigade, testing was done by Ubaldo Lal, a familiar RAI figure, aided by comedienne Dolores Palumbo. Both seemed embarrassed by their appearance. Couple of songs performed by Miss Christian, notably the popular "Paese Mio," were effectively rendered.

Hawk.

THE KEN DODD SHOW

With Ken Dodd, the Kaye Sisters, John Slater, Martin Lukin's Accordion Orch., Krystina & Linda Saville, Alan Clarke, Leo Kharibian Dancers, Orch under Bernard Herrmann

Producer: Barney Colehan

Writers: Dodd, Eddie Braben

45 Mins., Sat., 7:15 p.m.

BBC-TV, from Manchester

Resolutely homespun in approach, Ken Dodd came up with a pretty threadbare opener to an occasional weekend skein. Dodd trades on curbstone-teeth and an uncombed mop of hair for idiot

THE PIERRE BERTON HOUR

Producer: Ross McLean

Director: Lorne Freed

Exec. Producer: Herbert Sussan

60 Mins., Mon.-Fri., 11:30 p.m.

CTV, from Toronto

DOW BREWERY LTD.; participating

(Vickers & Benson Ltd.)

Despite early rumors that Toronto Star columnist Pierre Berton's first tv show of his own (he's long been a CBC panelist) would resemble the old Jack Paar late-nighter—on which Berton appeared once in its last days—it's vastly different. This seg, in fact, was an hour's straight interview (minus a flock of commercials) with one subject, and worth it.

Subject was "Silent Bill" Semenick, self-confessed vet of 59 years in crime—at 18 as a roper (steerer) for Al Capone's redlight division, and later a "heavy man" (breaking recalcitrant elbows with a baseball bat) for "the union"—which was Capone. Of his pal Machine-Gun Jack McGurn, Semenick said, "He was always a gentleman." "Except he machine-gunned people on St. Valentine's Day," remarked Berton. Semenick conceded that lapse in decorum.

"No criminal gang ever starts without someone in the attorney general's office cooperating," said Semenick flatly, echoing some testimony in Ontario's current crime probe. He was finally jailed in Joliet, where he studied English under Nathan Leopold—"he did a lot of good." He also knew the companion thrill-killer Loeb, who he said was not a homosexual although he was killed by a homo "over a pound of butter."

Semenick also named "the only Welshman in the syndicate—the old Mafia is dead—and he's still handling its laundry operations, but now it's legit." After 20 years in the pen—recently in Canada after being deported—he's now writing a novel, having done six years preparing for it while librarian at Stony Mountain, Man., pen. He was now borrowed \$2,000 from "old associates and friends" and, in reply to Berton's question about reinvolved, "I've told them all I've backed away from crime."

Berton's questioning, always incisive though not hounding, drew out what launched Semenick into a life of crime: being jailed for 30 days as a teenager for riding the rods; then finding the hoosegow "a school for crime." Berton handled himself well—no phony flash or flipness, just solid eliciting; though he might have smiled a bit more. A creditable job to all Ros McLean, once a top producer with CBC, then a CTV (indie network) exec, now incorporated and freelancing.

Gard.

impact, and his capers are determined party stuff. He also unleashes a decent set of pipes in sentimental ditties with a religious flavor.

The opener was, in fact, deliberately homely, and the few touches of production slickness were welcome. Such included a deft introduction of a couple of dangling feet while Dodd set the family mood, and a lazy tune played by the orchestra's brass reclining on a bed and wearing night-caps. Dodd himself was joined by thesp John Slater in a couple of leaden sketches about pirates and the Burmese jungle war, and hosted with more fervor than wit.

The sprightly Kaye Sisters purveyed bouncy close-harmony with a built-in voice-vobble that was quite fetching, and other guests included a couple of kid pianists, Krystina & Linda Saville, who duetted nimbly, and the accordion group of Martin Lukin's turning out a Bach fugue with plenty smiles.

Although there's a sizeable demand for corn, it tends to weary as a diet. Pity is that Ken Dodd has the makings of a fine comedian in the impromptu vein of music-hall, but he needs to look to his material, which lacks finesse, and the feeling of eavesdropping on a village-hall gathering wasn't helped by Barney Colehan's stereotyped production or the tinny yocks provided by the studio audience.

Otta.

Election Night

By GEORGE ROSEN

The television networks responded to the Election Night coverage with imagination—electronic and otherwise—verve and exactitude that was wholly commendable (although why it was necessary to keep going to 6 a.m. or so for a digital variation of a "Milkman's Matinee" is something that merits special dissecting in one of the competing think machines).

If the overnight ratings gave NBC much the best of it in the three-way network sweepstakes for audience supremacy, that was more or less to be expected, since viewers have long since grown accustomed to the Bob Kintner-Bill McAndrew-schooled news pros at work. And last week was but one more demonstration of skillful people at work.

But perhaps the surprise of the evening lay in the CBS "performance." It might well be that in the pairing of Harry Reasoner and Eric Sevareid, CBS has the makings a star-spangled tandem to match NBC's now-storied Huntley-Brinkley combo. Certainly in their Election Night complementing of one another, each with his own unique talents and gift for low-key gab, they emerged as something wholly refreshing and set a style that made an enormous contribution to CBS' re-emergence in the news area.

This in no wise detracts from the well oiled, beautifully disciplined, reliable and alert "election spread" fed to the nation by NBC, which, to the surprise of no one, was operating in top gear, with an almost superb precision as Huntley-Brinkley and their conferees probed and sifted the tallies with uncanny accuracy and speed. And while it may now be cliché to say "the difference is Huntley-Brinkley," the fact remains they continue to justify their marquee lure.

For the past few years CBS had been obliged to take a back seat as the NBC news boys continued to clinch their topdog status. But Election Night's excursion into channel switching was something of a revelation to the viewers as they watched Dick Salant's CBS news boys, man for man (and machine for machine) keep pace with their more entrenched rival. Gone was the forced hysteria with which CBS tried to save face in '60 but which only served to accentuate the false ring of its coverage. Last week, after a year of careful blueprinting (for which Bill Leonard rates a special bow) CBS had restored a proper restraint and honesty to its news setup. And watching the wry-on-crisp-toast, Reasoner at work on the one hand and on the other a calm but uncannily hep and analytical Sevareid, at long last grooved into the interpretive areas he knows best, it was for these two something akin to a long night's journey into new fame.

Howard K. Smith came through as ABC-TV's major asset and star attraction although that network lagged behind the other two webs in facade and total impact. Nonetheless it was evident that Jim Hagerty and his boys put a lot of dedication into it.

While the CBS-NBC relative ratings were in line with the balance of power established when the Huntley-Brinkley team emerged to prominence in the '60 elections, the ABC rating was surprising representing as it did something of a rejection of that network's major, multi-million dollar news-public affairs buildup under Jim Hagerty. It inevitably has invited the question: how could the ABC election night coverage get a much lower share of audience than its similar tv presentation in '60, particularly after two years of hard work and big spending, by a news pro, which Hagerty certainly is, and after he had assembled crack reporters such as Bill Lawrence from the New York Times, John Scali, from the Associated Press State Dept. desk, etc.

Perhaps the answer to "a good tv news operation doesn't have to be dull" lies in the Hagerty reversion to journalistic basics ("no pear-shaped toned announcers reading copy torn off the teletypes") in which the reporter trained in the typewriter and raised in the smell of printer's ink runs basically counter to the star system and news showmanship of the Huntleys and the Brinkleys, the Cronkites and the Reasoners. For it's no secret that Hagerty is wedded to the rigorous application of sound, accurate reporting by "working newsmen." If the end result makes for video dullness, the penalty lies in the fact that a dull tv news operation doesn't deliver the Nielsen vote on an election night (or for that matter a public affairs documentary).

The well-schooled Hagerty, after many years of press-agentry in the Dewey and Eisenhower political campaigns, could still win the public vote by investing his news operation with the same kind of star and showmanship appeal that characterized the election campaigns themselves.

Whether he can do it and remain true to his basic tv news credo remains the Ripley of the year.

WHAT'S NEW IN SHOWBUSINESS

With Dorothy Kilgallen, others
Producer-Director: Jack Sameth
15 Mins., Sun., 9:45 p.m.
PARTICIPATING
ABC-TV, N. Y.

ABC-TV has apparently been finding itself with some time on its hands at the conclusion of its Sunday night feature film. Thus, time was open for the inclusion of a quarter hour show in a period that seems right for news and comment.

Dorothy Kilgallen, syndicated columnist for the N.Y. Journal-American, has lined up gossip and guests for this period. Miss Kilgallen has always been a hard-hitting and highly opinionated commentatress in her daily pillar and plays for keeps in "What's My Line" which is on CBS a half-hour after the conclusion of this layout.

On the initial session, Miss Kilgallen devoted most of her news briefs to film items. There were brief, by necessity, interviews with Carroll Baker, Susan Strasberg and Jane Fonda. She went out on the limb with predictions that "Cleopatra" would hit a \$100,000,000 gross, and gave her opinions on the casting of "My Fair Lady," and then voiced her general disapproval of the casting of Rosalind Russell as the mother in "Gypsy." The program is brief and gypsy, and provides a quick recall to the modern world after a session with feature films.

Jose

THE UNQUIET RIVER

With Chet Huntley, others
Producer: Ray Weiss
Writer: Morton Silverstein
30 Mins., Thurs., 7 p.m.
BANKERS TRUST
WNBC-TV, New York

WNBC-TV's New York Harbor documentary, "The Unquiet River," amounted to an interesting subject handled in routine telementary style.

With the focus on a harbor tug and its crew, Nathan Cohen's camera managed to catch a good deal of the shipping activity of the world's largest port and the various moods of the rivers surrounding Manhattan both by day and night. The visual excitement, however, suffered the imposition of a pretentious canned score.

Along with Chet Huntley's narration of Mort Silverstein's adequate scripting, there were a number of human interest touches from crew members as they discussed their jobs and reminisced about their lives at sea as contrasted to river work.

Show had educational values in its exposition of how the tug worked the harbor, guiding liners to the sea, towing scows and battling the treacherous currents of possibly a series treating vital possibly a series treating vital centres of the city's commerce.

Bill

A STAGE FOR EXCELLENCE

With Mrs. John F. Kennedy, Edward Durell Stone, Sander Vanocur
Producer-Director: John J. Sugh-rue Jr.
60 Mins., Sun., 4:30 p.m.
MAGNAVOX
NBC-TV (color, film)
(Kenyon & Eckhardt)

A fore-glimpse of the significance of the proposed National Cultural Center in Washington, D.C., was the key to an excellent highbrow variety stanza produced by NBC-TV with an evident nod from the White House. On hand to explain the purposes of the proposed centre and to lead tv audiences in a guided tour of the type of events to be presented, was Mrs. John F. Kennedy who is the minister of culture in the current administration.

Interviewed by Sandy Vanocur, Mrs. Kennedy introduced an assortment of entertainments to be housed by the National Cultural Center once it is built. The offerings included a movement from a Walter Piston symphony performed by the Boston Symphony; several splendid sequences from the legit play, "A Man For All Seasons," with Emlin Williams in the lead role; an excerpt from a Bolshoi Ballet program and another from a Rome Opera Company's performance of "Tosca"; a poetry reading by Robert Frost; a spiritual by Mahalia Jackson; a number by the Mormon Tabernacle Choir; and some bits by various college dramatic groups.

All of them made for a solid entertainment core for the talk about the National Cultural Center. Architect Edward Durell Stone described the style of the building which was shown in model form. Former President and Mrs. Dwight D. Eisenhower were shown giving their approval to the project which was described by Mrs. Kennedy as a "national stage" for American and foreign talent. A brief film clip of some remarks made by Danny Kaye at the unveiling of the center's model last month contained a couple of laughs, but the overall tone of the show was high-minded seriousness.

Frank Freimann, prexy of the Magnavox Co. which picked up the tab for this cultural outing, was on hand to identify his product with the goals of the National Cultural Center. This fine institutional pitch was supplemented by some straight selling messages.

Herm

ARTHUR GODFREY IN HOLLYWOOD

With Godfrey, Art Carney, Pat Buttram, Jerry Hausner, June Foray, Loulie Jean Norman, Lori & Lee
Producer-Director: Perry Lafferty
Writer: Hal Kanter
Music director: John Scott Trotter
PARTICIPATING
CBS-TV, from H'wood (tape)

Arthur Godfrey's first special of the season on CBS-TV (pre-empting "The Defenders") was a lackadaisical, low-keyed affair that reflected little credit on the top video names who put it together.

Pegged on a tour of Hollywood with Godfrey as guide, the show ambled at an easy pace set by the host, but it made no particular point and managed to remove any of the glamour that's been left in the film capital. Godfrey carried most of the show as raconteur, singer, dancer and uke instrumentalist, but even the display of his multifaceted talent failed to give the stanza any highs.

The show was particularly weak in the guest area. Some of the off-beat Hollywood workers introduced on the show could have been okay material for some a.m. interviewing but in prime time the values weren't there. Among the off-beat personalities were a baby-cryer (Jerry Hausner), a lip-sync singer (Loulie Jean Norman) and a cartoon-voicer (June Foray). Lori & Lee, young femme disking pair, had some moderate appeal and comedian Pat Buttram filled his spot with a bag of so-so Hollywood jokes. The best bit on the show was the Godfrey-Art Carney duet on "Candy & Cake." Here was an example of pros at work, feeling much of the rest of the show lacked.

In return for his stint, Carney received a solid plug for his current Broadway comedy "Take Her She's Mine." Godfrey was also an excellent pitchman for Armstrong Cork, Menley & James Laboratories and Quaker State Oil.

Gros

ABC's Folksong Special

A half-hour special on folksinging, recently taped at a performance before a student audience at Syracuse U., N.Y., will be slotted on the ABC-TV network after the first of the year. Show, titled "Hootenanny," features The Limelickers, Jo Mapes, Clara Ward Singers and Mike Settle with Jean Shepherd as commentator.

Gil Cates is producer-director.

Tele Follow-Up Comment

Dinah Shore Show

Dinah Shore's once-a-month NBC-TV show for S. & H. Green Stamps had a so-so premiere in October but the second outing Sunday (11) had considerably more snap, dash and change of pace. There was an air of spontaneity to the hourlong color special that stemmed from the show's format which had Miss Shore as a hostess with a roomful of houseguests including Dean Martin and Stephen Boyd.

From the rousing "Consider Yourself" opener to Miss Shore's closing "This Will Be My Shining Hour" the program sparkled with duets, solos and lively patter. Martin, who obviously enjoys being himself, did just that in warbling "Just in Time," among other ditties.

Boyd was something of an "extra added attraction" since he replaced the originally booked James Garner who, as Miss Shore explained, was suffering from a back injury. Boyd did a zingy "Then I'll Be Happy" duet with Miss Shore and also impressed in a routine with Martin where both kicked around the lyrics to "When I Take My Sugar to Tea."

Withal, it was a pleasant 60 minutes. Even the S. & H. plugs had an imaginative touch. Next month's guest will be Frank Sinatra—his back permitting.

Gilb.

Twentieth Century

Viewers last Sunday (11) had the chance of sitting at the side of Gen. Lauris Norstad, Supreme Commander of the North Atlantic Treaty Organization, as he explained his role, the thinking of NATO, and his feeling about that "Big Bomb."

The occasion was CBS-TV's

"The Twentieth Century," which expanded its regular half-hour format to a full hour, to accommodate the many words and thoughts of Gen. Norstad. It definitely was worth the extra time.

CBS News Paris correspondent Robert Kleiman conducted the exclusive interview at SHAPE headquarters outside Paris on Sept. 18, the telecast date being delayed until Nov. 11. Contents of the interview held up well.

Kleiman asked few, but pointed questions, only once veering to the sensational level, when he asked which of Gen. Norstad's phones, seen behind him, would be used to transmit orders for an atomic attack. Gen. Norstad, who has spent years living on the brink, handled that question with ease, poise, and engaging charm, as he did other questions. Gen. Norstad, for a military man, talked quite frankly. He also displayed a honed mind, capable of fresh, flexible thinking, as he projected provocative proposals on how to live on the brink, how to use the deterrent of tactical atomic weapons, how the West can and must meet the threat from the East. He seemed to have the sense of history in him, intent on proving himself and the forces at his command heroes rather than members of the organized undertakers of today's civilization.

Prudential Insurance, regular sponsors of the Sunday evening series, picked up the tab for the expanded version.

Horo.

Playwright at Work

Most recent edition of "Playwright at Work," as seen on WNDT, N.Y., underscores the continuing interest of this National Educational Television series. Epi-

(Continued on page 44)

DANNY KAYE SHOW

With Lucille Ball; Harry Zimmerman, musical director
Producer: Jess Oppenheimer
Director: Gregg Garrison
Writers: Herbert Baker, Ernie Chambers, Sylvia Fine
60 Mins., Sun. (11), 9 p.m.
GENERAL MOTORS
NBC-TV (tape)
(Campbell Ewald)

CBS-TV has committed itself to some \$5,000,000 for Danny Kaye's weekly hour series next season, but the privilege of "sneaking" the Kaye comedies fell to NBC on Sunday night (11). Actually this was the third annual 60-minute Kaye special under General Motors sponsorship. It was also one of the funniest shows of the season. With a few such laugh & talent-packed entries under his belt when he enters the weekly program wars in '63-'64, and it's a cinch Kaye and CBS will have it made.

Since Kaye's GM romp had everything—or practically everything—going for it, and since it's axiomatic that you don't tamper with a successful formula, CBS' quest for a Kaye production team could well be solved. For here was a "built-in package" that parlayed high-tempoed comedies with expert pacing and fresh, bright material singularly geared to the Kaye capers and the guesting of another CBS "fugitive"—Lucille Ball—who, step-for-step, laugh for laugh, complemented the show's titular star with beautiful, zany precision. What more natural, then, than to ride into the weekly fray with a Jess Oppenheimer as producer; a Gregg Garrison as director, and such vets in the scripting camp as Herbert Baker, Ernie Chambers and Sylvia Fine (Mrs. K.). As a team they made it with considerable skill and finesse on Sunday.

It was evident from the opening Kaye-Lucy "Glory Hallelujah Twist," which kicked up a tornado of hilarities, that the comic was in fine fettle for this outing. And save for an occasional sag or two, it bounced spiritedly, with the two stars equally sparking the entertainment.

Kaye & Lucy satirizing the tv specials of the song stylists (Judy Garland, Carol Channing, Marlene Dietrich), with inevitably an imbibing Dean Martin or Frank Sinatra as the costar; K & L tangling with chopsticks; K & L as a couple of squares in a classy French restaurant getting high on mayonnaise sauce; K&L undergoing the rigors of a visit to a Tahitian bistro; or Kaye Gallicizing wine and ciggie commercials, or Kaye in solo with a reprise of some trademarked tunes . . . a bouncy finale—here, if not all of it the genuine thing, enough to label it one of the better tv frolics of the year.

Rose.

CLOSE-UP

With Dick Gregory, Max Ferguson, Jean Templeton, Rich Little
Producer-Director: John Kennedy
Executive Producer: Jim Guthro
Writers: Ferguson, Miss Templeton, Little

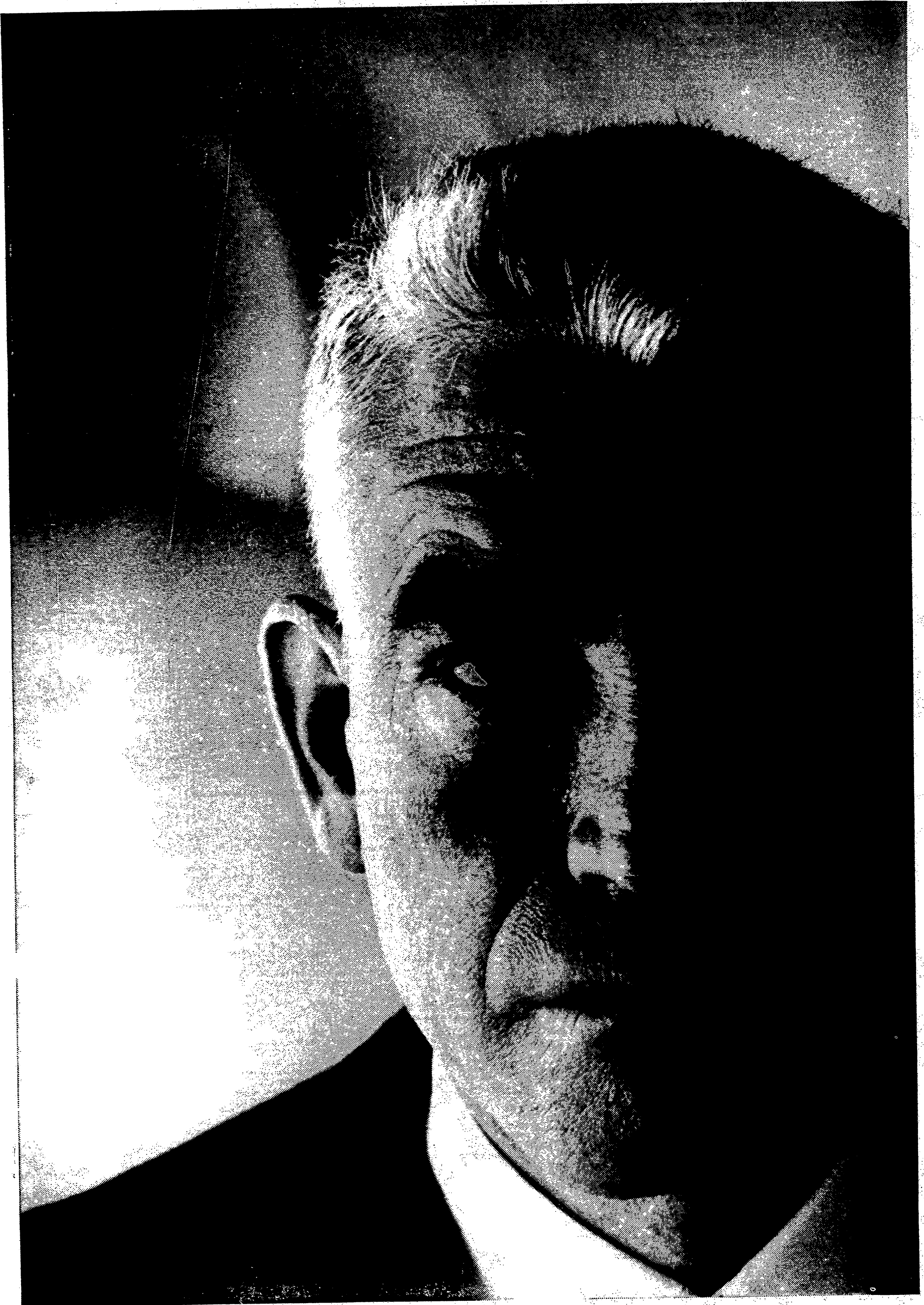
30 Mins., Sun., 10 p.m.
CBC-TV, from Toronto

"I've been a Negro all my life," asserted comedian Dick Gregory in a discussion of Negro humor, taking two-thirds of CBC's weekly "Close-Up." "I'm also an American and I can see things both black and white. When I do a topical line it's just a topical line, and would be no matter who did it. My aim is to break down certain things and show how stupid they are—to bring out the heavy side lightly. It's like a policeman giving you a ticket for speeding. The one who does it lightly and with a smile doesn't stir resentment like the one who barks at you—even though you know you're going to get fined the same."

This was a salubrious gabfest, with other participants U.S. lecturer-writer Louis Lomax and social psychologist Joseph C. Kennedy. For some reason, though, Gregory bypassed Lomax's "It's as important that we turn the humor on ourselves as on the white man. Do you agree, Dick?" Latter may have misunderstood, as he replied, "I've never used more than 20% racial material in any show . . ." and their time was up.

Latter one-third was a very funny discussion about giving copies of Canada's Bill of Rights away with toothpaste, as one dentifrice is doing, to some criticism. Participants, who also jointly wrote the sketch (with an assist from exec. producer Jim Guthro) were Max

(Continued on page 42)



This man makes \$23,000 a year.
He owns his own home in San Francisco.
He owns two cars.
He is a drifter.

His company transferred him all over the country. Spot to spot. Chicago, Atlanta, Memphis. Now, suddenly, he has a permanent post. San Francisco.

But. He has been a comer-and-goer. An involuntary drifter. And because of this, he has developed a detached attitude toward communities. He has become a non-participant. A spectator. He is now in the Bay Area with the chance to sink a deep tap root. But this area is growing like a flood-tide. The magnetism of California has attracted hundreds of thousands of new residents. They have brought with them a similar apathy for their new community. The Bay Area is a community of strangers.

Problem. How do you change this "Community of Strangers" to a community of neighbors?

Here's what one TV station, KPIX, is doing. One hundred and ten hours of uncommonly enterprising programming have been allocated to probe the Bay Area's problems; to dramatize its culture, its traditions; to make the Bay Area citizens care about their community, their common heritage, their responsibilities as neighbors.

The ability to influence people, project ideas and move products is characteristic of the Westinghouse Broadcasting Company Stations. Stations that demonstrate daily that community responsibility evokes community response.

WESTINGHOUSE BROADCASTING COMPANY

KPIX • San Francisco
 WBZ • WBZ-TV • Boston
 WINS • New York
 WJZ-TV • Baltimore



KDKA • KDKA-TV • Pittsburgh
 KYW • KYW-TV • Cleveland
 WOWO • Fort Wayne
 WIND • Chicago

TvQ, Crystal-Balling the Nielsens, Woos Advertiser & Producer Clients — On Other Madison Ave. Fronts

By BILL GREELEY

TvQ, a program evaluation service that's been helping the networks and top video ad agencies predict the Nielsens since 1958, has just branched out to take on advertiser and producer clients.

Joining the three webs and such agencies as Ted Bates, Benton & Bowles, Compton, J. Walter Thompson and others, are new clients like Warner Bros., Four Star and General Motors and Desilu.

TvQ, which had a lot to do with saving ABC-TV's first big hour adventure hit, "77 Sunset Strip," and which focused in on bearded Mitch Miller when he was a mere sing-a-long segment of a low-rated hour variety show, has an uncanny record for calling the hits and the Nielsens when the season is just getting underway. To do it, though, the service uses a rotating panel of 15,000 persons against Nielsen's fixed 1,200 or so audimeters and diary folk. The panel, with an average of about 1,500 persons, (750 families) reporting via mail questionnaire, should reach 20,000 early next year.

Home Testing Institute, of which TvQ is an offshoot, has a gross panel of 60,000, and says president Henry Brenner, "If we need a left-handed golfer, we can get him in a hurry."

TvQ's predictions are inherent in the "Q-Score" a show gets, which is the percentage of persons familiar with the program who consider it to be "one of my favorites." Shows are rated on down to very good, good, fair and poor, and there's a breakdown by age group and sex.

Before he started the Home Testing Institute in 1953 ("Home" was a title of double significance, since it was launched in Brenner's basement with spouse Friday as staff), the prexy was research director of Standard Brands for five years, merchandise manager of CBS for a year, advertising-merchandising manager of Clairol Foods, a salesman of corrugated shipping containers and researchers chief at Friend-Reiss-McGone agency (now Friend-Reiss). In all cases, the job either folded or he was fired and the culmination of those years was the Madison Ave. inside emblem—an active ulcer.

Beginning with a mail panel of 3,000 names that he had worked up at Standard Brands, which the company turned over to him, Brenner launched the Institute's product testing and consumer surveys, still the major function of the overall operation. Early clients were Bates, Compton and J. W. Thompson.

TvQ was launched late in '57 with six experimental studies Working with Brenner were Jack Landis, then manager of NBC's research department, and, as a consultant, Tom Coffin, the network's research director.

NBC was the first client. The second was ABC, where veepee Julie Barnathan gave enthusiastic support, which was followed up by Ollie Treyz, then the web's president. Treyz' recent instance that Warner Bros. subscribe to the service (where he's now chief of tv sales) was the wedge that prompted extending the service to advertisers and producers. Brenner had to set a rate for WB, so decided to apply it elsewhere. CBS was a later subscriber, the cancelled out and is now back with the service. Early agency subscribers—still going—included the aforementioned along with Ogilvy, Benson & Mather, BBDO and Foote, Cone & Belding, which has since dropped out.

Home Testing Institute has grown to an organization with 60 employees and a 12,000 square-foot plant, plush and modern.

To handle the new advertiser-producer sales, Robert Schultz, formerly with Radio Advertising Bureau, has been hired.

TvQ's first score of the new season has been the accurate prediction of the sad Nielsen rating and audience share for "Beverly Hills Cop" on CBS. "Beverly Hills Cop" scored fabulously in early TvQ's this season, but then that redneck comedy rocketed to

the top of the Nielsens at the same time. Those early winners, Mitch and "Strip," are headed fast in the other direction this year.

Room at the Bottom
Direct quote from a Kudner Agency press release:

"The great fiction about the advertising business is that it is extremely volatile—that turnover of people is prolific; that the daily tasks are hectic; and that everyone in the business tries his darndest 'to get away from it all' as often as possible.

"But that's not always true, as was noted at Kudner Agency on Friday morning (9) when the staff gathered to help Alex Aitcheson, supervisor of the shipping room, celebrate his 20th year with the agency, and 20 years of not missing a single working day!"

With the Station Reps

Katz reppery's veepee and director of research and promotion Dangel Denenholz, has offered four suggestions to station operators living with the computer.

His advise closed a session devoted to the latest developments in the application of electronic data processing for media planning and selection at the Ohio Assn. of Broadcasters, Columbus, last Friday (9).

Denenholz four suggestions were:

1. Keep informed about what's going on. Find out all you can, not so much about the computer as a piece of hardware, but EDP as a system—its basic principles and philosophy; its potential and capabilities, with particular reference to the media selection problem.
2. Urge TvB and RAB to set up the necessary machinery—be it committees or assignment of staff, to work with agencies and research services to coordinate data requirements. Also to find out and evaluate from the point of view of the overall spot medium, the input data, the value judgments and assumptions being fed into the machines vis-a-vis other media.
3. In self-protection, be realistic about furnishing additional audience data, preferably through syndicated services, to satisfy reasonable agency requirements—once they are clearly defined. Don't risk the danger of shortchanging your medium because of insufficient data.
4. Encourage research designed to replace subjective assumptions with objective facts.

London Agencies

London, Nov. 13.
Anglia TV has introduced retailer support spots. Manufacturer and his stockists can get together in one commercial putting over the product and a couple of spots where it can be bought. . . . Dixon Westend Advertising Agency Ltd. has streamlined its name to DWE Ltd. . . . Robert Churchill, seven years director of advertising for S. C. Johnson & Son Ltd., has been named market planning manager for Europe, Africa and the North East. . . . Valerie N. Green has joined Television International Enterprises as publicity chief. . . . Everett Advertising is launching a hefty tv campaign for Gallaher's new cigaret, Cadets.

TV Writer

Mannie Manheim

thinks he has come up with

Six Words That Can Change the Video World

one of the many Editorial Features in the upcoming

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

CBC Ice Show In Union Freezeout

Toronto, Nov. 13.

Because five union technicians travelling with the "Ice-Capades" demanded an extra week's pay, the "On the Scene" tv series by the Canadian Broadcasting Corp. was cancelled on its coast-to-coast network. Six minutes of the show had been taped by the CBC, with 24 minutes to be selected at the ice spectacle's Maple Leaf Gardens one-week appearance in Toronto when someone pulled the spotlights' plug, with the CBC crew thereupon leaving.

Ed Fisher, secretary of Toronto Local 58, IATSE, claimed that New York h.q. would abide by its ruling governing the extra payment demands of union members travelling with road show attractions.

Donald MacDonald, CBC spokesman, said dispute started when the CBC was informed that, if it taped any part of the ice show, CBC would have to pay the IATSE quintet under the union arrangements. MacDonald claimed that tv broadcasters were living up to their agreement with the "Ice-Capades" and Maple Leaf Gardens Management, plus individual skaters and "didn't know that there would be any extra payment" which, he said, was "prohibitive" on union demands.

ARTHUR STANDER'S PACT WITH 4 STAR

Hollywood, Nov. 13.

Four Star prexy Tom McDermott has signed Arthur Stander to a pact as exec producer, writer and creator of comedy series.

Standers' first assignment for Four Star, done before final papers on his Four Star ticket were signed, was as producer of the company's comedy pilot starring Mimi Ford and Phil Hines, aimed at the 1963-64 season.

Standers will be assigned to various Four Star comedic properties on his triple-ply pact. He created "The Andy Griffith Show," and before that created "It's Always Jan," Janis Paige-starrer of several years ago, also "The Joan Davis Show."

Winnipeg—Channel Seven Television Ltd., operating CJAY-TV, has applied to the Federal Department of Transport for authority to construct a rebroadcast station at Brandon, 120 miles west of Winnipeg. Officials plan to make the station operational by mid-1963 if DOT approves the proposal. Rebroadcast station is to be fed by CJAY, Winnipeg, and the newly-formed CTV network.

BBC-TV Finally Does It

London, Nov. 13.

For the first time since commercial tv started more than seven years ago, BBC-TV has captured top place in the TAM (Television Audience Measurement) national ratings and has the lead in the Top 20, with 11 shows in the charts against 10 for the opposition web. Four programs tied for 18th place, making a total of 21 listed.

The ratings for the week ended Nov. 4 and issued last Saturday (10) reveal that BBC captured the lead with its Sunday night telecast of the Royal Variety Show. That program is taken alternately by each of the two webs, and there was little doubt that the marathon transmission, running about three hours, would crush the opposition. The program, according to TAM, was seen in 9,255,000 homes, and made the No. 1 spot on all the regions excepting Central Scotland, the North East and Ulster.

Two other BBC programs, "Maigret" and "Zero 1" again made the Top 10, and the Corporation's remaining eight shows were placed in the lower half of the charts. These include "Bronco" (13), "Citizen James" (15) and "Dr. Kildare" (16).

TV-Radio Production Centres

IN NEW YORK CITY

Ben Gartner, prexy of Biograph Studios in the Bronx and Mayflower Studios in Brooklyn has bought interest in the P. J. Rotondo Construction Co. with the retirement of Peter J. Rotondo. . . . Mutual radio web is airing the 14th year of its concert series with the Oklahoma Symphony Orch. . . . National Aeronautics & Space Administration's chief flack Shorty Powers had a letter of praise for the WPIX-National Film Board of Canada coproduction, "Universe," which gets double exposure tonight on the New York independent at 7:30 and 10 p.m.

Arnold Katinsky named manager of station promotion and services for Metro Broadcast Sales, the spot arm of Metropolitan Broadcasting chain. . . . Harold J. Klein, ABC Films v.p. over global sales, took off last week on an extended tour of the Far East to sell his company's product. . . . James Westerfield set for a key role in "The Travels of Jaimie McPheeters," which MGM-TV will produce for ABC-TV.

NBC International chairman George A. Graham Jr. and the unit's director and operational head Joseph Klein back from swing through Canada's big tv towns. . . . Gil Margolis, lately on the staff of the Robert Lawrence blurbery, now with Gerald Productions which also makes commercials. . . . Jim Lucas off to Paducah to emcee a Cerebral Palsy telethon on Saturday (17). . . . 12-year-old tv actress Connie Scott now off in Caribbean to appear in the Metro color production, "Flipper," under Ivan Tors aegis. . . . Lou Melamed, former CBS producer and also of the "Car 54" production team, is doing blurbs at Television Graphics. . . . Donald H. McGannon of Westinghouse Broadcasting and Theodore C. Streibert, prexy of the Radio Free Europe fund and a broadcast vet, elected to the board of directors of the Free Europe Committee.

Rudy Bergman, CBS Radio publicity manager, moves over Nov. 19 to tv network publicity operation, taking over news-pubaffairs post vacated by Tad Myers. . . . William Talman, the always defeated d.a. of "Perry Mason," back to Coast from Little Rock, Ark., where on Friday (9) he addressed the mid-south regional conference for laymen of the American Bar Assn. . . . Dick Martin, featured on "Lucille Ball Show," in town from Coast. . . . Bob (Captain Kangaroo) Keeshan in Baltimore Sunday (11) for "Fun with Music" concert with Baltimore Symphony. . . . Rosemary Clooney and Bobby Darin signed for Jan. 6 "Password" stint on CBS-TV. . . . WLBI general manager Harry Novik assigned full coverage of the national convention of the Negro American Labor Council, which held a three-day meet in N.Y. . . . "The Years Between: A Dramatic Look at the Twenties and Thirties," a new book by Marvin Barrett and based on several "Twentieth Century" broadcasts has been published by Little, Brown. Deal with publisher and author was arranged by Murray Benson, director of licensing for CBS Films.

Ray Shapiro, ex-ABC staffer, has joined Westinghouse Broadcasting as assistant director of research. . . . John Van Buren, WNEW Radio's general manager, hosted a party for Gene Klavan last Friday (9) marking the latter's 10th year with the station. . . . Chris Albertson has joined WNEW Radio continuity department replacing Bill Rohner who resigned. . . . a dramatized blog of poet Edna St. Millay, written by Leslie Barrett, will be performed by the author and Diana Barth on WBAI tomorrow (Thurs.).

IN HOLLYWOOD

Norman Blackburn and Vic McLeod, one of the longest-run teams in Hollywood (since the days they were "The Beach Boys"), are pitching "Cabin Boy" to the networks. They did all right with a juve character in "Circus Boy," which ran for four years on the nets and as many in syndication. They would shoot it in England. . . . Nat Holt may be cooling on tv and prepping "Cattle King" as a theatrical feature. But he may yet spin a pilot off the big western, long his specialty. . . . Ralph Edwards would like for the critics to hold their fire on "Wide Country" until they've seen "Step Over the Sky," which he calls "as good as anything on television." . . . Frank Stempel has induced Julie Van de Vort, one of tv's brightest youngsters, to move her base from Manhattan to Hollywood. . . . Creator-producer Paul Henning attributes the success of "Beverly Hillsbillies" to timing. "The climate was just right for a fun show after the rash of hospital sagas, courtroom dramas and brawling westerns." . . . Lou Derman is back tapping out laughs for "Mr. Ed." . . . Harry Ommere came out to remind Andy Williams "we bought a singer so let's have more songs." . . . ABC-TV's first casualty may be "Mr. Smith Goes to Washington." . . . Travel man Jack Douglas branched out to produce commercial films for tv. He'll personally narrate those concerned with his own specialty.

IN CHICAGO

Colleagues tossed a surprise lunch for Lloyd Yoder last week on occasion of his 35th year with NBC and quarter-century anni as a station manager. . . . Marvin Mews, ex-WISN-TV news and pubaffairs in Milwaukee, joined WBBM-TV as a director. . . . American College of Radio Arts, Crafts & Sciences has skedded its second annual awards banquet for Dec. 7 at the Conrad Hilton. Seven awards will be given to stations, seven to individuals and one to blurbs under revised award procedures. . . . Leonard H. Lavin, prexy of Alberto-Culver, addressed the Chi. Broadcast Club yesterday (Tues.) . . . Douglas Rand, formerly of P&G, has become merchandising manager of WBBM Radio, with Chick Harley switching to station's local sales staff. . . . Bob Lewandowski has a new international music show on WEAV, Evanston. . . . WIND did a special hourlong tribute to Chet Roble, who died Oct. 31, honoring his "barefoot jazz." . . . Lincoln Scheurle, former tv commercial producer at J. Walter Thompson here, and Edward E. Katz, whilom financial veepee of Fred Niles Communications, have started a new advertising-oriented service firm yeclpt The Film Makers Inc.

IN LONDON

Max Bygraves makes his first appearance in ABC-TV's "Thank Your Lucky Stars," with Pat Boone, on Nov. 17. . . . Anna Neagle makes her first appearance in a tv drama on Dec. 4. It's for Anglia TV and she'll play the Reverend Mother in Maurice McLoughlin's "A Letter from the General." . . . The "Bootsie and Snudge" comedy series has started again on Granada TV. Alfred Marks and Alfie Bass star, as before, but a new scriptwriter, Barry Took, has taken over from Marty Feldman. . . . Ulster Television's nightly topical mag, "Roundabout," has folded after 766 editions. . . . BBC radio will be broadcasting an edition of "Any Questions" on Nov. 16 to celebrate its 40th anni. It will be broadcast from the building in Savoy Hill where BBC sound started its life. . . . Marie Lohr and Leslie French star in the next "Somerset Maugham Hour" play on Nov. 15.

IN BOSTON

WBZ-TV hosted tv writers and advertising agencies at press party at Hotel Bradford for magician Milbourne Christopher with Joe Ryan, WBZ-TV press chief, in charge of arrangements. Magic Wand Corp., Charlestown, inked to sponsor, "Magic, Magic, Magic," through Ray Barron agency on the Westinghouse-produced hour special featuring

(Continued on page 40)

**Why WSLS-TV Bought
Volumes 1, 2, and 3 of
Seven Arts' "Films of the 50's"**

**HIGHEST RATINGS OF
ANY FILMS EVER**



Radio Reviews

PROGRAM PM
With John Henry Faulk.
Producer-Director: Murrah, Jr.
90 Mins., Mon.-Fri., 10 p.m.
PARTICIPATING
WINS, N.Y.

In ironic contrast to his vivid, well-told stories against bigotry and intolerance is John Henry Faulk's stereotyped accent, so deep fried southern that question arises as to whether he doesn't work to keep it that way. If he—or Westinghouse, which owns WINS—thinks the accent is going to convince people for long that Faulk is folksy, let them be assured it'll easily become a source of irritation first. Otherwise, it was good on Monday (12) night to hear him back on the airwaves.

Westinghouse evidently has a passion for the title "PM." Chain used it on tv, unsuccessfully, on its o&o local shows and now has Faulk as fulcrum of an audio-only edition for New Yorkers. He wanders around town, picking up street conversations, listening for sounds peculiar to the big city. He also spins tales and does interviews. His choice of narrative terms is often as studied as his accent and while it is a novel "voice of New York," it is not the voice of New York.

Faulk used to do a show on WCBS Radio, also in N.Y., but some phoned-in charges against him by AWARE Inc. put him out of work for several years. The charges, political in nature, were dramatically and utterly rejected this year in a court of law, and this new Faulk stint is evidently the outcome of his total exoneration. He is a talented man, so that his return was probably due to more than politics. He can be of help to WINS, if anybody in N.Y. radio can ever be of help at 10 p.m., which is pretty good tv time. Maybe Faulk can be of still greater help if (1) he unfries his diction (it's enough to make a hominy grit, with pain) and if he gets a different, possibly later time period.

WOODMAN & RICH
With Steve Woodman, Keith Rich
Director: Shelley Dobbins
Mon.-Fri., 2:10-6 p.m.
PARTICIPATING
WNBC N.Y.

WNBC has never really recovered from being a network radio owned & operated station. Even though the network has long since eliminated the largest body of its programming and presently sticks to forever valuable news and news featurettes, its Gotham key is still struggling for a format, to do proper battle with the entrenched indies, of which there are many. Consequently the WNBC management, under George Dietrich, has been trying, for months, various changes. Yet so far, at least to the satisfaction of an observer, it is still searching for a format, even as to the method of supporting two moderately talented men like Steve Woodman and Keith Rich.

Woodman & Rich, two Canadians billed as comedians, were recently hired to front the daily 2-6 segment. They are competent, although not spectacular. However, they certainly seemed good enough to hold their own as deejays, if they had any support from either the WNBC music librarian or whoever is responsible for the music on the outlet. It's fairly obvious that WNBC's musical judges are trying to walk a tightrope, to satisfy as many different classes of people as they can. They are not doing the job, however. Apart from the obvious charge that it's impossible to satisfy everybody—and the charge is justified, particularly in competitive radio—the reason why WNBC doesn't seem to be close to satisfying is that it does some musical things that could be controlled by exercising judgment. Take for instance the music played one day last week. Between 2:10 and 3, when one presumes highschoolers are still in class, the music spun was for high-schoolers. After three, when one presumes highschoolers are out of class, the kind of music WNBC played was not necessarily for adults, but it wasn't for high-schoolers either.

Fundamentally, WNBC is following a pop line in its records,

which is fine, provided a greater knowledge of music is shown in placement and choice of pops.

As for the comedians, with a little help—including enough of a budget for some comedy writing once in awhile—they could make it. They're pleasant enough.

Art.

AT HOME WITH THE BEHANS
With Brendan Behan, Dominic Behan, Louis McNeice, others
Producer: Hugh Webster
60 Mins., Sun., 5 p.m.
CBC, from Toronto

"Spilling the Behans" might have been the title of this often fascinating curio—an edited tape of a rare family reunion of writer-brothers Brendan and Dominic Behan, their father and mother and Brendan's wife—with poet Louis McNeice sitting in. Howard Engel, a CBC correspondent in Dublin, was tipped off by a friend and got permission to attend with tape recorder—which he didn't bring forth till the natural chill had been warmed away.

"My father doesn't give a damn about my writing or Brendan's writing . . . My brother Brendan never did a stroke of work in his life. My father and I worked for Brendan . . ." said Dominic at one point, with no comment from Behan pere or frere. "Brendan is ruthless . . . so was (James) Joyce . . . Some day I may be able to be ruthless too. I hope so."

"I love the U.S.," exclaimed playwright Brendan in his throaty voice. A moment later he was singing the Irish-written rebel song "The Red Flag." Then novelist Dominic cut in "We're working-class snobs. We're proud that every great Irish man of letters was a working man. (His remark about Brendan's and Joyce's never working came later.) George Bernard Shaw worked in an auctioneer's shop, beside two public lavatories, men's and women's. Between the latter stood a statue of the poet who wrote 'The Meeting of the Waters.'" That drew a merry laugh, and there was a good deal of rollicking and unaccompanied singing, some of it beautiful; but Brendan was moody and said little.

"The Behans are really the Dublin slums become articulate," McNeice summed them up in his intro—followed by Brendan's wry comment, "If we give our culture to the whole wide world there won't be any left in Ireland." He later sang, to "Land of Hope and Glory" tune, "I am Lady Chatterley's Lover . . ." Recording and editing must have been a problem, but both were remarkably well handled.

Gard.

NBC-TV'S 'RIVER NILE' PEDDLED TO SCHOOLS

NBC News' hourlong color film, "The River Nile," will be peddled to schools and libraries across the U.S. Norm Lunenfeld, new head of NBC Merchandising, has inked to Film Associates of Calif. to distribute 16m prints.

It's unusual to try and sell an hour program to schools, particularly since the classroom curricula are more suited in inclusion of 15 minute or half-hour pub-affairs programs. Nevertheless, NBC says it has gotten several requests from school systems and libraries for use of the Lou Hazam production on Africa, aired two weeks ago on NBC-TV.

Meany Foundation As 'Eternal Light' Sponsor

Once a year, the newly-organized George Meany Foundation will bankroll a half-hour in "The Eternal Light" series on NBC-TV. First such sponsorship, devoted to the life of late AFL prexy William Green, will be done Sunday (25). Foundation was organized last week in the name of Meany, AFL-CIO topper, to "further the understanding of the ethical principles by which all moral men live." Second project of the Foundation will be underwriting a series of lectures at the Institute for Religious & Social Studies of the Jewish Theological Seminary, which also is involved in "Eternal Light."

WPIX's Task Force

WPIX-TV veepee and sales chief John Patterson and a team of salesmen take off this week to stomp the hinterland with a 30-minute film presentation for the New York independent titled, "One-Station Network."

Initial swing will take in advertisers and agencies in St. Louis, Chicago, Minneapolis. Early in December the sales task force will hit the Coast cities.

After Grid Season It's Kiermaier Time

Jack Kiermaier's CBS-TV pub-affairs division will be programming a series of Sunday afternoon hour outings, when the football season ends in January.

Slated for the Sunday outings, which are slated at 4 p.m., are a series of five "Great Challenge" debates, to be produced by Jay Scheers. The debates, according to present plans, will be devoted to the inner concerns of our American democracy. There also will be a rerun of the hourlong summer show, "America: A Portrait in Verse." Another program, tentative at this stage, is one devoted to American painting, a discussion of young artists, etc.

In the Wednesday 7:30 to 8:30 p.m. slot, Kiermaier's division will be represented in the times when "CBS Reports" is not telecast. For that slot, producer Don Kellerman is working on a hourlong excursion on Charles Dickens. Producer Warren Bush is fashioning a new "Dialog" outing, this one featuring historians Allen Nevins and Henry Commager. One tentative program for that hour evening slot is a program devoted to opera in Italy, the theme encompassing the popularity of the opera from there, as well as operas themselves.

The BBC Video Series (English for Foreigners) Viewers Will Never See

London, Nov. 13.

Some leading British comedy players are taking part in a new BBC-TV skein which home viewers will never see. It is out for most of the Commonwealth and the U.S. too. The corporation is extending its mammoth "English by Radio" activities into video.

New series of 39 tv programs each running 13 and a half minutes are called "Walter and Connie" and are shaped to help teach English to foreigners. The BBC has footed the bill for the entire series, the major part of which they hope to recoup by selling rights around the world. French and German have already been sold to Switzerland, Arabic to Egypt and Spanish to the Argentine, Uruguay and other Latin American states.

Series takes the form of a light comedy featuring a number of regular characters, chief among them a young married couple who give their names to the title. But every phrase which the actors speak has been meticulously worked out by language experts in the scheme of teaching.

Both the filming and the animation which is used to help drive home the lessons are being handled by outside firms, four scripters and two directors share the job. But every single script is okayed first by British Council language expert W. Stannard Allen.

Among those appearing in some of the episodes will be Hattie Jacques, Claude Hulbert and William Kendall. The title roles will be played by Anne Lawson and Brian McDermott.

'Camouflage,' Exiting ABC, for Syndication

"Camouflage," ABC-TV daytime game show which is exiting from the web's schedule next week, is likely to wind up in syndication. Tedd Cott's company, Oakland Productions, has been talking with "Camouflage" producer Jerry Hammer about handling the show in Canada.

Hammer, meantime, has come up with a quiz show, "Quick On The Draw," with Paul Winchell as host. United Artists Television has shown interest in handling the selling.

From The Production Centres

Continued from page 38

Christopher with Julie Harris and Zero Mostel Nov. 23 . . . According to a Trendex election night (8) survey taken by WBZ-TV, the Westinghouse Hub outlet, captured 64.8% share of audience and a 46.5 rating, almost twice that of the other two Boston stations combined . . . Westinghouse prexy Don McGannon in for WBZ radio-tv press luncheon Wednesday (14) to announce details of three 90-min. forum simulcasts dealing with Massachusetts government . . . WNAC-TV using different weather girls nightly . . . Phillips Petroleum Company continuing its presentation of major sports events on WEEI, CBS, Boston, with the sponsorship of 35 Boston College hockey and basketball games this winter.

IN ST. LOUIS . . .

Newscaster Max Roby and cameraman Cliff James off to Miami to film a two-part documentary on the story of Cuban families who have fled Castro. Emphasis will be on families to be relocated in St. Louis by church groups. The programs will be telecast on KMOX-TV's "Face the Issue" public affairs series . . . Margaret Mesnier named assistant promotion director at KTVI-TV . . . Dave Shosser tagged as publicity and public relations man for KPLR-TV, an independent outlet . . . KSD-TV and KSD radio will move into lush new studios and administrative quarters on Friday (16), according to Harold Grams, general manager of the NBC affiliates . . . KMOX radio's Jim Butler has accepted chairmanship of the Salvation Army's 1962 "Tree of Lights" campaign . . . Laurent Torne, host of KMOX's "Pop Concert" show, doing weekly stints as conductor of the Bloomington-Normal (Illinois) Symphony Orchestra.

IN MINNEAPOLIS . . .

ABC-TV's "Ben Casey" has a two-to-one edge in audience over "Dr. Kildare" among doctors and nurses at Rochester, Minn.'s famed Mayo Clinic. Poll of Mayo staffers was taken by the Mayovox, Clinic's house organ . . . Ralph Smith has joined the announcing staff of WLOL-FM . . . KSTP Radio's "Image: the 60s" to receive a "Golden Mike Award" as an outstanding offering in behalf of youth from the American Legion auxiliary . . . KTCA-TV, Twin Cities educational tv station, televised Minnesota-Iowa football scrap here Saturday (10) with WCCO-TV's Rolfe Johnson at the mike. Traditional game had been a sellout since last August . . . Jay Ward in town last week promoting his "Bullwinkle Show" . . . St. Paul Winter Carnival director John Geisler in New York recently conferring with NBC on coverage of the annual celebration . . . Scene from Univ. of Minnesota Theatre's showboat production of "Rip Van Winkle" was slated to be part of an NBC-TV special on entertainment Sunday . . . KTCA-TV airing series of talks on economics by professors in the Univ. of Minnesota's economics department.

IN MILWAUKEE . . .

David A. Doyle named assistant publicity-promotion director at WISN-TV, as station starts press info department, with Robert L. "Bob" Meyer remaining promotion-publicity director . . . Jimmy West fronting country & western disks cross-the-board on WMIL at 5:45 a.m.-7 a.m., 1:10 p.m.-2 p.m., & 6:10 p.m.-7 p.m. . . Roy Gumtow, WKOW-TV, Madison, farm reporter, spotting taped interviews (early aye & noon), garnered from southern Wisconsin jaunts highlighted by talks before farm groups . . . Dave Adams now doing "Late Evening News," Sundays on WTMJ-TV . . . WTMJ, on "Dimensions in Mystery," a new show, stresses mystery & intrigue, half-hours, Mondays through Thursdays . . . WKOW-TV, Madison, now squared away in new WKOW building at 5727 Tokay Blvd. . . WISN-TV scored a Wisconsin beat with special theme song paced by 58 versions of 35 instrumentals and 23 vocals promoting Ch. #12.

IN PITTSBURGH

Don Trageser, KDKA sales head, reported October sales the highest in the history of the station . . . WIIC promotion head Caley Augustine was elected second v.p. of the Broadcasters Promotion Association at the group's convention in Dallas . . . WTAE is now running a new series of top films weekdays at 1 p.m. . . KDKA aired an hourlong tribute to Philip Murray on Saturday (10) to mark the 10th anniversary of the death of the founder and first president of the United Steelworkers of America. John Kulamer wrote and produced the show which featured Rev. Charles O. Rice, Jim Westover, Mike Levine, Al McDowell and various friends and members of the Murray family . . . Jay Ward, in town to promote his "Bullwinkle" series got in a lot of interviews to promote his offbeat campaign to boost his NBC series. Bob Willis, p.r. man at WIIC, handled the details.

IN CINCINNATI . . .

Return of "Secret Storm" to WCPO-TV Nov. 19 appeases protests of soap opera fans of the serial's displacement by "The Big Payoff" which prompted rival ABC affiliate WKRC-TV to seek the CBS feed . . . WNOP daytimer, where part owner Dean Miller is filling two weekday slots with interviews from Hollywood, has Dan Millikin as sales manager and Ray Scott as program director with Ty Williams doubling as mike and promotion and publicity chief . . . Pat Boisseau, news and editorial director of WKRC radio and tv stations, is on indefinite leave of absence due to an ulcerated vocal chord. Lawrence Rogers II and L. D. Bolton, execs of the Taft stations, are sharing air presentations of the editorials . . . Bob Smith upped to program director of WCPO while continuing his platter sessions.

Leder

Continued from page 31

of 1,115,728 for Gov. Rockefeller in New York City alone. Actually, the Governor never reached that figure in the city at the final official tabulation.

"There were glaring errors in predictions and percentages of pluralities which gave the impression of being facts because they emanated from so-called 'decision desks' as well as much backtracking all evening," said Leder. "I'm sure that the public, in many cases, misconstrued this coverage as representing a fair and honest account of what was actually happening on the scene."

"News reporting should be factual," Leder continued. "The public confidence in our mediums must not be destroyed. I hope that the networks treat this trust more responsibly in the future."

Ashley-Steiner & CBS 'My Son the Detective'

CBS-TV has entered into a "step" deal with Ashley-Steiner on an hour series project, titled "My Son the Detective," to be produced and directed by Charles Dubin.

Series is described as a mystery in the humorous vein, as "Thin Man" pix of yore. Bill and Audrey Ross, mystery writers, will provide the basis for scripts. "Step" deal is one in which the network underwrites the development of the pilot step by step, each step, as script approval, subject to network approval before the next step is underwritten.

Houston—Larry Sherwood has joined the announcing staff of KODA here. He has recently returned from two years overseas.

INTERNATIONAL FILM FESTIVAL

NEW YORK-SEPT. 26, 1962

"GRAND AWARD" AND "SPECIAL AWARD"

Given To The

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NBC'S "Dow Mystery Hour"

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SU 7-3269 or JU 6-6300

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Collins Warns Industry: 'You Can Only Puff Your Image So Far' In Promulgating Program for Future

Washington, Nov. 13.

LeRoy Collins is trying to move the broadcasting industry to its own new frontier and it could pose a strong leadership test for him and the NAB.

The NAB prexy has outlined a sweeping program for "broadcasters to meet their responsibilities of an affirmative role in this rapidly changing world."

In a speech to the Southwest Fall Conference in Dallas and released here, Collins said:

"NAB's objective is to assist broadcasters themselves in a constructive program of self-improvement through more creative programming, a larger reservoir of trained personnel, and competent research into broadcasting and its impact on the people."

Collins added that the industry could never rest on a "plateau of fulfillment."

NAB's duty as seen by Collins during "these perilous times" is to bolster each of its members "to improve his competence and service for his own benefit as well as for the advancement of his community."

Collins' message was replete with adjectival exhortations to be constructive, affirmative and positive.

Bluntly he said, "We abhor negativity, passiveness and indifference."

In charting a course from the wasteland to the golden harvest, Collins touched on several points.

Television and Radio Codes were cited as "keystones to the Assn.'s entire program for the industry's continued growth."

"It is our responsibility," Collins added, "to prove our Codes to the point that any eligible broadcaster will be embarrassed not to be publically identified as a member."

The new research program was pointed to as an opportunity "to help us meet major needs and challenges related to the content and consequences of what we broadcast."

He emphasized the need for research into programming and its impact on people.

He pointed to the industry's role in broadcast journalism calling for full and equal coverage by all media.

NAB, he said, will issue a new booklet on editorializing with broader guidelines.

Plans have been firmed for a seminar in Washington next February exploring local programming.

He stressed the need to "develop a long overdue program to attract more of our highly talented young people to broadcasting as a career."

Included in this effort is NAB support of the Assn. for Professional Broadcasting Education and the sponsorship of the Harold E. Fellows Memorial scholarships.

Collins message was in essence a warning that the industry can only puff its image so far. Then it must start building.

Said Collins, "While we are deeply concerned about the 'broadcast image' and while we recognize the soundness of good programming efforts, we feel, nevertheless, that no amount of public relations posturing is going to convince the American people that broadcasting is anything different from what they hear it and see it to be."

Broadcasting has its critics in Congress, in the Federal executive and in various segments of the population.

Collins faces a two-headed problem. First he is trying to meet these critics. Secondly he must prod reluctant broadcasters in his attempt to keep the industry in forward motion.

He has called for action. What action comes forth will be the test of his and the NAB's leadership in broadcasting.

AAT's Westerns Sale

Allied Artists Television has concluded the sale of 145 westerns to WGAL-TV, Lancaster, Pa.

AAT has now distributed its 145 westerns to 338 stations, according to v.p. and general manager Robert B. Morin.

Fulton Lewis & Coombs Back an Old WHN Stand

WHN's recent affiliation with Mutual Broadcasting web put two radio commentators right back where they started more than 25 years ago.

Fulton Lewis Jr. and George Hamilton Coombs were back-to-back on WHN back in 1937, beginning within months of each other at the old Loew's State Bldg. on Broadway. Lewis, in fact, has the same timeslot on the web now that he had on WHN back in the 30's. Competition, despite tv, may be less today than it was then! "Amos & Andy."

All-News Format Shelved by KTWN

St. Paul, Nov. 13.

Franklin Broadcasting Corp. has shelved its all-news experimental policy at WMIN and has revamped the station from top to bottom including the call letters which were switched overnight to KTWN.

"The all-news policy didn't get the acceptance we feel it should have," says Darrel MacMurray, new v.p. and general manager of KTWN. "Advertisers looked at it indifferently, and it was a losing proposition. We're anxious to be of public service, but this change was too radical for our sponsors."

MacMurray, who joined KTWN last week said it was his objective to organize an entirely new radio station. New call letters lend themselves to promoting the station as "K-Twin Radio," a reference to the Twin Cities, Minneapolis and St. Paul. KTWN will continue emphasis on news with three newscasts hourly but will devote more time to music, primarily pop tunes.

MacMurray, a former WMIN sales manager, has been working with Franklin Broadcasting's Radio Concepts, Inc. and Intercontinental Broadcast Media divisions. Franklin also brought in Stanley Mack, w.k. Twin Cities announcer.

FCC's Ford Sez It's Time Something Was Being Done About Sec. 315

Washington, Nov. 13.

FCC Commissioner Frederick Ford mentally grappled with Sec. 315 and the "fairness doctrine" proposing solutions to the imbroglio between them which are latent with political impact.

Ford again called for revamping of Sec. 315 with a "new section which would give the Commission the authority to make rules, regulation and interpretation on the use of broadcast facilities for political campaigns, and for affording a reasonable opportunity for discussion of conflicting views on issues of public importance."

To hash out this new section, Ford suggested Congressional hearings representing political and broadcasting interests. (Immediate response of the three networks was one of enthusiasm and pledge of support.)

In a speech to the Ohio Broadcasters' Assn. in Columbus, Ford touched on problems arising from the "fairness doctrine" of Sec. 315 and the fairness doctrine.

The former FCC chairman reviewed the past problems arising from the provisions and interpretations of equal time and fairness. Decisions are made on the questions, Ford added, "by hair splitting, rapid fire statutory interpretation of sec. 315 and policy determinations under the fairness doctrine."

Ford went on to discuss two problems which Commission never reaches and suggested their correction under a revised Sec. 315.

The first issue he referred to was broadcasting of east coast

TV Reviews

Continued from page 35

Ferguson (the controversial "Ol' Rawhide" who still daily needles the pompous on AM); Jean Templeton, also Toronto, comedienne who now works mostly in N.Y.; and Rich Little of Ottawa. Latter did a rollicking burlesque of Toronto Star legit critic Nathan Cohen as moderator of latter's just-defunct (after 10 years) CBC-TV network "Fighting Words." Ferguson, got up as a Col. Blimp named Cyril Frisbee, thundered, "I don't like this making the Bill of Rights available to the masses. It's too good for them." Miss Templeton, as Miss Monday Morning the movie star, gushed, "I like the whole Bill of Rights—it's just terrific!"

Producer-director of both parts, John Kennedy (no relation), kept the touch light, the pace brisk. An enjoyable and thought-stirring seg.

West German Tint

Continued from page 27

years color television can be used throughout the land.

Also, officials at the local outlet announced, starting Jan. 1, 1964, the Hessian Rundfunk will start its own Third Program, which will expand the German Television Networks to three. The Third Program will be a local one, beginning with two hours of shows in the evening, and will consist of "intellectual" programs, productions aimed at the students, and transmissions from the local theatre and opera. The new program, too, will probably be presented completely free of commercials.

'Harry's Girls'

Continued from page 23

chance remark made at the swimming pool at the Bel Air Hotel on the Coast last week, the D'Arcy agency negotiated a deal with Colgate-Palmolive.

Deal is for 26 weeks and NBC-TV is the network, depending on clearing good time. NBC has every intention of doing so. Larry Blyden appeared in the pilot but whether he'll be settled for future installments is still to be determined.

Inside Stuff—Radio-TV

The cast principals for the Nov. 30 "Close-Up" of producers Mark Goodson and Bill Todman were nailed down this week by the N.Y. chapter of the Academy of TV Arts & Sciences, which hosts this annual affair.

For the Friday night bash (this time at the new Hotel Americana) the Academy has lined up Jan Murray, Jack Carter, Buddy Hackett, Peter Lind Hayes and Mary Healy, Jack E. Leonard, Joe E. Ross and Fred Gwynne, Jonathan Winters, Glenn Osser & the ABC orch and a group of actors listing themselves as the Perry Como Kraft Music Players. Sammy Cahn and Goodman Ace are prepping special material but Jim Lehner is doing the main body of writing for the roast. Producer will be Ed Pierce.

Zenith Radio Corp. notched new sales and earnings records for both the third quarter this year and the nine-month period which ended Sept. 30. Net consolidated earnings for the three-quarter year period came to \$11,590,672 or \$1.28 a share after taxes, representing a 17% improvement over the previous record for a nine-month period established in 1961. Sales during the record period topped \$227,000,000, bettering the '61 mark by 21%.

Third quarter earnings were \$4,608,063, or 51c a share, for a 2% increase over the same quarter last year. Sales in excess of \$81,000,000 for the quarter topped the '61 third quarter record by 14%.

Producer Jess Oppenheimer has become Hollywood chairman—under national chairman Harry Ackerman—of the TV Academy's Library & Museum project. His New York counterpart is Writers Guild eastern exec secretary Evelyn Burkey. In Washington, Lillian Brown, head of the George Washington U. radio-tv department, is local chairman.

"It is hoped that the Academy's Library and Museum of Television, with branches in Hollywood, N.Y. and Washington, D.C., will be a reality in the next two years," an ATAS statement relates.

All broadcast licensees have been alerted by the FCC to save every record on 1962 political broadcast activities because there's a questionnaire coming.

The Yarborough Subcommittee of the Senate Commerce Committee, which has made a big deal out of collecting and publishing extensive statistics on broadcasting participation in political campaigns, has tapped FCC to collect the 1962 facts and figures.

FCC is now preparing detailed questionnaire to gather the information from each licensee.

Harry Feeney, manager of trade and business news at CBS-TV, and Fred Mahlstadt, CBS Films operations director, are among the 53 new members of the CBS 20-Year Club.

Party for New York members of the web's 20-Year Club will be held tomorrow (Thurs.). The CBS 20-Year Club in N.Y. now numbers 300, with board chairman William Paley and prexy Frank Stanton topping the list from ranks of executive management. New member from the CBS News department is Douglas Edwards, who joins other web correspondents in the employed by the company 20-years or more club.

Public sale of San Antonio radio station KITE was announced in the form of a display ad in the Chicago Tribune last week. Offering price for the Texas station is \$395,000 for 100% of the capital stock of the company, including liabilities of \$85,000, and the Federal bankruptcy trustee promises the resignation of all officers and directors at the time of the sale. Station is 5,000 watts daytime and 1,000 watts at night, and operates 20 hours a day. Hammer will fall at the Foley Square Court House, New York, on Nov. 19.

Dwayne Hickman Eyes 'On the Avenue' Series In 'Dobie Gillis' Exit

Hollywood, Nov. 13.

Dwayne Hickman, whose pact as star of the "Dobie Gillis" series expires this season, plans to quit the show whether or not it's renewed, and after one year's hiatus, seek to return to tv with a new half-hour series, tentatively tagged "On the Avenue."

Hickman has starred in "Dobie," on CBS-TV, for four years. He and his manager, Ted Wick, are reactivating Hickwick Enterprises and it will produce and package the new Hickman series. A pilot on the half-hour show penned by Gordon Hunt will be shot when "Dobie" is completed next March, but will be withheld from the market until the 1964-65 season.

Okay WLYH-TV Switch, Paves Way for CBS Tie

Philadelphia, Nov. 13.

The FCC has authorized WLYH-TV, channel 15, the Keystone Group station in Lebanon, Pa., to move its main studio to Lancaster. The new studio will be situated in the Greist Building in downtown Lancaster and will be in operation by Jan. 1, 1963, according to Roger W. Clipp, v.p. for Triangle Stations.

WLYH-TV will continue to maintain and operate from its existing studio in Lebanon. On Jan. 1, the CBS-TV web will recognize the arrival of the second tv operation in Lancaster by switching its network affiliation from WGAL, Channel 8 in Lancaster, to WLYH, Channel 15, in Lancaster and Lebanon.

The opening of the main WLYH-TV studio in Lancaster and the affiliation with CBS will unify the Keystone Group of the Triangle Stations so that, as of Jan. 1, each of the stations will be a CBS-TV affiliate and will continue to be represented by Blair TV.

RCA 'Monitored' A Common Mkt. As Early as '57

Washington, Nov. 13.

As early as 1957, RCA saw the potential of the European Common Market and sent a special observer to monitor its development.

The disclosure was one of several about the corporation's extensive overseas activities made during an FCC hearing in which Philco endeavors to picture RCA as dominating world tv production and, thereby, domestic tv stations.

In this manner Philco hopes to jinx an NBC plan to swap its Philadelphia station, WRCV, for WNAC and FN radio station, WRKO, in Boston. Philco has petitioned the FCC to operate the Philadelphia channel.

Philco has petitioned the FCC to operate the Philadelphia channel and successfully opposed a temporary swap between NBC and RKO General. FCC nixed the conditional trade while the hearing continues.

NBC now plans to seek a court extension of its Dec. 31, 1962 deadline to move out of Philadelphia.

C. G. Mayer, former board chairman and president of RCA Victor Ltd. of England and Switzerland, told the FCC hearing he personally negotiated several agreements with foreign tv manufacturers.

Sometimes RCA made direct agreements with foreign companies, and sometimes they went through a local association in the foreign land, he said.

In Germany, he added, RCA made direct contracts with Grundig but went through the I.R.G., a manufacturers' association, for other companies.

Another agreement was made with Telefunken, largest Germany tv manufacturer.

For the most part, Mayer stated. (Continued on page 46)



The Scenery Is Not for Chewing

Try biting into a mountain, and you're liable to break a tooth. Cactus needles are no gourmet's delight, either.

What we're trying to say is that outdoors-type dramas are no place for scenery-chewing (or, as it's known to civilians, over-acting).

Artificiality is twice as blatant against a natural backdrop.

Which explains why we're so pleased that the reviews of three new NBC series—"The Virginian," "Empire" and "Wide Country"—have been especially enthusiastic about the calibre of the acting.

Not that it surprises us, really. After all, Wednesday night's "The Virginian" has a continuing cast of characters headed by no less an artist than Lee J. Cobb.

Mr. Cobb and his colleagues (including the title-role's James Drury) wouldn't know how to strike a false note—even in anger. And over the weeks, hand-picked guest

stars—like George C. Scott, Colleen Dewhurst and Eddie Albert—have added their own magic to the series' impact. Says the Detroit News: "...First rate dramatic portrayals of a quality not common." And the Newark Evening News: "'The Virginian' is hard to beat. It has everything." Small wonder "The Virginian," one of the new season's hits, is taking the measure of its principal competition as no other show has done in five years.

Tuesday night's "Empire" was singled out not only for Richard Egan's no-nonsense performing—Chicago's American calls him "a star who is going to remind a lot of people of the late Clark Gable"—but for the considerable skills of co-regulars Terry Moore, Anne Seymour and Ryan O'Neal. Nor will viewers soon forget such guest characterizations as Ralph Meeker's nouveau riche braggart or Victor Jory's aging tycoon.

As for Thursday night's "Wide Country," it has brought forth one of the happiest acting combinations of all in Earl Holliman and Andrew Prine—as the champion rodeo-rider and his ingenuous younger brother. Here, too, the fine jobs turned in by the regulars have been splendidly supplemented by such guest contributions as Michael Ansara's embittered drifter and Steve Forrest's memorable portrait of a doomed calf-roper. "...First class human drama," writes the New York Herald Tribune, "genuinely moving."

Here at NBC we're awfully proud of all three of these new drama-adventure series. And while we appreciate the assist rendered by Mother Nature's unbeatable backgrounds, we know it's the actors (working with scripts worthy of their talent) who will make the difference. For when did a boulder last win an Emmy?



VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY PERIODS: SEPTEMBER 14-27, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Compet.	Sta.	Total Homes
1.	Gunsmoke	KDKA	336,700	33	1.	Everglades; P. Mason (Thurs. 8:00)	KDKA	UAT	188,800	19	Donna Reed	WTAE	281,700
2.	Donna Reed	WTAE	281,700	25	2.	Peter Gunn; Alcoa (Tues. 10:30)	WTAE	Official	178,500	18	Variety; BB	KDKA	212,000
3.	My 3 Sons	WTAE	278,100	25	3.	Wyatt Earp; Mr. Ed (Thurs. 7:30)	KDKA	ABC Films	169,700	17	Ozzie & Harriet	WTAE	209,600
4.	Naked City	WTAE	272,400	28	4.	Tombstone Territory; FB (Sat. 6:30)	KDKA	UAT	164,400	14	Wrestling	WIIC	128,600
5.	Secret; Opening Night	KDKA	271,900	25	5.	Death Valley Days (Mon. 7:30)	KDKA	U.S. Borax	160,100	13	Cheyenne	WTAE	154,000
6.	Perry Mason	KDKA	267,700	24	6.	Target (Fri. 10:00)	WTAE	Economee	151,800	15	Twilight; Exchange	KDKA	178,000
7.	Rawhide	KDKA	266,300	25	7.	Bugs Bunny (Sat. 12:00; Tues. 7:30)	WTAE	UAA	151,400	15	Paar; Campaign Cand.	WIIC	159,600
8.	Father; Opening Night	KDKA	265,100	28	8.	Sea Hunt (Mon.-Fri. 6:30)	WTAE	UAT	127,300	11	News at Noon	KDKA	112,900
9.	Ben Casey	WTAE	264,000	27	9.	Deputy Dawg (Sat. 12:30)	WTAE	CBS	110,900	10	Jr. News Caravan	KDKA	32,100
10.	Real McCoys; Beaver	WTAE	256,700	23	10.	Ripcord (Sat. 6:00)	WTAE	UAT	95,000	9	Marshal Dillon	KDKA	147,000
													103,000
													32,200
													161,000

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIODS: SEPTEMBER 14-27, 1962.

1. Gunsmoke	WBBM	644,300	30	1. Adv. In Paradise (Tues. 8:30)	WGN	20th Fox	269,400	13. Ichabod; J. Benny	WBBM	380,900
2. Bonanza	WNBQ	629,000	29	2. Target (Fri. 9:00)	WBKB	Economee	248,400	12. Project 20; Paar	WNBQ	465,000
3. Hazel	WNBQ	610,100	29	3. Third Man (Fri. 9:30)	WGN	NTA	212,600	10. Campaign Cand.; Paar	WNBQ	358,900
4. Father; Opening Night	WBBM	600,300	29	4. One Step Beyond (Fri. 8:00)	WGN	ABC Films	195,100	9. Route 66	WBBM	328,600
5. Naked City	WBKB	570,200	27	5. Biography (Sun. 9:30)	WGN	Official	183,700	9. Dupont Show	WNBQ	380,000
6. Secret; Opening Night	WBBM	553,400	26	6. Thriller (Fri. 8:30)	WGN	MCA	175,600	8. 77 Sunset Strip	WBKB	400,200
7. Dick Van Dyke	WBBM	510,400	24	7. Maverick (Thurs. 9:00)	WGN	Warner Bros.	174,300	8. Project 20; Paar	WNBQ	465,000
8. My 3 Sons	WBKB	498,800	23	8. Yogi Bear (Tues. 6:00)	WGN	Screen Gems	165,800	8. Mitch; Andy Williams	WNBQ	480,000
9. Dr. Kildare	WNBQ	491,900	24	9. Rebel (Wed. 7:30)	WGN	ABC Films	152,800	7. 8:00 O'Clock Report	WBBM	224,100
10. Mitch; Andy Williams	WNBQ	480,000	22	10. Peter Gunn (Sun. 9:00)	WGN	Official	152,700	7. Huntley-Brinkley	WNBQ	193,800
								7. Checkmate	WBBM	327,200
								6. Dupont Show; JFK	WNBQ	367,400

BOSTON

WBZ, WHDH, WNAC. SURVEY PERIODS: SEPTEMBER 14-27, 1962.

1. Dr. Kildare	WBZ	587,800	39	1. Death Valley Days (Wed. 7:00)	WBZ	U.S. Borax	244,200	16. News; Wea.; CBS News	WBZ	171,500
2. Hazel	WBZ	536,200	32	2. Peter Gunn; Dobie Gillis; Rawhide (Wed. 8:30; Fri. 7:30)	WHDH	Official	240,500	17. Virginian	WBZ	436,900
3. Virginian	WBZ	454,700	30	3. Dragnet (Tues. 7:00)	WBZ	MCA	210,500	14. International Showtime	WBZ	397,200
4. Bonanza	WBZ	450,900	27	4. Brave Stallion (Fri. 7:00)	WBZ	ITC	179,700	14. News; Wea.; CBS News	WHDH	160,200
5. Defenders	WHDH	436,800	35	5. Hennessey; Diamonds (Tues. 7:30)	WHDH	NBC Films	178,300	11. News; Wea.; CBS News	WHDH	177,400
6. Dick Powell; Primary	WBZ	412,200	30	6. Wyatt Earp (Thurs. 7:00)	WBZ	ABC Films	174,600	12. Laramie	WBZ	290,100
7. Perry Mason	WHDH	408,900	29	7. Troubleshooters; BB; NCAA (Sat. 3:00; 6:30)	WHDH	UAT	151,200	13. Guestward Ho	WNAC	139,100
8. Gunsmoke	WHDH	397,500	28	8. Deputy Dawg; BB; NCAA (Sat. 2:00; 5:30)	WHDH	CBS	150,000	11. CBS News	WHDH	142,300
9. International Showtime	WBZ	390,000	25	9. Rescue 8 (Fri. 7:00)	WNAC	Screen Gems	143,900	11. Million \$ Movie	WNAC	26,200
10. Route 66	WHDH	383,500	26	9. Lone Ranger; BB; NCAA (Sat. 2:30; 6:00)	WHDH	ITC	143,900	10. News; Wea.; News	WBZ	174,200
								10. Ten Pin Time	WBZ	79,700
								13. Wide World Sports	WNAC	77,200
								13. Brave Stallion	WBZ	179,700
								10. CBS News	WBZ	187,500
								10. Million \$ Movie	WNAC	49,200
								Golden Years; Velvet	WBZ	64,800

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIODS: SEPTEMBER 14-27, 1962.

1. Gunsmoke	WCCO	213,300	33	1. Death Valley; J. Benny (Tues. 8:30)	WCCO	U.S. Borax	126,100	20. Dick Powell	KSTP	84,600
2. Bonanza	KSTP	208,200	34	2. Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	73,900	10. Laramie	KSTP	99,900
3. Hazel	KMSP	192,400	29	3. Whirlybirds (Mon.-Fri. 6:00)	WTCN	CBS Films	62,700	11. New Picture; Wea. Spt.	KSTP	67,600
4. Ben Casey	KMSP	173,800	48	4. Superman (Mon.-Fri. 5:30)	WTCN	Flamingo	60,700	11. Quick Draw McGraw	WCCO	39,200
5. Mitch; Andy Williams	KSTP	154,300	21					Rocky & Friends	WCCO	33,000
6. Dr. Kildare	KMSP	153,200	21					Yogi Bear	WCCO	26,200
7. Desi-Lucy; Butta Bay	WCCO	144,800	21	4. Target (Mon. 9:00)	KMSP	UAT	60,700	Movie; House Call	KSTP	26,700
8. Car 54	KSTP	140,600	25	5. Mickey Mouse Club (Mon.-Fri. 5:00)	WTCN	Buena Vista	49,400	Huntley-Brinkley	KSTP	55,300
9. Project 20; Paar	KSTP	139,600	22	6. Bold Journey (Sun. 5:30)	WTCN	Banner	46,700	Proj. 20; Paar; Campaign	KSTP	125,500
10. Garry Moore Variety	WCCO	139,300	21	7. Sea Hunt; BB (Tues.-Fri. 7:00)	WTCN	UAT	46,100	9. Afternoon Movies	KSTP	25,600
				8. Phil Silvers (Sun. 9:00)	WTCN	CBS	46,000	9. Password	WCCO	67,300
				9. Roy Rogers; CBS Spec. (Sat. 10:30)	WCCO	Roy Roger's	40,000	8. Laramie	KSTP	97,600
								8. Candid; Lincoln	WCCO	125,200
								4. Make Room for Daddy	KSTP	19,300

TV Followups

Continued from page 35

sode viewed Monday (12) night dealt with the work of young poet turned playwright, James Merrill. Half-hour, as usual, was spent in a short interview with the playwright conducted by the program's host Frank Perry. Format also called for the playing of a scene, in this case from Merrill's "The Immortal Husband." Betsy von Furstenberg was infectious as the kittenish Greek goddess Aurora. Paul Roebeling, as the petulant, spoiled, frightened young man, had a tougher time of it. He shouted his lines, rather than rendering them.

Armstrong Circle Theatre
The Wednesday night CBS-TV hourlong Armstrong series of dramas seems to be fascinated by

the story of the Berlin wall. Last fall, one recalls, "Armstrong Circle Theatre" did a so-called documentary drama on the escape attempt of a young East Berliner. Last Wednesday (7), the drama was based on how several old people, including a man of nearly 80, dug themselves a tunnel and walked to freedom.

One of the drawbacks was that their escape was telegraphed. However, knowing the outcome needn't necessarily destroy the interest. In a less than exciting fashion, this Leon Tokatyan script did nevertheless manage to give some good lines to a long lineup of excellent senior actors. Conrad Nagel, as the near-octogenarian leader of the crowd, was fine, although he looked to be an awfully young 79.

Ann Dere and Agnes Young looked like perfect German hausfraus and were most sympathetic. Good jobs were done by Herman Rudin and William Hansen, in particular; they essayed the team's youngsters (both around the late 50s or early 60s).

In keeping with the "Armstrong" format, which seems to encourage flagwaving, the flags were dutifully waved. It wasn't a bad show.

Elmer Wayne to Texas

Houston, Nov. 13.

Elmer O. Wayne, general manager of KGO, San Francisco, has arrived here to become executive vicepee and general manager of the Texas Star Broadcasting Co. Texas Star operates KENS, San Antonio.

Wayne, prez of the San Francisco Radio Broadcasters Association, previously served as general sales manager of KFI, Los Angeles.

The Week CBS-TV Orbited

Continued from page 23

dency, the network was battling to stay in the swim of things. It was the period when ABC's action-venture was riding high; when ABC was initially stirring in the daytime camp; when NBC's hot quiz numbers were in Nielsen command, and both networks were taking the play away from the Columbia boys.

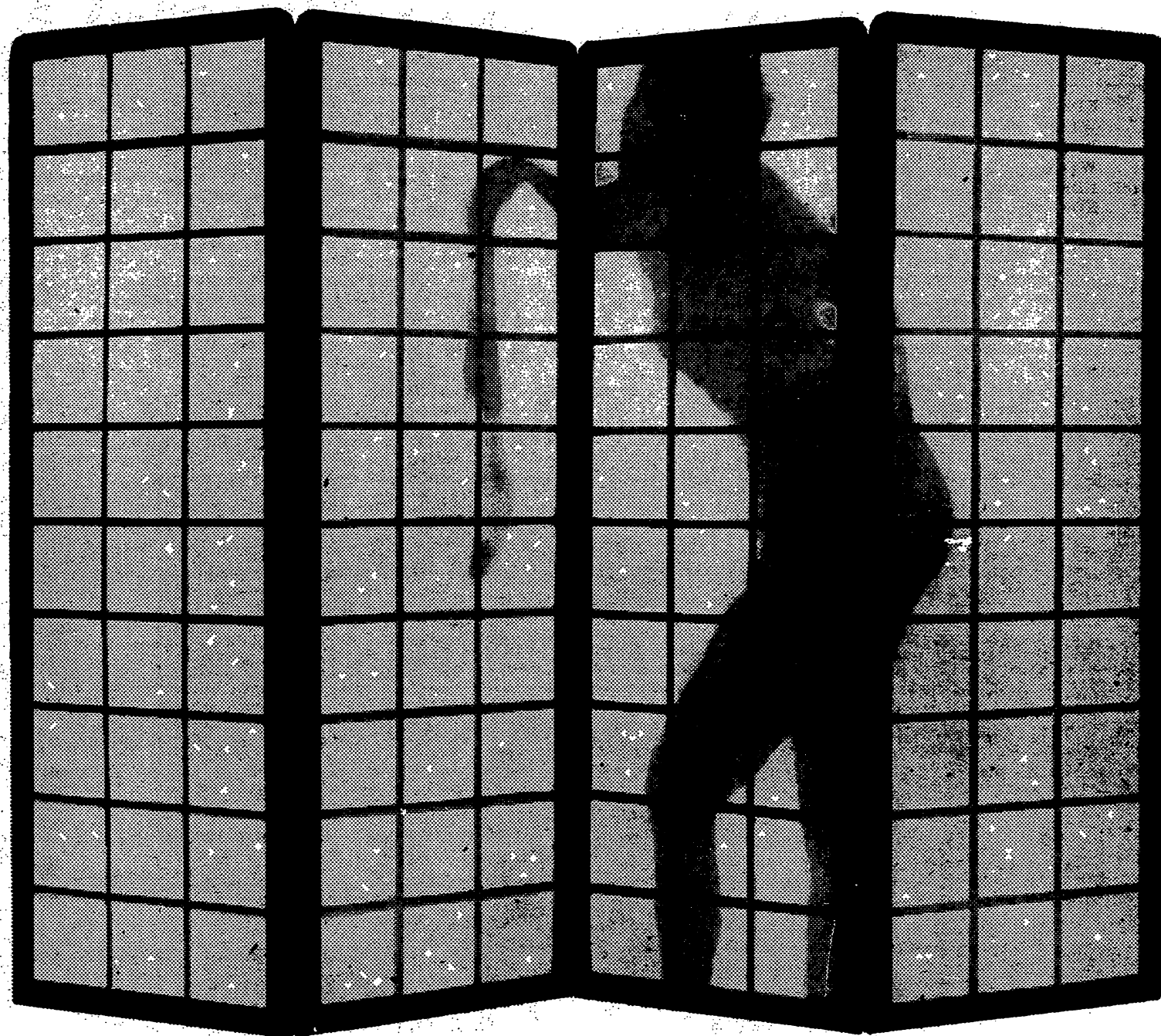
Yet last week was to see CBS achieve a high water mark as it firmly entrenched itself in No. 1 position. It was a week which saw Aubrey working both Coasts in a bid to lock up next season's schedule within the next 60 days, with already such personalities as Danny Kaye, Carol Burnett and Phil Silvers as added starters, and with likelihood that Jerry Lewis

(despite reports of NBC overtures) may still be brought into the CBS camp.

So bullish is the network on prospects for '63-'64 in solidifying its position that reports were current last week of CBS initiating premium rates for next season.

And finally, to counterpoint the tall thin one's "hey, Mr. Paley," look at us!" scorecard, his alter ego on the news side, Dick Salant, sometimes known as the "short thin one" was reasserting CBS position. It was a week which saw Election Night coverage that won plaudits both from within and outside CBS, and from corporate prexy Frank Stanton the posie: "It was a night when every member of the CBS family could well be proud."

Abbe Lane	Gloria De Haven	Anne Zane Shanks	Jane Trahey
Lilo	"Suzy"	Vera Bacall	Susan Strasberg
Rona Jaffe	Betty Comden	Jacqueline Bertrand	Gretchen Wyler
Patrice Munsel	Liz Ashley	Eleanore Harris	Eva Gabor



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Sindlinger Sez Nielsen Nosecount Short-Changing Radio by 3-to-1

The recent pacting of Sindlinger & Co. by ABC Radio to measure network radio audiences is already producing sharp differences with the other rating services. According to a preliminary report by Sindlinger, network radio is reaching three times the number of people indicated by Nielsen's network measurements.

Discrepancy between the two rating services' results is throwing a spotlight on all audience research techniques which are already under the purview of the Federal Trade Commission. Hanging in the balance is the coin which network radio will be able to command from advertisers based on the size of audiences to be delivered.

Sindlinger, who is now considering re-entry into television audience measurements, has based his technique on almost 18,000 monthly telephone interviews in depth with a "feed-back" element to guarantee coverage of those found not to be at home on the first night a call is made. This technique, according to Sindlinger, gives an accurate picture of out-of-home radio listening, a key factor for a medium depending largely on automobiles and portable radio listening.

In contrast with the other services, Sindlinger's radio ratings clearly indicate the sample size for every figure that is reported. The raw data of the telephone inter-

views is also available for inspection.

According to Sindlinger's September report to ABC Radio, the Arthur Godfrey show on CBS, which does not subscribe to the Sindlinger report, reached 7,804,000 listeners over 18 shows. ABC Radio's "Flair" reached 6,780,000 persons and "Breakfast Club" averaged 6,629,000 daily. NBC Radio's drive-time 6 p.m. weekday news had 4,592,000 listeners.

In Sindlinger's measurement of the four radio networks and their affiliates, CBS Radio had the top audience with ABC and NBC in a virtual tie for second with Mutual closely behind in fourth place.

The biggest gain in the statistics of radio's coverage results, according to ABC Radio prexy Bob Pauley, from complete measurement of the large out-of-home audience. "Previously," he said, "our rating service had based its automobile listening only as a percentage of in-home, plug-in set listening."

WGN-TV

Continued from page 39

rating for the 90 minutes. It topped all network competition, which included "Rawhide," "International Showtime," "Roaring Twenties" (and "Close-Up"), "Route 66," "Detectives" and "Flintstones." In the period measured, network premieres were averaged in with summer repeats in some cases, but even so it stands as a classy showing by the juvenile pix.

"Zim Bomba" placed second on Tuesday nights, trailing only the final summertime episode of "Dobie Gillis" averaged with the first fall outing of Red Skelton on CBS-TV. With a 15 rating for the hour, the old "B" jungle pix topped the Hitchcock and Dick Powell summer repeats on NBC-TV coupled with the "Empire" premer, plus the end-of-the-line outing of "New Breed" on ABC-TV. Sets in use were 56.0 for

"Bomba" in the period and 45.3 for "Classics."

Whether WGN's early evening cinematics can maintain the hot pace after the network offerings really get rolling remains to be seen, but the conclusion seems inescapable that, in the case of "Classics" primarily, there's a yen in television land for traditional, "cultural" stories that parents can watch with the kiddies.

RCA

Continued from page 42

ed, RCA did not import American made tv sets into foreign countries because of the different technical requirements.

However, European tv producers with RCA patent licenses, could import their sets into the U.S., Mayer told the hearing.

Preceding Mayer to the witness stand were Dr. Benjamin E. Shackelford, retired director of RCA's foreign licenses, and RCA Vice President Ewen Anderson.

On visits to England, France, Holland, Italy, Japan and other countries for exchange patent agreements, Shackelford said, "we were quite pleased by the responses" of companies.

Because of the turbulence of World conditions after World War II, he said RCA always submitted its proposed foreign agreements to the U.S. Commerce Department.

"We felt the years after World War II were so disturbed, we wanted to move in the direction the government wanted us to," he said.

The Commerce Department, he added, sent copies of the agreements to the Departments of Justice, Army and Navy for study.

"We usually got a letter back from Commerce saying, 'No Objection,'" Mayer told the hearing.

But the exchange of patents by RCA and other companies was not restricted to foreign producers, said Anderson.

Domestic competitors were invited into the RCA plant, shown how to build tv sets and where to buy the materials, Anderson explained.

"We welcomed and wanted competition," he added.

By 1954, RCA's presence was fully felt throughout the tv industry, he admitted to Philco attorney Henry Weaver.

"I never saw a tv circuit diagram that could be built without an RCA patent," Anderson stated at one point, adding:

"I never heard of a tv set that did not need an RCA patent."

Canada TV Bomb

Continued from page 22

to practically 100% of the video-using ball fans.

CBC's stand is evidently based on its reluctance to use its tv web as a "sales tool" for competition. The corporation does not believe the BBG regulation solves the problem. From its Ottawa head office, CBC declared its belief that Reg. 16 placed commercials in the same category of national importance and interest as the show itself and questioned its validity. CBC's executive committee will meet in Ottawa Nov. 15 to mull the whole matter.

Rubin, Rubin I Been Thinking—

Continued from page 22

budget given him by NBC News. Consequently, if anything does go wrong, if something unforeseen occurs (which is often the case in documentaries) Gitlin will have ample coin to spare in the emergency and probably still stay on or under his total nine-show budget.

But nobody is likely to be overwhelmed by the nature of a cost control system, not even network cost accountants. After all business arithmetic is not the most romantic of topics and there have in the past been other administrative accomplishments, equally prosaic but probably equally as effective for what they set out to do.

It is the scientific aspects of the Rubin free-wheeling job that catch the eye. In 1961, Gitlin brought Rubin over from CBS News, where they had worked together previously. Gitlin once said he needed fresh answers to problems, that he could not accept simply going by the book as it had been written, and that Rubin was "ideal" for advancing documentary production techniques, still in their infancy just four or five years ago.

Before joining NBC, Rubin and some fellow scientists developed the Camcon Syncro System, now marketed commercially. What it purportedly permits is absolutely synchronization of picture and sound, even though the cameras and the power supply are literally miles apart, without a single wire connecting them. This enabled Gitlin to shoot two of his DuPont shows with total mobility, so that two policemen in a speeding emergency car (filmed from a second vehicle through the windshield) could actually be heard talking as viewers saw their lips moving in perfect sync with their words.

Rubin's pride these days, however, is "something so neat and simple, it's silly nobody else has ever done it before." It's a full mobile film camera-sound-platform, mounted on a small Chevrolet truck. It's ready to shoot (unlike most other mobile units, which need at least 10-minute setup time) within "seconds only" after it arrives at the scene. In other words, there is, says Rubin, no need to blueprint scenes in advance. This allows spontaneous authenticity shots, usually lost to filmmakers.

What makes Rubin smile is the simplicity of the truck's storage, "which allows the cameramen, the

sound equipment men and the electricians to grab their equipment at the same time and not bump into each other, not even once, or even have to move anything out of the way to get at what they want." One group goes in the front, one the back and one in the side.

Rubin has passion for equipment and systems and "better ways to film the emotional experience of people." As his wife has pointed out, "Just mention a piece of gear that might help him film a documentary—he'll swamp you in a barrage of tuning forks, sync motors, interlock, inch ounces and 'cost-to-complete.'" Gitlin? He's quite obviously delighted—by the forward motion of science.

Femme Comics

Continued from page 23

the Tuesday night family. Gleason's needs are more in the straight comedy line.

Until a regular is found, Moore has booked such femme talent as Judy Holliday, Nancy Walker, Tammy Grimes and Pat Stanley as guests.

Ironically, while "The Garry Moore Show" has slipped out of the Nielsen Top 20 circle, "I've Got A Secret," the Goodson-Todman game show hosted by Moore, remains in the Top 20.



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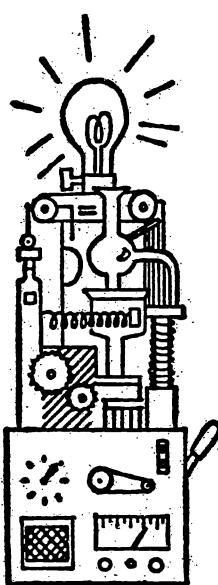
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--Chicago News

THE ELEVENTH HOUR

"Wendell Corey is the filmed psychiatrist... it is hard to see how he can miss."
--New York Times

THE ELEVENTH HOUR

"...will soon be up there with Casey and Kildare"
--Philadelphia Bulletin

THE ELEVENTH HOUR

"Among the sure winners of the new shows... It may prove to be the biggest hit of the season."
--Baltimore Sun

THE ELEVENTH HOUR

"...will capture the imagination and loyalty of quite a large audience... absorbing..." --Los Angeles Times

THE ELEVENTH HOUR

"Expect to be jolted... calls spades spades... electrifying and believable pace..." --Fort Worth Press

THE ELEVENTH HOUR

"...suspense was deftly built... subject fascinating."
--Cincinnati Post and Times Star

THE ELEVENTH HOUR

"...scoring a first--and a darned good first at that... Corey was inspired casting."
--Dallas Times Herald

THE ELEVENTH HOUR

"...the public should accept it with open arms."
--Hollywood Citizen

THE ELEVENTH HOUR

"...will keep millions of viewers spellbound every week."
--Toronto Star

THE ELEVENTH HOUR



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"The Eleventh Hour" Theme by HARRY SUKMAN

Produced by Arena Productions, Inc.

Pack's 'World Brotherhood'

Continued from page 30

well done," he added. "We must learn, adopt and borrow. This will help get more programs exchanged and circulated."

Pack also urged people seeking to make overseas sales to acquire a more penetrating knowledge of their markets. "I find that most foreign program people who came to see me, for instance, have really very little knowledge of the needs of the local stations in America. They stick too much to New York and Hollywood."

"There should be some kind of meeting bringing together international programming people," Pack offered. "Not a festival, but a shirtsleeve, creative session."

In addition to overseas sources, which he feels will always be minimal, Pack believes local stations should originate more programs.

"I think the principal source of programs should and will always be the networks," Pack said. "But I also think local stations and station groups should be developing more programs."

"I found that in certain times of the day, you can compete with filmed shows with good, local live shows. We have an example at Westinghouse in Cleveland of a local show being number one in a four-station market."

Pack feels too that the tv standard will be raised when camera units can achieve greater mobility at less cost. "Eventually, small, relatively compact tv tape recorders will be developed," he said. "It has to come. And that will be one of the primary sources of new shows. You could go out and actually do more than news. You could cover more special events, running stories and even do entertainment shows from natural locales instead of from the studios all the time."

"And there is going to be a renaissance in live programming on local stations," Pack predicted. "But where is the new talent coming from? Not only performers, but producers, directors and technicians? TV developed so fast, not many people had a chance to develop with it, as in radio."

"We have to develop a new generation, especially in a production sense," he continued. "Now many local station producers and directors are doing little but news shows, live commercials and educational programs. They are going rusty. They have to be restrained; sharpen their techniques and creative facilities."

"And we owe it to the networks to develop young people on the local stations. I find that those with theatrical backgrounds—in little theatres, community theatres, sum-

mer stock and some of the better university theatres—seem to know a little bit more."

Realizing, of course, that there are no quick cures for the ills of tv, Pack said, "I think tv today has an awful lot of bright people everywhere coping as best they can with this enormous problem."

McGannon

Continued from page 27

an educational tv facility," said McGannon.

"But I saw neither an educational channel nor any planning for one."

However, McGannon pointed out, "the Soviets believe their news and sports programs are educational—but not in the same sense that we do."

"Personally, I found them to be a highly useful propaganda media for them."

McGannon said existing facilities were up to date. Despite the run-around to meet tv officials and lack of a private set, the trip "was worthwhile to get a new insight into the people."

The Westinghouse president said he cut the trip short to get back for an FCC hearing. He had planned to go to Tokyo and Sydney for a meeting of Intertel (International TV Federation). McGannon and the National Educational TV Center are the U.S. members of the international organization.

Auntie BBC

Continued from page 22

pedigree as a news medium having built up a reputation for accuracy and unbiased on a day-to-day service from that first bulletin 40 years ago heralded by the call sign, "This is 2LO London calling..."

Probably highest on the list of celebratory programs this week will naturally be the whole range of entertainment. It isn't readily remembered that the BBC created the world's first dee-jay when Christopher Stone took to playing disks for his listeners on July 7, 1927. Today the BBC claims the largest commercial disk library in the world—600,000 titles spread over 700 different makes and including for example 315 different versions of the Blue Danube. They also have a special archive of some 7,000 platters, 75% of which have no known matrix. The oldest disk is a seven-inch Berliner made in America on Oct. 31, 1895, by baritone George J. Gaskin singing

Howard K.'s Deal

ABC-TV commentator Howard K. Smith calls his own shots completely on his Sunday night "News and Comments" show. When he switched over from CBS early this year, Smith was guaranteed full freedom on his own show by the ABC web and its news chief, Jim Hagerty. Although fully supporting Smith in the imbroglio over the Nixon show, Hagerty is personally off the hook with regard to responsibility for the stanza's content.

Nationwide Insurance, bank-rollers of the half-hour Smith show, was chiefly responsible for engineering the total hands-off policy towards Smith, making the latter's status unique in the fraternity of television journalists.

"Sweet Marie." And out of the whole mammoth the BBC library staff has one staggering claim that has been tested: they can snatch out any individual record you care to name and have it on the air in a program in 40 seconds flat!

So today's most regular disk jockey show, the morning "Housewives Choice" program, is going to celebrate with a star jockey every morning including Frankie Vaughan, Tommy Steele, Harry Secombe and Vera Lynn.

The corporation likes to regard itself as Britain's largest single impresario. It has, in fact, over half the permanently employed orchestral musicians in the country on long contract.

Having come to this and Telstar from a lifetime away, from crystal sets and regulations about suppressing oscillations, Auntie can be excused her proud celebrations. Even though, like a true English lady, she whoops it up ever so gently.

Ford Dealers Concertize

New York and New Jersey Ford Dealers, via J. Walter Thompson, are bankrolling a nightly hour strip on WNCN, Concert Network, titled "Ford Salutes the Performing Arts."

Hosted by Frank Waldecker, the Mon-Fri. airing is aiming at "personalizing" the 124 participating Ford dealers in their local communities. A promotion and ad campaign is being built around the series.

San Antonio—Pat Maxwell has been named prez of the newly-formed local chapter of American Women in Radio and Television. Margaret Morrison, is veepee; Carolyn Dennis, has been elected secretary, and Flo Jameson, treasurer. Chairmen include Ginger Dutcher, programs; B. J. Hughes, hospitality, and Betsy Madden, publicity.

Hiss & Nixon

Continued from page 1

under the Eisenhower administration in which ABC's news chief Jim Hagerty held the key job of Press Secretary. Hagerty has pointedly not invited his former associate, Nixon, to reply to Smith's show, but said that if Nixon requested time, ABC-TV would give it to him.

The fury of the attack on the Smith show was generated chiefly by the sight and remarks of Hiss, the former State Dept. official who was making his first broadcast appearance since being released from jail a few years ago after a perjury conviction involving his alleged role in a Communist espionage ring. Nixon, whose political comeback was frustrated by a natural race last week, played a central role in the Hiss case while defeat in the California gubernatorial race last week, played a member of Congress about 10 years ago.

Nixon's press secretary Herbert Klein said he was "shocked by the inaccuracies" on the Smith show. ABC execs pointed to the fact that the show presented pro and con views of Nixon, balancing Hiss' estimate of his personality with that of Rep. Gerald R. Ford Jr. (R., Mich.) who hailed Nixon for originally probing into Hiss' relations with the late Whittaker Chambers, confessed Communist spy.

However, one other Nixon critic, Jerry Voorhis, former House member from California who was defeated by Nixon in 1946, said that he objected to the use of his taped interview on the same show with Hiss, but it ran anyway. A N. Y. Daily Mirror editorial, attacking the show, said Hiss' comment on Nixon was "the condemned man judging his judge."

ABC affiliates in Philadelphia, WFIL-TV, and in New Haven, WNHC, both part of the Triangle Publications chain, were ordered by Triangle proxy Walter H. Annenberg not to carry the show. Similarly two Taft Broadcasting stations, WTVN, Columbus, and WKRC, Cincinnati, failed to carry the show. The latter two stations, however, have agreed to carry the show this week.

Annenberg justified his yanking of the show by stating that he was opposed to permitting a convicted man to "comment about a distinguished American." Taft Broadcasting exec v.p. Lawrence Rogers said: "We don't agree with this ABC program and hold it in bad taste. It is not a censorship issue. Licensed stations are responsible for network programs they carry. We didn't know the nature of the Nixon program until reading about it in the Sunday papers." Tele-casting of the Smith show this week is being made after explanations of the Taft action in the daily press.

NBC 'White Paper'

Continued from page 22

the replacement for Nov. 25. (Actually, NBC News thinks of "Child" as a hot item, enough to have used part of it as a pre-season teaser on a closed-circuit to affiliated stations and to the press, but the network has had trouble, all season long, finding enough time vacancies for news specials. The product conflict was the perfect break for the program on child adoption.)

Rather than lose "Stalin" or the sequel, "The Rise of Khrushchev," the tv network decided to do a bit more jockeying of the sked, thus coming up with the two hours a week apart early next year.

"Child" and the two Russian documentaries, all out of NBC News, go into a Sabbath period otherwise filled by duPont. DuPont will not sponsor the Russian shows, so far as can be determined, but the networks says there is a sponsor in line for the "Paper" brace.

Network sources note that the deferment of "Stalin" had nothing to do with the subject matter being controversial.

Mex TV in Major Personnel Cutback

Mexico City, Nov. 13.

In a drastic economy move, Telesistema Mexicano has initiated a big sweep of "excess executives and personnel." Thorough shake-out has affected 12 executives, including Paco Malgesto and 343 employees registered with the Televisi6n company union.

Malgesto (real name Francisco Rubiales), apart from emceeing interview type shows, also drew down \$800 a month as a production executive. Given walking papers, Malgesto received \$11,200 in severance pay.

Cutback in personnel embraced cameramen, technicians, announcers and certain minor office workers.

Workers still nervous, fearing further axing by top brass. Discharged personnel had been employed up to 10 years at Televisi6n, as in case of Malgesto.

Reduction in labor force apparently ordered to cutback on "surplus" staff adding to high operational overhead. Televisi6n key officials refuse to comment as to whether further cutbacks are planned. Only statement made was that with reduction in staff "efficiency" of operations will be increased.

'Electra' Now Must Top Greek Hurdle

London, Nov. 13.

All the major networking companies have agreed to take AR-TV's \$42,000 hourlong version of the 2,400-year-old classic tragedy "Electra" by the Greek Pirakon Theatron—and all in Greek. But one small regional station, Westward, has already turned down this program, scheduled for a peak spot on Nov. 28 while two other regionals are still making up their minds.

Now A-R execs are knocking themselves out trying to devise a happy means of explaining the play to the audiences. One idea being tossed around is to precede the play with shots of the various characters with an explanatory commentary spoken over the top—a sort of who did what to who, when and how.

Westward boss Peter Cadbury thinks it would be an insult to his audiences to screen something they could not understand, but producer Joan Kemp-Welch counters: "If only one person watches this it will be worth while."



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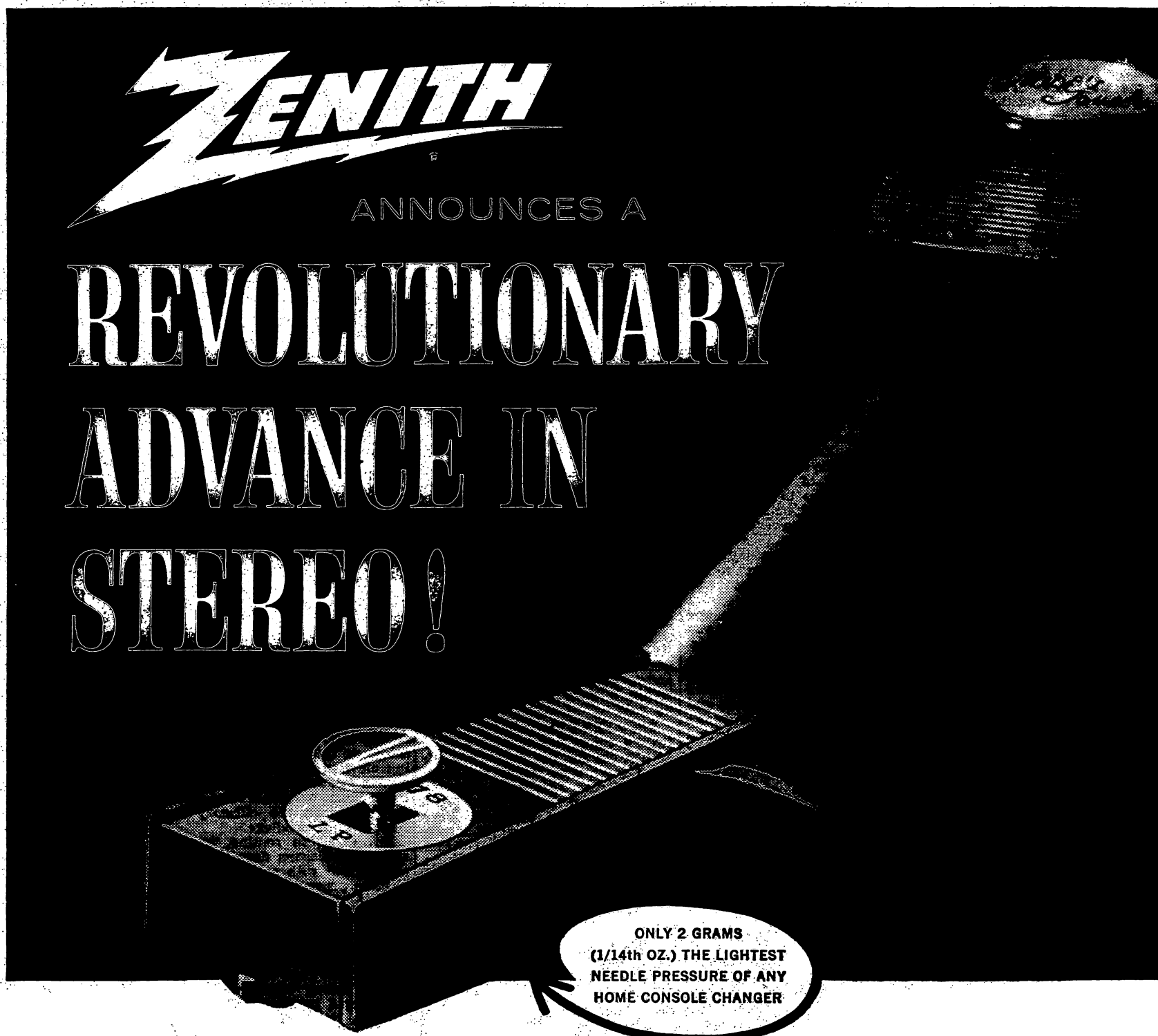
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ZENITH

Memo To David Davidson

Continued from page 23

a pseudonym, Albert Sanders. You said at the time that "The Iron Man" had been so altered that you wanted no artistic connection with it. We complied, as is our wont.

When the award was presented, we did try to call Albert Sanders to congratulate him, but there was no listing to be found.

It might also interest you to know that there are 53 "Defenders" shows already produced and seven more scripts ready to be filmed, making a total of 60. We have had requests from writers to remove their names from the credits exactly twice. One was yours and the other Robert Thom's.

From time to time, once say in 30 shows, this kind of thing seems bound to happen, if only because personalities sometimes clash.

I imagine you'll also recall that you wrote not one, but two shows for "The Defenders." The second was called "The Unlawful Heart." This, too, was rewritten by the corps of busy little bees we have toiling for us, and the revisions were more extensive than those done on "The Iron Man." We even dared to change the title to "Death Takes the Stand."

I sent you a copy of the revised script with a note asking if you wanted to let Albert Sanders take credit for this one too. You didn't. You wanted your name on it. This was fine with me, since I hardly know Albert Sanders.

David, you naughtily accused CBS of insisting that we only present sympathetic clients on "The Defenders." This is simply not so. They have never asked this, nor have they ever once turned down a completed script for any reason whatsoever. Of approximately 75 outlines submitted to them by us, they have turned down exactly one, and that was because it dealt with the kidnapping of a child, a dastardly act which is barred from home screens by the television code.

Therefore, it follows that the production of "The Iron Man" was not delayed because it portrayed an unsympathetic defendant, or because it dealt unsympathetically with a neo-Nazi. In my opinion, and in Herb Brodtkin's opinion, it simply needed to be rewritten in order to meet our personal standards, and was therefore tabled until it could be reassigned. Same with "The Unlawful Heart."

As for unsympathetic clients, good grief! We've done them again and again. I'd be glad to send you an itemized list. Cer-

tainly the client in "The Iron Man," for instance, was a nasty little windbag, and that was the entire point of the Silver Gavel award which reads in part, "For dramatizing an unpopular defendant's right to counsel..."

Now, as for the writers who haven't "died like flies" under my iron fist and malevolent red pencil, let me list a few pretty good ones. We could start with Ernest Kinoy, David Karp, James Lee, David Shaw, A. J. Russell and Robert Green, all of whom have written for "The Defenders" before, are currently writing for us, and who will, I expect, continue to write for us.

What would you do, David, were you me, and were you to receive a really dreadful script. Astonishing as it may seem to you, this actually can happen. Would you junk it? Or would you try to improve it? You see, if we can make an unusable script usable, the original writer of said script is then in a position to earn re-run fees. If we junk it, he is not.

This open note, however, is not written in order to give me a chance to gripe about writers. It is chiefly designed to rebut the somewhat silly interview you gave to VARIETY.

I would like to know who and where are these great writers you so eloquently mourn, these passionate and gifted talents who are being "robbed of their individuality, burned out, prostituted for the gratification of others and artistically stifled by television's formula mill." I would be pleased if you would give me a list, or even the name of one. I would love to meet him and to see his work. And I would love to ask him why he prostituted himself on television while the living theatre cries out desperately for his art and talent.

He will answer no doubt, with an anguished sob, "I have to earn a living, and the only market available to me is television." And I will give him two replies to that. One: Soil your typewriter by day, corrupt your art by deigning to write for a "formula" series, and then, at night or on weekends, write the great American play... if you can.

Two: Since you're forced to write for these tedious, infantile "formula" shows, for the love of God give us something decent, something which will lift us above what you decry as mediocrity. Don't descend to our despicable

level. Lift us up to your. Try to improve what exists instead of dripping tears all over everything about what doesn't. Write something beautiful! I'll buy it.

AFTRA Sets Up A Credit Union

Hollywood, Nov. 13.

First credit union by a performers' union or guild has been formed by AFTRA. Disclosure of the new Federal Credit Union was made at AFTRA's quarterly meeting here by Darryl Hickman, chairman of the educational committee.

Writers Guild of America long has had a credit union, but this is believed to be the first time an actors' union formed one.

AFTRA's John M. Kennedy, chairman of a joint SAG-AFTRA committee seeking to resolve mutual pact problems, told the meeting "substantial progress" has been made in resolving such matters. He said one of the group's main aims is to come up with rates which will provide more jobs for members in the area of five and 10-min. tv show programs, that unions are particularly interested in residuals for such syndie shows.

Kennedy pointed out two years ago there were 15 syndie shows in production, last year there were six, and this year there is just one. Because of market saturation, second-runs constitute one-half of all residuals paid thus far in 1962, he said.

The AFTRA local elected a nominating committee to pick a slate of officers for the January meeting. Chosen were Randy Van Horn and Carol Lombard, repping singers; Gene Roth, Dick Ryan, Jane Webb, Joe DeSantis, Irene Tedrow and Danny Francis, actors; Mike Henry and Vern Williams, announcers, and Peggy Gordon, dancers.

Exec secretary Claude McCue of the local reported on current union activities.

'INT'L TV BINGO' NEW DESILU ENTRY

Hollywood, Nov. 13.

"International TV Bingo," a new live daytime strip program, is being placed into distribution immediately by Desilu Sales.

Desilu Sales v.p. Richard Dinsmore noted several unique aspects of the new entry. He said viewers play free of charge, obtaining cards from stations and/or sponsors or use facsimiles of the cards. The copyright format, he added, employs high speed electronic gear to select the numbers which home players mark on their cards.

Desilu Sales also has set up a number of specialty trained crews to work with each station and sponsor buying the program. These crews will cooperate with local production staffs and emcees as required. Animated openings and closings have been created for "International TV Bingo" by Jay Ward, producer of "Bullwinkle."

Houston—The Ames Bros. have made their debut here on KTRK-TV in a one hour studio show to be telecast each day Monday through Friday. There will be interviews, features, news, weather, chatter and audience participation. There will also be guest and new professional talent. Music will be provided by Paul Schmidt and a six-man band.

Umansky-Styled Razzmatazz

Continued from page 31

firstest. Also, of course, to avail themselves for an on-camera handshake in the event of victory.

KAKE's first returns went on the air 10 minutes after the polls closed, and the finals were in at 10:15 p.m., at both ends at least 30 minutes ahead of the competition, KARD and KTVH, which were remoting from the Election Commissioners Office at County Courthouse. During the course of it, KAKE at times ran as much as an hour ahead of the commissioners' tally.

Perhaps from a kind of embarrassment, the Election board negotiated for IBM tabulators this year and gave KAKE a better run for it than they did in '60 and previous election semesters; but KAKE met the challenge by enlisting 40 teams to punch the IBM cards by hand, thereby gaining a significant time advantage over the commissioners' one-sheet-at-a-time machine punch system that the competing stations were forced to depend on.

Umansky One-Upmanship

It's the conviction of KAKE steward Martin Umansky—one of those rare broadcasters who in a single act of public service can succeed also as businessman and showman—that there is hardly a more meaningful function a station can perform than to infect the community with the spirit of free elections. He makes it most apparent that KAKE's race with the commissioners office for the returns is only partly in the interest of a news coup ("for the morale of the staff"). Mainly he tends to see it as the climax to a continuing election season service by the station to encourage interest in the issues and personalities involved and to excite the citizenry over their voting privilege.

Not with the routine "get out and vote" slogans does he accomplish it but with a battery of pre-election programs and a four-week poll of public opinion trends for the key state and out-of-county offices. Umansky gives the League of Women Voters the premium 5:30 p.m. Sunday hour for a series of four "Meet Your Candidate" programs, during which viewers are encouraged to phone in questions.

When the races are underway, his news department begins its Tele-Vote poll, sending out a total of 1,500 postal reply cards to a random phonebook selection throughout the state each week during the month before election day. KAKE reportedly gets an average return on each mailing of 23-30%, greater in the station's coverage area and expectedly smaller in the remoter areas of the state.

While it is true that Tele-Vote wasn't needed to predict the Republican sweep in Kansas this year,

fact is that the station's poll always comes remarkably close in approximating the percent of plurality. Supposedly, KAKE's Tele-Vote had never "lost" an election until the one witnessed last week, when an out-of-county race that was predicted a 50-50 tossup proved not to be. As Umansky sees it, the viewer poll helps to fuel an interest in the elections in the Wichita market, and whatever costs may accrue in postage and manpower are justified, from a business standpoint, by what's contributed to KAKE's image as the "election station."

Whether KAKE, an ABC-TV affiliate, delivers the biggest slice of the Wichita market on election night is either taken for granted (the station is tops in the market) or not considered particularly important, since Umansky has never bothered to check it with a rating coincidental. The election package was sold out to local advertisers, and so far as Umansky is concerned it's more important to make a civic occasion of watching the votes come in than to count the viewer heads.

The station, which Umansky has guided from its inception in 1954, has the distinction of being the first in the ABC affiliate lineup to dominate its market—what's more, it turned the trick in 1956, before the network got hot.

It might be said that he's already mapping plans for the 1964 elections. While his '62 election party was dispersing, and the empty Pepsi bottles were being fled away, Umansky wondered out loud if it might not add a good deal at the next one to have a brass band. And maybe a bonfire out front.

ITC

Continued from page 30

and ITC history in the area. The station is then advised of the programs available to it, the formula for sharing revenues if and when program spots and agencies are sold and the mechanics of the plan. ITC, under the plan, provides free prints and asks the station to pay shipping charges and a nominal handling charge. As long as the program remains on a sustaining basis, the station pays nothing more.

Stations expressing interest in the plan include WPIX, N.Y.; WGN, Chicago; WFIL, Philadelphia; WTVR, Richmond, Va.; KOGO, San Diego; KFSA, Ft. Smith, Ark.; KTVW, Seattle; KARD, Wichita; WTVG, Chattanooga; WIBW, Topeka, Kan.; WHEC, Rochester; WLSL, Roanoke, Va. and WCBS, Columbus.

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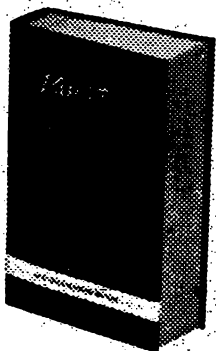
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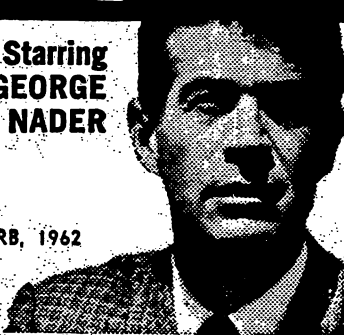
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ACTORS' VIDEO-TO-VINYL TREK

Spacemen's Nat'l Anthem ('Fly Me To the Moon') Getting Lotsa Action

Although Bart Howard's ballad "Fly Me To the Moon" got off to a slow start when it was originally published in 1954, it's now one of the most performed songs on the nightclub circuit. It also has racked up over 60 recordings in the past eight years.

Tune was originally titled "In Other Words" but the fly me to the moon phrase in the lyric stood out so that people kept asking sheet dealers for copies of "Fly Me To the Moon." The demands for the song under the "Moon" tag forced Howie Richmond, who publishes the song in his Almanac Music (ASCAP) firm, to change the title to "Fly Me To The Moon (In Other Words)."

According to Al Brackman, who's partnered with Richmond sheet sales have been steady through the years but picked up strongly in the last year and the tune is now selling at an average of 1,000 copies a month. "At Cape Canaveral," said Brackman, "it's become the spacemen's national anthem."

More and more performers are including it in their supper club and cafe acts and new disk versions are continually being made. The bossa nova beat has even been added to the tune via a recently released piano instrumental by Joe Harnell on the Kapp label.

The action on "Fly Me To The Moon" has stirred up interest in other songs in the Howard catalog. Among them are "My Love Is A Wanderer," "Year After Year," "Be My All," "Walk In The Country" and "One Love Affair." In addition to his cleaving work, Howard is familiar to New York's cafe crowd via his keyboard stints at the Blue Angel.

Another tune, "What Kind of Fool Am I," is also making a niche for itself in the nitery repertoire only a few months after its release in the U. S. The tune, written by Anthony Newley & Leslie Bricusse, is from the London-imported Broadway musical, "Stop The World—I Want To Get Off." Song already has racked up 15 disked versions.

Richmond is also publishing this tune. It is in his Ludlow Music (BMI) firm and he reports that 40,000 sheet copies already have been shipped.

The Richmond office is now gearing for a push on two big ballads from Lionel Bart's "Oliver" score. The songs are "As Long As He Needs Me" and "Where Is Love." The tunes also are in the Ludlow firm.

Caedmon to Put NBC's Bard Show in Groove

Caedmon Records is making its first move into the tv soundtrack recording field with the disk of NBC-TV's upcoming special, "Shakespeare: Soul of An Age." The show, which will be aired Nov. 30 and each year through 1964, features Michael Redgrave and Ralph Richardson.

Howard Sackler, director of most of Caedmon's Shakespeare Recording Society packages, is reining both the video and disk presentations. The format contains narration by Richardson, covering biographical facts and other facets of the Bard's life. Redgrave heads a cast of actors who will portray excerpts from Shakespeare's works.

Lou Hazam is producer-writer of the hour-long special which has been prepared in anticipation of the 400th anni of the Bard's birth on April 23, 1964. The actual disk will be an edited version of the tv soundtrack, containing the narration and excerpts without references to the show's visual elements.

Colpix Ups Lawrence

Ray Lawrence has been named national sales manager of Colpix Records. He has been with the Columbia Pictures disk subsid for the past month and reports to Jerry Raker, Colpix general manager.

Col Names Eliot Tiegel Coast Publicity Manager

Eliot Tiegel has been set as manager of Coast information services for Columbia Records. He'll report to John Kurland, Col's director of public relations and information services based in New York.

In addition, Tiegel will coordinate press programs with Billy James, manager of Epic Records, Col subsid, for Coast activities involving Epic artists. Tiegel, who has been part of Col's information department in N.Y. for the past three weeks, begins his new assignment today (Wed.).

71 Concerts of '62 Trimmed to 43 For Vienna Festival

Vienna, Nov. 13.

To the relief of music critics and in some instances even music lovers there will be fewer concerts for the 1963 Vienna Festival than in 1962. Only 43 instead of 71. Of composers 16 were born before 1900 and 16 are "classics of the 20th century."

The drama section will have three world premieres (by authors Kuehnelt, Csokor and Hochwaelder) supplemented by several "firsts" in German language. There is a possibility that the Greek National Theatre, headed by Katina Paxinou and her husband Alexis Minotis will play Greek tragedies at the Burgtheater.

Director of the Burgtheater in a recent press conference mentioned among new artists engaged, Marc Chagall to design an as yet unspecified work, Gustaf Gruendgens and Wieland Wagner as stage directors, Ernst Krenek and Gott-

(Continued on page 54)

CASHING IN ON DIVERSIFICATION

By MIKE GROSS

The mixture of greasepaint and vinylite is becoming more tasty to the acting fraternity here and abroad. More and more thespians, especially in the tv area, are turning to records as a way of diversifying their careers—and they're doing quite well at it, too.

Probably the leader in the video-to-vinyl trek is George Maharis, the star of "Route 66" on tv, who records for the Epic label. Since April of this year, Maharis has sold over 500,000 singles and scored twice with bestselling albums.

According to Maharis acting and singing are basically the same thing. He feels that the tv exposure is of great help in getting the disk tries moving but he also believes that an actor shouldn't take the disk route just to cash in on his tv popularity. "There should be a reason for being on records," he said, "and the reason for the most part should be that you have something to say."

Maharis also feels that acting and singing careers should be kept apart. For example, he won't sing on "Route 66" as Buzz Murdoch, the character he portrays in the show, because he wants the identity of George Maharis, singer, to be separate from the tv portrayal which presents him each week to the juves who buy records.

Score in Pop Market

The branchout from acting to pop singing is not new, but it's been only in the past year that a flock of tv performers have made an impact on the pop record market. Among them are Vincent ("Ben Casey") Edwards on Decca, Richard ("Dr. Kildare") Chamberlain on MGM, Shelley Fabares and Paul Peterson (from "The Donna Reed Show") on Colpix and Rick ("Ozzie & Harriet") Nelson on Imperial.

The record companies are very much aware of the value of tv exposure in helping to promote records and they're consistently scouting the video lots for potential

(Continued on page 58)

Ben Cutler Given Permanent Stay Vs. AFM Tax in Move to Speed Suit

Victor Taps Schapiro For New Sales Chores

Les Schapiro has taken over as administrator of pop and foreign album merchandising at RCA Victor. He formerly headed domestic merchandising of foreign records. He'll continue to coordinate domestic sales of foreign product in addition to the planning and merchandising of pop album product.

Schapiro has been with Victor since 1954, first as a field man, then as an artists & repertoire producer in New York and Hollywood. In '61, he returned to N.Y. from the Coast to take over the domestic function of RCA International.

Campaign Jingle Jangled Indiana's Bayh Into Senate

Chicago, Nov. 13.

Indiana politicians and political commentators are convinced that the campaign ditty of Democratic Senator-Elect Birch E. Bayh Jr. contributed as much as anything else to his victory last week over fourth-term seeker Sen. Homer E. Capehart.

Bayh was one of many campaigners this year to use the Carolyn Leigh-Cy Coleman tune, "Hey Look Me Over," from "Wildcat," but it's believed that the vocal rendition of the song by Jamie Sylvia and the swingy arrangement by Bill Walker—a pair of hired Chicago talents who had never met the candidate—was what gave the song hit parade stature in the state during the pre-election period. (It might be pointed out that the same tune was used by Wisconsin Republi-

(Continued on page 54)

A new wrinkle has entered into the Federal court battle over the American Federation of Musicians' 10% traveling surcharge and Local 802's jurisdictional tax, which certain orchestra leaders are seeking to eliminate. In a move designed to expedite a final decision on the matter, one of the band-leader-plaintiffs has been withdrawn from the case and granted a permanent injunction which bars the union from collecting the imposts from him.

The orch leader is Ben Cutler, one of the original participants in the action. The rest of the plaintiffs continue with a temporary injunction which was granted a few weeks ago by Judge Richard H. Levet.

By removing Cutler from the suit, a move agreed to by both sides, and giving him the permanent writ, considerable time has been saved in reaching a final verdict. For Cutler in effect is a guinea pig in that the union can now appeal a permanent injunction. This step eliminates the necessity of fighting over the temporary restraint.

Although it is a concession on the union's part not to contest the decision to Cutler, the move is designed to help clarify the matter as quickly as possible. The case has already been pending almost two years.

Should the AFM lose, a drastic revision in its constitution would be required to redefine collection procedures for the imposts which represent fiscal life and death to both the Federation and the Local. The money collected via these taxes represents some \$3,800,000 to the Federation and \$750,000 per annum to 802. Without these sums both claim they could no longer operate.

In his findings on the new Cutler case, Judge Levet reaffirmed positions he has maintained in his various rulings during the battle, namely: that Cutler (an orch leader) is an employer, is engaged in interstate commerce, that the tax as collected is illegal and that this matter applies only to the single engagement field and is not a class action affecting all leaders.

The court also touched on material it has affirmed in another segment of the case by holding that musicians cannot be restrained by the union from playing with or for batoners who refuse to pay the taxes.

Judge Levet is also considering a raft of appeals on various decisions in the case. Among them are the union's appeals on his decision that two orch leaders, though expelled from the AFM, could still work with union men. He is also considering an orch leaders' plea that the temporary injunction be amended to cover steady engagements and be named a class action.

Also pending is an antitrust action brought against the AFM by some leaders. This latter case will be tried after the tax matters are settled.

Collier's Micol Disks Getting Major Release

London, Nov. 13.

Mike Collier, who left his post as head of London Records pop division in September to return to England, has signed contracts with British Decca and Philips Records for release of disks produced by his company, Micol Productions, based in London.

Records produced by Micol will carry a logo, "A Micol Production" and will be released on Decca and Philips on a worldwide basis, except for the U.S., where Micol will make its own release arrangements. Collier also has formed a publishing company, Mido Music Ltd., which will handle catalogs of several U.S. publishers, including his own BMI firm, Mirken Music.

Micol already has signed a number of British artists and the first sides have been recorded with initial releases being scheduled in Britain for early November.

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'Bounty's' Track, Edwards' 'Happy,' Nero's 'Colorful' Top Current LPs

"MUTINY ON THE BOUNTY" (MGM). Although much of Bronislau Kaper's score for Metro's sea epic, "Mutiny on the Bounty," is heavy with tension-laden background music, there is also ample material in MGM's soundtrack waxing to indicate hefty sales. There are samplings of native Tahitian music in the form of a festival sequence and in the native-language version of the score's love theme, "Follow Me." The theme, a pleasant number, is also duplicated on the LP with English lyrics by a femme chorus and is part of the finale music. Jaunty music of Portsmouth Harbor, from which the Bounty sailed on her fateful journey, is included and there's a delightful theme for Pitcairn Island, where the mutineers finally settle.

The rest of the score dwells on atmospheric (in the background music sense) tension-at-sea music and other sometimes overly-dramatic scorings. MGM has, as it did with its "Wonderful World of the Brothers Grimm" album, packaged the "Mutiny" set in an attractive boxed affair, including a hard-cover-bound souvenir book. Robert Armbruster conducted the Kaper score with strong dramatic values. Album notes help recreate the scenes depicted by the music.

VINCENT EDWARDS: "SOMETIMES I'M HAPPY . . . SOMETIMES I'M BLUE" (Decca). Vincent Edwards, tv's "Ben Casey," did quite well with his initial LP effort for Decca and there's no reason why his latest singing entry shouldn't follow a similar sales pattern. Edwards has a pleasant piping sound and holds the beat with an easy crooning style. The repertoire is made of standard stuff such as "Cheek To Cheek," "Make Someone Happy" and "Sometimes I'm Happy" for the "happy" side and "I Gotta Right To Sing The Blues," "Blue Prelude" and "Harbor Lights" for the "blues" side.

PETER NERO: "THE COLORFUL PETER NERO" (RCA Victor). In a little more than a year and four LP releases, Peter Nero has become firmly established as one of the disk biz's top pop piano purveyors. For this new package, his keyboard is surrounded by full-blown orch sounds but his flashy artistry on the 88 still sticks out. Marty Gold's orch conducting is lush and helps embellish Nero's work. However, it's still his dynamic doodling that will bring in spins and sales. The album, as the title indicates, is pegged on color, giving him such nifties to work with as "Yellow Rose of Texas," "Scarlet Ribbons," "Deep Purple," "Orange Colored Sky" and "Look For The Silver Lining."

ENOCH LIGHT ORCH: "BIG BAND BOSSA NOVA" (Command). The disk market is loaded with bossa nova in big band and jazz combo interpretations making it pretty difficult for any particular package to step out from the spread. Enoch Light, however, has a better chance than most. Already established as a lure for audio buffs, Light applies his sound techniques to advantage in his rundown of the Brazilian beat. It gives him an edge that could stir up sales and spinning action. The disk includes the bossa nova staples, "Desafinado" and "One Note Samba" and it also applies the samba sway to such Tin Pan Alley manufactured items as "Lullaby Of Birdland" and "Take The 'A' Train."

SI ZENTNER: "DESAFINADO" (Liberty). Don't make the mistake of reading the title of this album and thinking that it is a bossa nova session. Although the rhythm section has attempted to capture the vogue, Si Zentner's melody section plays arrangements that blow right through this rhythm work and handles what generally amounts to straight big band arrangements of pop and Latino fave tunes. There's more to the bossa nova than just the rhythm section and this set goes a long way to prove it. Some of the Latin tunes lean more to the rumba and kindred terp styles than bossa nova, and the pop tunes are just that. Zentner doesn't quite come off either on the legit bossa nova, "Desafinado." This is not to say that the band does not

do a fine and melodic job on the material because it swings nicely on such as "Speak Low," "Bernie's Tune," "Star Eyes," "Lisben Antigua," "Caravan" and others. But bossa nova it ain't.

THE CLANCY BROS. & TOMMY MAKEM: "THE BOYS WON'T LEAVE THE GIRLS ALONE" (Columbia). In their third LP outing for Columbia, the Clancy Bros. & Tommy Makem continue to display their spirited Irish folk quality. Their style has ample bounce and drive and they stir plenty of listening excitement in a repertoire that includes romantic ballads, sea chanteys and work songs. The songs aren't too familiar, so the package offers the folk buffs something different to listen to for a change.

THE TRAVELERS THREE: "OPEN HOUSE" (Elektra). The ranks of folk groups have a fine addition in the Travelers Three who, in this their second Elektra LP, present a varied array of tunes played and sung with vitality, clarity and style. The trio displays zest on the rousing numbers and a softness on the ballads that lend the proper touch to each rhythmic blend. Their material requires this flexibility because it ranges through a variety of tunes from blues to Hawaiian melodies. They handle them all well and should dent the folk market with this outing.

THE LEROY HOLMES SINGERS: "GOLDEN HITS OF BROADWAY" (United Artists). The range between the zingy "Hey Look Me Over" from "Wildcat" to the moody "Maria" from "West Side Story" is quite wide but the LeRoy Holmes Singers span it with ease and at the same time give the Broadway showtunes attractive listening appeal. In addition to the aforementioned tunes, Holmes has taken songs from "Gypsy," "Stop The World I Want To Get Off," "Jumbo," "Oliver," "No Strings," "How To Succeed In Business Without Really Trying," "Mr. President" and "Music Man" for appealing vocal rides. The package is sure to get good programming attention.

ART FARMER-BENNY GOLSON JAZZTET: "ANOTHER GET TOGETHER" (Mercury). The Art Farmer-Benny Golson Jazztet blows some of the finest swinging sounds around. With Farmer on trumpet and flugel horn, Golson on tenor, Grachan Moncur III on trombone, Harold Mabern on piano, Roy McCurdy on drums and Herb Lewis on bass, the unit gets off some fine performances. They excel in both ensemble and solo grooves and it all adds up to a slick followup to the Jazztet's previous waxings for Mercury, which have done well.

MURPHY CAMPO & THE JAZZ SAINTS: "BOURBON STREET—THAT'S MY BEAT" (Spark). The New Orleans jazz beat has another



LAWRENCE WELK

Presents His Newest Dot Album "BABY ELEPHANT WALK" and

"Theme from the Bros. Grimm!"

topnotch exponent in Murphy Campo. His style is pegged along free-wheeling rhythmic lines that bring lots of pep to such standards as "Struttin' With Some Barbecue," "Sweet Georgia Brown" and "Hindustan." A couple of Campo's own creations ("Li'l Liza Jane" and "Tell Your Story Walkin'") are also nifty little excursions into the dixieland world. Campo leads his snappy combo with a torrid trumpet and some okay vocal attempts. The new Spark label, incidentally, is being distributed through London Records.

JOANIE SOMMERS: "LET'S TALK ABOUT LOVE" (Warner Bros.). Tommy Oliver is Joanie Sommers' big asset here. The conductor-arranger has set her up with some highly effective big band backings which give her lots of opportunities for a vocal take-off. She takes advantage of every opportunity, swinging along with a brass support on the likes of "Something's Coming" and "Kiss And Run," rocking with a lively rhythm section on "I'm Nobody's Baby" and getting sweetly sentimental with the help of a rich string section on the warm ballad offerings. Album has pace, variety and payoff spinning potential.

MODERN JAZZ QUARTET: "THE COMEDY" (Atlantic). Many of the creative facets that make up the musical personality of jazzster John Lewis are displayed on this unique session. It features a brace of compositions by the Modern Jazz Quartet's leader, all of which are based on characters and places of the Commedia dell'Arte. Atlantic has given the LP a deluxe packaging treatment with two-fold jacket containing pictures of various characters depicted musically in the set. Lewis' music is delicate, yet spirited as it expresses the mood and character of the subjects. MJQ's playing of the numbers is excellent and the package is a must for the Quartet's followers and jazz buffs in general. Singer Diahann Carroll contributes a fine performance on the "La Cantatrice" number.

Longplay Shorts

Richard Wess, arranger-conductor for many disk stars, has recorded a big band album for United Artists which will be released in January. Columbia Records is launching a Christmas sales program featuring the Mitch Miller "Sing Along" catalog. Diskery is offering an extra 10% discount on 15 Miller sets through December. Audio Fidelity has started the second phase of its fall sales program. The campaign includes seven new releases—five of which will carry the AF label accompanied with two LPs on Dauntless, a new subsidiary label of AF. The entire program carries a 15% discount to dealers and rack jobbers on all new releases through Nov. 30.

Decca Records has a set of new releases in the hopper including LPs by Leroy Anderson, Vince Edwards, The Tarriers and a new Brazen Brass outing, this time with banjos and guitars doing a set of folk tunes. Coral Records has an Al Hirt dixieland set on its release slate. A deejay and dealer national promotion to run through December has been set for Musicor's latest Gene Pitney LP, "Only Love Can Break a Heart," including a contest with such prizes as color tv and other promo gimmicks. Riverside is adding to its jazz composers series via a new live featuring jazz performances of other-than-jazz composers' works, initialer will be a Richard Rodgers package. Also set on the label are new LPs by Art Blakey & the Jazz Messengers, Charlie Byrd and Sonny Rollins. Diskery is also releasing a single by the Staple Singers from their "Twenty Fifth Day of December" album called "The Virgin Mary Had One Son" and "There Was a Star."

RCA Victor Argentina has been awarded the "Silver Record" trophy by the Buenos Aires Musical for "Petrouchka" by the Boston Symphony under the direction of Pierre Monteux. Eight albums, including four collector's items, are in the RCA Victor November-December release. Coming out of the Victor vaults are packages by Fritz Kreisler, Caruso, Gigli and Flagstad & Melchior.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RAY CHARLES YOU ARE MY SUNSHINE

(ABC-Paramount) Your Cheating Heart

Ray Charles' "You Are My Sunshine" (Peart), culled from this performer's second country & western album, shapes up as another strongly driving entry which should be a pop mop-up. "Your Cheating Heart" (Fred Roset) brings back this country hit of about a decade ago in a bluesy format that'll give it a whole new round of spins.

BROOK BENTON STILL WATERS RUN DEEP

(Mercury) Hotel Happiness

Brook Benton's "Still Waters Run Deep" (Gilt) is a standout ballad which this singer belts in a way that'll garner plenty of spins across the board. "Hotel Happiness" (Day Ben-Manson*) is a neat rhythm number with a clever peg to give it strong chances.

JOHNNY CASH-CARTER FAMILY WERE YOU THERE

(Columbia) Peace In The Valley

Johnny Cash and The Carter Family's "Were You There" (Cash) is a deeply moving interpretation of the traditional Negro spiritual. Could be very big in the Christmas market. "Peace In The Valley" (Hill & Rangit) is another well done seasonal entry.

FRANKIE AVALON WELCOME HOME

(Chancellor) Dance The Bossa Nova

Frankie Avalon's "Welcome Home" (Quartette*) is an attractive ballad production with an easy rhythm and good lyrics handled very well. "Dance The Bossa Nova" (Debmarr*) is an attempt to cash in on the new beat with a well-written song.

GUY MITCHELL GO TIGER, GO

(Joy) If You Ever Go Away

Guy Mitchell's "Go Tiger, Go" (Drury Lanet) is a standout seasonal entry with a football setting for a fine romantic lyric which this singer delivers in a highly effective muted style. "If You Ever Go Away" (Joy*) is a bouncy tune with some chances.

HANK & DEAN OLD DEVIL MOON

(RCA Victor) And They Did

Hank Jones & Dean Kay's "Old Devil Moon" (Players Music*) dishes up this great showtune with a modern beat and an arresting sound which should give it a potent spinning lift. "And They Did" (Pamper*) is another highly commercial side with a good teenage lyric.

MAHALIA JACKSON GO TELL IT ON THE MOUNTAIN

(Columbia) Joy To The World

Mahalia Jackson's "Go Tell It On The Mountain" helps usher in the Yuletide season with a stirring version of this traditional religious, a favorite of the folksinging set. "Joy To The World" is another seasonal item due for spins on the strength of this performance.

LAWRENCE WELK ZERO-ZERO

(Dot) Night Theme

Lawrence Welk's "Zero-Zero" (Metierion*) is a catchy instrumental slice with a firm rhythm and nifty melody to catch spins on all programming levels. "Night Theme" (Nam-Laurat) is another entry with good chances via the bright arrangement.

BETTE DAVIS-DEBBIE BURTON WHATEVER HAPPENED TO BABY JANE

(MGM) I've Written A Letter To Daddy

Bette Davis-Debbie Burton's "Whatever Happened To Baby Jane" (Seven Arts*) may not be the best piece of pop music, but it could develop momentum via its rocking rhythm and a talk-sing bit by Bette Davis backing Debbie Burton's vocal "I've Written A Letter To Daddy" (Seven Arts*), from the same pic, is an okay sentimental entry.

THE HIGHWAYMEN WELL, WELL, WELL

(United Artists) I Know Where I'm Going

The Highwaymen's "Well, Well, Well" (Melody Trailst) is an arresting folk religious delivered with a dramatic flair by this combo in a way that will grab pop spins. "I Know Where I'm Going" (Shinkt) is a neat workover of the traditional folk number.

RONNIE GALLANT SHADOWS

(Atlantic) Shake, Shake, Baby

Ronnie Gallant's "Shadows" (Selbom-Cotillion*) is an excellent rocking ballad belted in hardhitting style by this fine singer with some ear-catching sounds in the background. "Shake, Shake, Baby" (Selbom-Cotillion*) is a more frantic and routine slice.

BOBBY GOLDSBORO MOLLY

(Laurie) Honey Babe

Bobby Goldsboro's "Molly" (Aldon*) is a tear-jerking saga about a blind soldier delivered in a good talk-sing style by this singer. "Honey Babe" (Greta Ketoon*) is a rhythm ballad that doesn't go very far.

JIMMY McCRACKIN HEAD OVER FLIP

(Imperial) Bitter Pill

Jimmy McCrackin's "Head Over Flip" (Travis*) is a solid rocking slice with a swinging beat and a straightforward lyric which this fine blues singer makes the most of. "Bitter Pill" (Travis*) is another down-sounding blues side.

THE SWAGMEN BY THE YONDER TREE

(Parkway) I Was Born In East Virginia

The Swagmen's "By The Yonder Tree" (Witmark*) is a charming folk song delivered with a highly pleasing harmony and sound effects. "I Was Born In East Virginia" (Witmark*) is another bright folk slice also due for spins.

*ASCAP. 1BML

Biennial Election Near at Local 802 But Incumbents Face Little Opposition

It's election time again at Local 802. The biennial event will be held Dec. 4 at the N. Y. American Federation of Musicians local headquarters. All incumbent officers are running again this year and, although there are opposition candidates, it's not expected that many changes will result from the voting.

The executive board of 802 has changed little in 10 years. With the exception of one or two men, most officials now serving were among those involved in unseating the so-called "Blue Ticket" board which ran the local for years until 1953 when now-prexy Al Manuti took office. Present v.p. Al Knoff and incumbent treasurer by Jaffe also came in with Manuti in '53. Secretary Max L. Arons has been on the exec board since that year and secretary since 1959.

These officials are heading the "Musician's Ticket" again this year. Also to be elected are nine exec board members, nine trial board members, two delegates to the annual AFM convention, two delegates to the N. Y. State Federation of Labor, two representatives to the Central Trades and Labor Council and a rep to the United Hebrew Trades.

There are two opposition candidates each for the four top spots and several opposition candidates for board and delegate slots. Of these, only one, Jimmy Palladina, has ever served on the union's board before.

'Moonlighters' an Issue

An opposition slate, known as the "Pro-Musica Ticket," is campaigning for a place on the exec board. Their argument is that "moonlighters," inactive or part-time musicians, have too big a voice in union politics and they advocate more representation for full-time footers. They claim that an over-lenient admissions policy has caused an "artificially-inflated" membership which is used by the administration as a "voting prop to guarantee their re-election."

They favor a system like Actors Equity's which has some professional requirements for admission. They also charge that the union has shown favoritism toward the bandleader and contractor and that the sideman doesn't get enough say in union politics. They claim that the pro musicians has had to resort to outside means like the courts, federal arbitration and the like because of inadequate representation.

The Pro-Musica candidates in-

(Continued on page 55)

Ike & Tina Turner, Placid Music File 230G Suit For Accounting Vs. Sue Label

Ike Turner and Ann Bullock, who performs as Tina Turner, and Placid Music Corp. filed suit in N. Y. Federal Court last week against Sue Records, Saturn Music and Henry Murray seeking an accounting of earnings totaling \$230,000. Under contracts between Ike & Tina and Sue, the complaint states, the label agreed to pay certain royalties covering performances by the duo who record as Ike & Tina Turner and to render an accounting.

Suit charges that Sue deliberately breached these pacts by failing and refusing to account and by withholding and concealing over \$100,000 from them for their earnings both in the U. S. and abroad.

The action also claims that another agreement was made by Turner as a writer with Saturn whereby the pub would own 50% of the rights to his tunes with the other half owned by his Placid Music pubbery. Saturn was to deduct royalties for Turner as writer and account to Placid for half of the earnings. It's charged that Saturn deliberately breached this pact and failed to pay any monies. Turner is asking \$20,000 and Placid \$10,000.

In another cause of action, it's contended that Turner, as producer of masters, sold and assigned certain masters to Sue but the diskery failed, and refused to pay any monies. Turner asks \$100,000 on this count.

Gil McKean Exits Victor Job for Full Time Writing

Gil McKean has stepped out as administrator of pop planning and merchandising at RCA Victor. McKean, who joined the company in 1957, is resigning in order to devote full time to his writing activities in the book, radio and tv fields, where he has been active on a part-time basis over the past few years.

Currently, McKean is coauthor with Rudy Vallee of the latter's recently published memoirs, "My Time Is Your Time," an excerpt of which is being included in the Christmas issue of Playboy mag. The property has been optioned for a Broadway musical by producers Robert Fryer and Lawrence Carr. Negotiations are also under way for the book to be the basis of a tv special, starring Vallee.

Elect Roy Acuff To Hall of Fame

Nashville, Nov. 13. Roy Acuff was selected for the Country Music Hall of Fame at the annual meeting of the Country Music Assn. here last week. He joins Hank Williams, Fred Rose and Jimmie Rodgers (all deceased) who were selected for the Hall of Fame last year.

Acuff, now 59, was on tour in Saudi Arabia. His wife, Mildred, and son and daughter-in-law, Mr. and Mrs. Roy Neill Acuff, accepted the plaque—which will hang in the Tennessee State Museum here.

The CMA also elected Gene Autry to succeed Ken Nelson as president. CMA's new vice-presidents include Steve Sholes, John Brown and Jack Lutz. Mrs. Frances Williams Preston was named secretary, and Dee Kirkpatrick assistant secretary. Bill Denny was elected treasurer.

BIO ON FURTWÄNGLER AN 'INTERESTING' TOME

Berlin, Nov. 13. The late (1954) Wilhelm Furtwaengler, who was regarded as one of the world's top conductors and the greatest interpreter of Beethoven symphonies, has been honored via a book entitled "Furtwaengler Begegnungen und Gespräche" (Encounters and Talks) by Karla Hoecker, a former musician and later journalist, who accompanied the conductor and his Berlin Philharmonic Orch on a number of tours.

Much in this book is interesting, especially Furtwaengler's private talks on music and general things. But one feels that the depiction of Furtwaengler's private life could have been more substantial.

Furtwaengler was, after 1945, a controversial figure in the eyes of the Allies. Authoress claims that he stayed in Nazi Germany for the mere reason to continue bringing music to his countrymen and calls this a more heroic attitude for Furtwaengler could certainly have lived a more convenient life outside the country in those years. In fact, there were Jewish people, notably famous violinist Yehudi Menuhin, who came to Furtwaengler's defense after the war's end. The book is unfortunately somewhat mixed up with regard to the chronological development of the German maestro's career; also, the style could have been more colorful. There are more than 50 pictures of which most are truly interesting. Published by Rembrandt-Verlag (W-Berlin) at 11.80 D-Marks (\$3).

Hans

MANCINI SRO 7½G, DENVER

Denver, Nov. 13. A capacity audience, with 83 chairs on the stage, was pulled by Henry Mancini for his appearance Saturday (3) at the Auditorium Theatre, which seats 2,240. With Mancini was his 40-piece orchestra and "The Travelers Three." Tickets sold to a \$3.95 top and the gross exceeded \$7,500, according to Barry Lorie, who handled the engagement.

British Disk Best Sellers

London, Nov. 13.	
Telstar (Decca)	Tornados
Let's Dance (London)	Montez
The Loco-motion (London)	Eva
Lovesick Blues (Columbia)	Ifield
Venus In Blue Jeans (Pye)	Wynter
Rain Until September (London)	King
Sheila (HMV)	Roe
Ramblin' Rose (Capitol)	Cole
Swiss Maid (London)	Shannon
Sherry (Stateside)	Four Seasons

Limelitters SRO 11G In Carnegie Hall, N.Y., Gig Marred by Some Flaws

The Limelitters, pop-folk trio, drew an SRO crowd of 2,950 to Carnegie Hall Saturday (10) for a gross of around \$11,285. Tickets were scaled to a \$4.50 top and 150 seats were added on the stage. Felix Gerstman presented the gig.

Although one of the more successful pop-folk units around, the Limelitters suffer from a basic weakness which may come back to haunt their generally SRO status. The unit's Saturday night date was their third in the past year in New York City and their repertoire hasn't changed enough to maintain freshness. Much of the material presented was anticipated by the audience and the patter between numbers is largely old hat to fans by now.

Despite these flaws, the trio is a slick and sure performing unit. The crowd responded enthusiastically to many numbers and was particularly receptive to new material like "If I Had a Hammer." Such old faves as patter artist-bassist Lou Gottlieb's "Mediera" number (which he now overdoes a bit), the group's "Gunslinger" knock of tv adult westerns, Glenn Yarbrough's "Whistlin' Gypsy" and their "Vicky Duggan" comedy rock slap also drew attention.

Yarbrough, a fine tenor, is called upon to handle the vocal lead whenever a particularly melodic song is done, and rightly so. Alex Hassilev, the group's baritone, linguist and banjoist (who also doubles on guitar), isn't doing as much international material this trip. His voice is adequate to its tasks and his playing is effective. Gottlieb's patter gets lotsa laughs and his arrangements and material, which makes up the bulk of the group's repertoire, are slickly prepared and handled. Instrumentally, the trio acquits itself solidly and their harmonic delivery rings true.

A polished and pro unit, the Limelitters need only to update their act with some more new material intermingled with the old which the audience demands to insure their longevity in the top ranks of this genre. *Kali*.

CALL ISRAELI OPERA TOO IMPORT-MINDED

Tel Aviv, Nov. 13. Some 40 members of the Israel National Opera have organized a rebellion against what they term "the dictatorship" of Mrs. Edis De Phillippe. She is charged with the crime of importing foreign singers, "many of them second-rate."

There is talk among the dissenters of creating a concert opera ensemble here.

Maestro
Guy Lombardo
nostalgically accents the transition from his longtime Roosevelt Hotel (N.Y.) homebase to his new Tierra Verde (Fla.) enterprise in a reprise
From East 46th St. To S.W. Florida
one of the many Editorial Features in the upcoming
57th Anniversary Number of
VARIETY
Plus other statistical and data-filled charts and articles

Despite New Tape Cartridge System, Col Feels Disks Are Here to Stay

Pub Claims ABC-Par Lifted Its 'Bawdy Songs'

ABC-Paramount Records has been named defendant in a suit brought last week in N.Y. Federal Court by Dorchester Press. The book publisher is seeking to enjoin the diskery from further manufacturing and distributing an LP by The Sergeants called "Bawdy Barracks Ballads."

Dorchester, according to the complaint, through its employee, folk singer-writer Oscar Brand, created a songbook tagged "Bawdy Songs and Backroom Ballads." It's alleged that ABC-Par infringed by recording six songs from the book in the "Bawdy Barracks Ballads" two-disk package. Damages sustained and an accounting are sought.

Victor Wins Race For 'Little Me' LP

The big diskery hassle over the original Broadway cast album rights to "Little Me" has been settled by mutual agreement in favor of RCA Victor. Two companies, Victor and Capitol, had claimed that the tuner's producers, Cy Feuer and Ernest Martin, had given them a prior commitment on the cast set.

Victor's claim rested on a Feuer-Martin promise that it would get the rights to four of its musicals in exchange for a financial loan several years ago. Capitol's claim was based on the fact that its parent company, Electric & Musical Industries (EMI) contributed to the financing on the show. Columbia Records, too, made a strong pitch for the show hoping that the Victor-Capitol hassle would end in a deadlock.

"Little Me" is an adaptation of the Patrick Dennis novel of the same name. The score was written by Cy Coleman (music) and Carolyn Leigh (lyrics) with a libretto by Neil Simon. The show, which stars Sid Caesar, opens on Broadway Saturday (17). It's Victor's second original cast album of the season. The company's already out with "Oliver," which prems on Broadway in late December.

CAP & TOKENS END 25G PRODUCTION DEAL

Capitol Records entry into the rock 'n' roll field via an indie producer affiliation has come a-cropper. The deal set last year between the disk company and The Tokens at a reported \$25,000 annual guarantee was terminated last week by mutual consent.

The Tokens, who record for RCA Victor, formed Bright Tunes Productions Inc. to produce masters for Cap. In releasing "The Tokens" from their contract, Alan Livingston, Cap's new president said, "The desire of The Tokens to obtain broader coverage for their product than they could obtain while working exclusively for one company made it desirable for both parties to terminate their exclusive contract with Capitol."

Atco Inks Master Deals With Karusel and Volt

Atco Records, which scored in recent months with a variety of domestic and foreign master deals, has closed two more. One deal was made with the Swedish Karusel label and the other with the Yank Volt imprint.

The import, by the Carl-Hendrick Norin Orch, is called "Zero-Zero." The tune is played in the Swedish pic, "One Zero Too Many," and is selling in Europe. The film will probably be distributed in the U.S. and it's understood that the tune is already being covered both here and abroad. It will appear here on Atco.

Atco has also taken over national distribution of Otis Redding's "These Arms of Mine." The disk, which will remain on the Volt label, is currently active in the south.

Columbia Records doesn't believe that records and tape will be locked in a death battle similar to the struggle in 1948 when the introduction of the LP put the 78 rpm disk on the road to obsolescence. This was pointed out by William P. Gallagher, Col's veepee in charge of marketing, at the launching of the 3M-Revere Stereo Tape Cartridge System in New York last week.

"The fantastic growth of the record market and the outlook for future potential has never been as promising as it is today," Gallagher said. "Columbia is enjoying the greatest sales year in its history in phonograph records as well as stereo tape—our own tape sales are up 73% over the same nine-month period of 1961—and we have every reason to believe that the outlook for tape products is as exciting as that of the disk."

He added, "We have watched the 3M-Revere cartridge system with a great deal of interest since its early days of development in the Columbia Broadcasting System Laboratories in Stamford, Conn. We feel that the 3M cartridge with its automatic changer device may become to the tape market what Columbia's LP has become to the phonograph industry."

Columbia's position, he pointed out, is to regard the new tape cartridge system developed by 3M and Revere as an exciting new source of musical entertainment, and one that will stimulate sales for the total magnetic recording industry as well.

To support the efforts of 3M and Revere, Col is releasing a catalog of 48 stereo tape cartridges representing a crosssection of its all-time bestsellers. Among artists represented are Mitch Miller, Doris Day, Johnny Mathis, Andy Williams, Miles Davis, Andre Previn, Dave Brubeck, Andre Kostelanetz, Eugene Ormandy and the Philadelphia Orch. Leonard Bernstein and the New York Philharmonic and the Mormon Tabernacle Choir.

Each package has been designed to showcase the new cartridge form as well as the featured artist. In addition to the cartridge, each package will also contain a deluxe brochure which illustrates the music and its contents in much the same manner that a record album features liner notes.

In pointing out Col's continued interest in finding new outlets to diversify its musical product, he stated, "It has been said in our offices that if music could be played on sauerkraut and the public wanted it, we'd market musical sauerkraut."

Hot 'Coloring Book' Plug On Como TV'er Evokes Lotsa Drive Memories

The current record company activity of the song, "My Coloring Book," is a throwback to the music business' "good old days" when a broadcast plug was used as the kickoff point for a drive on a new tune.

"Coloring Book" was aired for the first time by Sandy Stewart on Perry Como's NBC-TV stanza of Oct. 31 and immediately drew inquiries from disk companies interested in putting it into the groove. Because of the unusual diskery interest Tommy Valando, who publishes the Fred Ebb-John Kander song via his Sunbeam Music (BMI) firm, put a restriction on the tune until Nov. 30 so all the companies cutting it could get it off at the same time. Already on the song are Columbia, RCA Victor, Karp, Laurie, Capitol and at least two more are expected to enter the sweepstakes in time for the Nov. 30 getaway.

The tune was originally written as a special material piece for Kaye Ballard to do on the same show. But the producer felt that the ballad was not in keeping with Miss Ballard's comedy image and requested that she turn it over to Miss Stewart.

Ensuing action is reminiscent of what used to happen to a song after it was given a network radio plug by a Rudy Vallee, a Kate Smith or a Kenny (Jack Benny Show) Baker to mention a few who had potent Coast-to-Coast shows.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.	Wk. Wk. On Chart	
1	26	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
2	55	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
3	10	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
4	16	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
5	29	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
6	12	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
7	7	STAN GETZ-CHARLIE BYRD (Verve) Jazz Samba (V 8432)
8	17	HENRY MANCINI (Victor) Hatari (LPM 2559)
9	12	KINGSTON TRIO (Capitol) Something Special (T 1747)
10	12	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
11	30	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
12	4	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
13	14	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
14	5	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
15	7	LIMELITERS (Victor) Folk Matinee (LPM 2547)
16	4	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
17	22	DAVID ROSE (MGM) Stripper (E 4062)
18	9	LAWRENCE WELK (Dot) Baby Elephant Walk (DLP 3457)
19	8	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
20	7	RAY CONNIF (Columbia) Rhapsody in Rhythm (CL 1878)
21	8	BILLY VAUGHN (Dot) Swingin' Safari (DLP 3458)
22	8	ROGER WILLIAMS (Kapp) Mr. Piano (KL 1290)
23	47	JOAN BAEZ (Vanguard) Joan Baez, Vol II (VRS 9094)
24	2	RAY CHARLES (ABC-Par), Vol. II Modern Sounds in Country & Western (ABC 435)
25	15	BOBBY VINTON (Epic) Roses Are Red (LN 24020)
26	5	BENT FABRIC (Atco) Alley Cat (33-148)
27	20	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
28	95	CAMELOT (Columbia) Original Cast (KOL 5620)
29	3	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
30	8	ROY ORBISON (Monument) Roy Orbison's Greatest Hits (M 4409)
31	25	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
32	4	PERRY COMO (Victor) By Request (LDM 2567)
33	1	HARRY BELAFONTE (Victor) Many Moods of Belafonte (LPM 2574)
34	4	BERT KAEMPFERT (Decca) That Happy Feeling (DL 4305)
35	14	HERBIE MANN (Atlantic) Herbie Mann At The Village Gate (1380)
36	20	JOAN BAEZ (Vanguard) Joan Baez, Vol I (VRS 9078)
37	3	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
38	2	FOUR SEASONS (Vee Jay) Sherry (LP 1053)
39	2	FRANK SINATRA (Reprise) All Alone (R 1007)
40	10	JUDY GARLAND (Capitol) The Garland Touch (W 1710)
41	1	BRENDA LEE (Decca) That's All (DL 4326)
42	8	FRANK SINATRA (Reprise) Sinatra & Swinging Brass (R 1005)
43	22	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
44	29	NO STRINGS (Capitol) Original Cast (O 1695)
45	1	SMOTHERS BROTHERS (Mercury) Two Sides of the Smothers Bros. (MG 20675)
46	13	GEORGE MAHARIS (Epic) Portrait in Music (LN 24021)
47	3	SAMMY DAVIS JR. (Reprise) What Kind of Fool Am I (R 6051)
48	18	JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
49	2	FERRANTE & TEICHER (UA) Pianos in Paradise (UAL 3230)
50	28	ACKER BILK (Atco) Stranger on the Shore (129)



GUY LOMBARDO

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LONGINES TICKING INTO MAIL ORDER DISK BIZ

Longines-Wittnauer, the watch firm, is taking a crack at the mail order disk business. It has packaged the Longines Symphonette, under the direction of Mishel Piatro, into a 12-LP set that includes more than 150 selections.

The package, which has been labelled "Treasury of the World's Most Honored Musical Favorites," will not be available in stores. It's selling for \$19.50 or a little more than \$1.65 per LP. The disks were pressed by Columbia Records.

71 Concerts

Continued from page 51

fried von Einem as composers for incidental music. For the Shakespeare year in 1964 the theatre will produce the "King-Dramas" at the Burgtheater and the comedies at the smaller Theater an der Wien.

Fritz Kortner is to stage "Othello" or "King Lear." In "Merchant of Venice" Ernst Deutsch is to play Shylock and "The Tempest" will have Gustaf Gruendgens as Prospero.

Burgtheater has been invited by the Bayreuth Festival to give two evenings during the Wagner-Festival season (1963) but no play has been decided upon.

Campaign

Continued from page 51

can gubernatorial candidate, Philip G. Kuehn, who lost.)

The Sylvia-Walker recording was played at all of Bayh's campaign functions and saturated the radio and tv airwaves as a paid spot. Its popularity in the state prompted successful Republican Congressional candidate Donald Bruce to comment that the Hoosiers had sold their vote for a song. The Indianapolis News dubbed it "the jingle that jangled the nerves of the Republicans."

Same paper, sensing a great curiosity in the capital city as to the unnamed singer of the ditty, identified her last Thursday (8) with a frontpage picture and accompanying three-column story. Miss Sylvia was the original gal member of the Mello-Larks. She left the act a number of years ago after divorcing its leader, Tommy Hamm, and established herself in Chi as a jingle warbler and occasional nitery, tv and club date single. She is now perhaps the foremost blurb vocalist in the Windy City.

Walker, who has a prosperous jingle shop here, has among his credits the music for the "Come to the Go Show" Chevrolet campaign, as well as other ditties for Chevy, Olds, Miller High Life Beer, Betty Crocker and Iced Tea. Lyrics for Bayh's political jingle were written by Mary Lou Conrad, wife of the candidate's campaign manager, who found that the Democrat's last name (pronounced "Buy") lent itself to such rhymes as "He's your kind of guy." "On him you can rely" and "His name you can't pass by."

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk. Wk. On Chart		Label
1	4	BIG GIRLS DON'T CRY Four Seasons	Vee Jay
2	5	RETURN TO SENDER Elvis Presley	Victor
3	7	ALL ALONE AM I Brenda Lee	Decca
4	8	HE'S A REBEL The Crystals	Phillies
5	8	ONLY LOVE CAN BREAK A HEART Gene Pitney	Muscor
6	8	LIMBO ROCK Chubby Checker	Parkway
7	5	NEXT DOOR TO AN ANGEL Neil Sedaka	Victor
8	9	MONSTER MASH Bobby Pickett	Garpax
9	10	DO YOU LOVE ME Contours	Gordy
10	4	CHA CHA CHA Bobby Rydell	Cameo
11	2	DON'T HANG UP Orlons	Cameo
12	3	BOBBY'S GIRL Marcie Blane	Seville
13	7	GINA Johnny Mathis	Columbia
14	2	RIDE Dee Dee Sharp	Cameo
15	3	LONELY BULL Tijuana Brass	A & M
16	4	DANCE WITH THE GUITAR MAN Duane Eddy	Victor
17	8	POPEYE Chubby Checker	Parkway
18	6	CLOSE TO CATHY Mike Clifford	UA
19	15	RAMBLIN' ROSE Nat King Cole	Capitol
20	13	PATCHES Dickie Lee	Smash
21	6	JAMES Sue Thompson	Hickory
22	9	TORTURE Kris Jansen	Hickory
23	1	MY OWN TRUE LOVE Duprees	Coed
24	7	LEAH Roy Orbison	Monument
25	4	NOTHING CAN CHANGE THIS LOVE Sam Cooke	Victor
26	12	SHERRY Four Seasons	Vee Jay
27	2	RELEASE ME Esther Phillips	Lenox
28	13	LET'S DANCE Christ Montez	Monogram
29	14	ALLEY CAT Bent Fabric	Atco
30	12	SURFIN' SAFARI Beach Boys	Capitol
31	2	WIGGLE WOBBLE Les Cooper	Everlast
32	2	I CAN'T HELP IT Johnny Tillotson	Cadence
33	7	WHAT KIND OF FOOL AM I Sammy Davis Jr.	Reprise
34	11	GREEN ONIONS Booker T. & MG's	Stax
35	4	I WAS SUCH A FOOL Connie Francis	MGM
36	4	HE THINKS I STILL CARE Connie Francis	MGM
37	1	TELSTAR Tornados	London
38	8	I LEFT MY HEART IN SAN FRANCISCO Tony Bennett	Columbia
39	2	DESAFINADO Stan Getz & Charlie Bird	Verve
40	7	HIDE AND GO SEEK Bunker Hill	Mala
41	5	WORKING FOR THE MAN Roy Orbison	Monument
42	4	LOVE ME TENDER Richard Chamberlain	MGM
43	1	THAT STRANGER USE TO BE MY GIRL Trade Martin	Coed
44	9	I REMEMBER YOU Frank Ifield	Vee Jay
45	1	RUMORS Johnny Crawford	Delphi
46	3	I'VE GOT A WOMAN Jimmy McGriff	Sue
47	4	IF A MAN ANSWERS Bobby Darin	Capitol
48	1	ESO BESO Paul Anka	Victor
49	1	PUSH AND KICK Mark Valentino	Swan
50	2	SUZIE DARLING Tommy Roe	ABC-Par

Inside Stuff—Music

RCA Victor is applying the techniques of an oldtime presidential barnstorming tour in its promotion drive for Perry Como's "Mr. President" album. The disk company has worked a tieup with the New York City Transit System that will feature full color posters on 725 buses to be seen throughout the city this month. At the same time, Victor will display color transparency boxes in Grand Central Terminal and Penn Station. The album will also be spot-lighted with special point-of-sale material, including four-color window streamers, mounted album covers and color album blow-ups in key locations. In addition to Como, working over the Irving Berlin score are Kaye Ballard, Sandy Stewart, the Ray Charles Singers and the Mitchell Ayres Orch.

Toshiko, the Japanese jazz pianist-composer, who arrived in the U.S. seven years ago to study at Berklee School of Music, Boston, and her husband, Charlie Mariano, alto sax player, will leave for Japan in February to take up permanent residence. In Japan, they have offers to be sponsored in their own nightclub, to conduct a music school specializing in jazz, a recording contract and a tv series.

Since Toshiko's arrival here, she spent four years at the Hub music school and after graduation qualified as an instructor in the Schillinger method of teaching and arranging. During that time, she recorded for MGM, Verve, Candid and Storyville labels, and played leading jazz spots throughout the U.S., Canada and Europe.

Four societies have come into the American Mechanical Rights Society's fold since its inception a little over a year ago. AMRA, headed by Rosalie Miller, who started operation with the German Performing Rights Society (GEMA) now has SADAIC in Argentina, ADDAF in Brazil and SOGEDI in Belgium. On the publisher end, AMRA is representing Scandinavia through Nordisk Copyright Bureau, U.S. publisher Goldie Goldmark as well as Enrique Labendiger's Bendig and Fermata firms in Brazil. AMRA started with a \$15,000 guarantee by GEMA and its collections for the German Society have come to about \$100,000. AMRA already has returned \$5,000 of that guarantee.

Fourth annual Prince Rainier III of Monaco International Musical Composition competition, with some \$9,000 in prizes awaiting winning writers of various countries, will be held in Monaco this spring. Prizes are awarded in the categories of: theatrical music (\$6,000), symphonic composition (\$2,000) and chamber music (\$1,000). In addition to the loot, the contest gives young writers a chance to have their works performed since all of the prize-winning entries are eligible to be played by the National Orchestra of the Opera of Monte Carlo and by the Opera Company during the year following their selection.

There's finally a legitimate "fake book" on the market. It's called "The Musician's Fake Book" and is being published by the Sammy Kaye firm, World Music. The book includes many of World's copyrights and comprises an entire dance library of 117 arrangements. It is being distributed through legit channels with full publication rights in all areas being observed. There are three volumes available of "The Musician's Fake Book," at this time, C, B Flat and E Flat.

Norman Dello Joio, who is penning the score for the Talent Associates-Paramount tv production on the life of Harry S. Truman called "Man of Independence," is busy on other fronts. He's just written a collection of five piano duets which his publisher, E. B. Marks, has put into a folio called "Family Album." The music included is intended as children's pieces for piano.

Esterhazy Orchestras, in its second season under David Blum, is named for the orchestra which Joseph Haydn conducted during 30 years as Kapellmeister to the Court of Esterhazy in old Austria. In turn, it plays neglected works of Haydn and other 18th-19th Century composers. Group is making its first recordings for Vanguard.

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AND STILL CHAMP...
STAR DUST
BOSSA NOVA
ELLA FITZGERALD
on Verve
MILLS MUSIC, INC., N. Y. C.

Local 802

Continued from page 53

clude Teddy Diamond, Frank Di-Paul, Al Gurton, Charles McCarthy, Murray Rothstein and Benny Rubin.

The incumbent Musicians' Ticket bases its campaign on its record of continued efforts on behalf of live music and its attempts to keep as many musicians at work as possible while fending off threats of automation. This, incidentally, is a carbon of the AFM International Board's statement of policy as voiced at last June's convention.

The Local is making a substantial effort to get out voters to keep its position strong. Several negotiations are coming up soon and 802 wants firm support at the polls. In about two weeks dickering between 802 and the city's niteries begins on a new contract. Also, the Federation's discussion over a tv jingle pact, which falls considerably into 802 jurisdiction, is to be completed by Jan. 31. 802's Stadium Concerts agreement and Yorkville niterie pacts also come up for negotiation soon.

Milwaukee Longhair List

Milwaukee, Nov. 13. Jennie Tourel, soprano soloist, was spotted in concert of Milwaukee Symphony Orchestra, Harry John Brown, musical director & conductor, Thursday (8) at the Pabst Theatre.

Other concert (and soloists) dates:
Jan. 10, Erica Morini, violinist;
Feb. 28, Ivan Davis, pianist; Dec. 2, Raya Garbousova, cellist; Feb. 7, Alexander Brailowsky, pianist, and March 14, Milwaukee Symphony Orchestra, only no soloist.

Popular concerts at Milwaukee Auditorium slated are:
Nov. 25, Benny Goodman, clarinetist; Lois Hunt, soprano; Jan. 25, Earl Wrightson, baritone, and Feb. 15, Jose Iturbi, pianist.

Bernstein's 'Young People's Concerts' a Solid Work

Unique coupling of educational music, based on eight of his tv concerts, is the packaging of "Leonard Bernstein's Young People's Concerts for Reading and Listening" (Simon & Schuster; \$12.50, special \$9.95 pre-Xmas pricetag). This includes a set of five, 7-inch LP recordings which the maestro has designed to teach young people in music appreciation.

The book itself, by text and illustration, also points up these facets. Bernstein conducts the N.Y. Philharmonic in Handel, Ravel, Bach and Brahms to point up his musical burden, and he does it effectively in this home-entertainment-educational package. Abel.

Shep Fields Click at Tex. Cafe Stirs Interest Anew In Name Band Comeback

Houston, Nov. 13.

Houston niterie operators are watching with interest and some surprise the booking of Shep Fields Orch into the Ram's Club. For the move—thus far highly successful—marks the renaissance here of a name band only for dining and dancing.

It has been about 20 years since a Houston club operator dared face the expense of a big band without booking a floorshow. Nobody thought the public would respond.

Lorraine Priester, who operates the 450-capacity club, first booked Fields' band in for two weeks last August. Fields and his rippling rhythm music drew so many patrons that the band was rebooked for four weeks more beginning Oct. 29.

On weekends, there are turn-away crowds despite a \$5 minimum. A \$3 minimum is in effect weekdays. The state's World War II liquor laws, which are still in force, helped make the name band booking successful.

Houstonians begin to show up in niteries about 8:30 p.m., and because of the curfew no liquor can be served on weeknights after midnight. On Saturdays, clubs can serve liquor an hour later.

At least an hour is taken up by the usual nightclub floor show, and service then either stops or slows considerably. Therefore, about one-fourth of the time drinks are not served. With a name band only, liquor service is not interrupted.

Fields has an 11-piece band with a shapely girl singer. Appeal is mainly to the middleaged who remember his bubbling water theme and music from the late '30s and '40s.

When a name band isn't booked into the club, a smaller combo takes the stand. Negotiations are now underway to bring back Fields at his first available opening.

Skip.

'61 Revenue of GEMA, West German Perf. Rights Org, Soars to \$23,125,000

By HAZEL GUILD

Frankfurt, Nov. 13.

GEMA, the West German counterpart of ASCAP, collected about \$23,125,000 in West Germany (including West Berlin) for its members during 1961, it was disclosed here last week.

That was about 10.2% more than the powerful group collected the previous year. So far about \$19,575,000 of the take has been handed over to composers, lyricists and music publishers who are GEMA members, or associated with GEMA affiliates in other lands.

GEMA has been blamed by some West German theatres with contributing to the depression in the film industry here because of the fees it has levied on cinemas. But, the GEMA report explained, in the last three years GEMA's income from tape recording equipment dropped about \$125,000.

Theatre business in West Germany declined as much as 15% in 1961. While in 1960 American films were imported into Germany and took about \$13,000,000 from box-office receipts, in 1961 Yank pix earnings were down to about \$11,000,000. The GEMA report revealed. And the foreign lands collected about 44% of the money raised by the union for tape recorded music fees.

Rapped by Pix Biz

GEMA has been castigated by German film producers and exhibitors for the high fees it collects in the cinemas. But, the GEMA report showed, in a theatre with 720 seats and as many as 125 performances monthly, the union collects only 1.17 marks (about 30c) per performance; in a smaller theatre with up to 360 seats and up to 70 performances monthly, the union gets 69 pfennigs (about 20c) per performance.

Whether the house is filled at every performance, or sells only two seats, the fee paid to the union remains the same. But, the union explained, the fee it collects is certainly not an unreasonable one. (The exhibitors also pays a monthly electricity bill no matter how many seats are occupied, a GEMA spokesman added).

GEMA is still hoping to collect 12 marks (\$3) yearly from every individual who buys a tape recorder in Germany. It explains that the tape purchaser thus buys a few or none of the records made by GEMA members, and instead is liable to record the music on his tape machine and avoid paying the composers and lyricists.

If GEMA does manage to collect this fee (and test cases are now pending in German courts), it would retain 40% of the \$3 yearly, another 40% would go to an association to protect the rights of directors (GVL), while another union called the Vg WORT would

collect the final 20%.

GEMA is also engaged in a battle with the West German Central Assn. of the Organization of Automat Owners (jukeboxes). Its trying to raise its annual fee from 78 marks (\$14.50) which it now collects to 85 marks (\$21.25) for each jukebox, since all the coin machines offer GEMA-protected platters.

Record Foreign Take

During 1961, GEMA collected more money for its members in foreign lands than ever before—and it also paid out more to GEMA affiliates in other countries than it had previously. Income from foreign lands increased 20.5%, up to 5,610,000 marks (\$1,402,500). GEMA paid 30% more to members outside Germany, for a total of 16,180,000 marks (\$4,045,000).

GEMA's report disclosed that it had still come to no agreement with American Forces Network (AFN) about collecting royalties on the music played by the American soldiers' network in Germany, France and Italy. It is similarly trying to negotiate with the British Forces Network (BFN) and the Radio Canadian Army Europe (SAE) to collect royalties it feels is due it.

GEMA's problem of collecting royalties for its members on music and copyrights that were seized during World War II is now pending in the U. S. Congress. The House of Representatives is considering a payment resolution. If it is passed, GEMA plans to donate any money collected for the past period to aid Americans who were injured by loss of royalties in the war. It is hoped that the West German government will similarly donate funds to aid West Germans whose rights were injured or lost in the war.

GEMA estimates that its take for 1962 will be up nearly \$2,000,000 over the 1961 royalties collected, to an estimated 100,136,000 marks (\$25,034,000). It expects that income will increase because of more fees it is collecting from television, radio and jukeboxes.

And when the Second German Television Net comes into existence in 1963, it is anticipated that GEMA income will again rise.

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NORTH AMERICAN PHILIPS COMPANY, INC., High Fidelity Products Division, 230 Duffy Ave., Hicksville L.I., N.Y.

Chi Symp'h Tooters' Minority Group Protests Newly-Inked Pact as 'Unfair'

Chicago, Nov. 13. A group representing one-third of the members of the Chicago Symphony orchestra has protested that the contract just signed by Local 10 of the American Federation of Musicians is in direct contradiction with the players' demands in several important points.

The Chicago Symphony Orchestra Committee has appealed to Mayor Richard J. Daley to reopen talks in order to straighten out what they say is a misrepresentation of what they wanted in the contract. However, the sponsoring Orchestral Assn. has issued a statement saying that it intends to stick by the terms of the signed contract.

Chief issue is the wording of the grievance machinery clause. Firing procedures have been one of the most hotly disputed points since the Committee first insisted on putting their own men on the negotiating team along with Local 10 proxy James C. Petrillo and other union reps.

Lee Leibik, attorney for the Committee, says that the final draft of the contract did not follow the discussions in the mayor's office during 11th-hour meetings that narrowly averted a cancellation of the season this year.

Raps Assn. Prexy

Leibik contends that the Assn. has used the firing prerogative to get rid of anyone who participates actively in union activities. He charged Assn. prexy Dr. Eric Oldberg with being "autocratic and unwilling to enter the 20th century." The attorney admitted that legally the protesters have little chance, but he hopes to marshal public opinion to get the mayor to reopen discussion on what he considers an "inequity."

The Orchestral Assn. is a narrowly-based organization which derives nearly all of its money from the income from some \$15,000,000 in trust funds. Its essentially upper crust membership has not, to date, made any efforts to extend its fundraising operation. However, as inflation has diminished the importance of the trust fund income, the Assn. has found itself squeezed between rising costs and a stable financial source.

About the only reserve threat that the players' committee has is the fact that more than 50% of the members of the orchestra have not signed their individual contracts with the Assn.

Because the symphony season takes place during the same time as the Lyric Opera series, and symphony players are subsequently hard to come by, a walkout by a large part of the symphony members could cancel the season.

'Folkinger' LP

Continued from page 1

I was heckled, I'd fall apart." Sherman's parodies have been a West Coast party feature for some time and came to the attention of Warner Bros. when Jim Conkling retired as president last year. At the farewell banquet Sherman did a couple of parodies that led to the LP contract.

"What was supposed to be the first LP was 40 songs of Broadway shows," Sherman says. "But we couldn't get the permissions in time. I've got another LP of folk song material that's really better in my opinion than what's on the LP now." It is all slated for release, Sherman adds.

Sherman points out a curious show biz angle to his situation. "A funny thing. People who know me as a producer and writer (the Steve Allen Show, Victor Borge special, "I've got a Secret") don't connect me with the LP. They think it's somebody else."

Folk music was a natural setup for Sherman's shaft. "There must be some deep-seated public resentment of folk songs," he comments. "I always thought folk songs were silly, but I didn't know everybody agreed with me. Actually, you don't have to even be able to sing. Just grab a guitar and yell some words. The thing is apparently deeper than I thought."

Major problem when the LP was first released, Sherman observes, was to convince disk jockeys it wasn't offensive. "I flew to San Francisco to get it on the air. The original order was 125. After it got on the air, we sold 7,000 in three days."

Sherman is currently in demand by tv but now as a performer, not a writer. He's not planning any club dates. "The only club I want to work is the hungry 1. The audience is there to listen to you and just doesn't sit back and yell."

Sherman kicks off his concert tour Dec. 28 in Carnegie Hall, N.Y., and plays the Mosque Theatre, Newark, the following night. Other dates are being lined up. He's being booked by United Talent Management with a chorus and orchestra. Personal management is by the Durgom-Katz office.

Sherman is following the path trod by Mort Sahl, Shelley Berman, Bob Newhart and others who made their first impact by albums, and subsequently scored on the college and concert circuits. The D-K and UTM offices plan to establish Sherman as an attraction on the concert and ivy loops before booking him into niteries.

NARAS' NOMINATIONS FOR GRAMMY AWARDS

The National Academy of Recording Arts & Science (NARAS) is preparing for the coming year's Grammy Awards. During the next few days, active members of NARAS and some 200 diskeries will receive forms requesting recommendations of disks for the Academy's eligibility list. There are 39 different categories, and commercial platters released between Dec. 1, 1961 and Nov. 30, 1962 are eligible.

Recommendations will be tabulated and early next year active members of NARAS will vote to determine the finalists in each category. Eventual Grammy Award winners will be selected in subsequent voting by active members of the Academy.

Video-to-Vinyl

Continued from page 51

diskers. In recent months, Columbia Records has picked up Gary Clarke, co-star of "The Virginian"; Felsted has issued a disk by Gene ("Bat Masterson") Barry and the Philips label has latched on to Mark ("As The World Turns") Rydell.

The move from tv thesping to a singing career has also touched the Broadway theatre. Robert Horton, who has been the frontier scout on the "Wagon Train" series for years, will make his Broadway tuner debut (and obviously on records via an original cast album) in the first Richard Rodgers-Alan Jay Lerner musical, "I Picked A Daisy."

The screen, too, has been offering its thespies to the record sweepstakes. Lately Walter Brennan has been a potent disk entry for Liberty. Robert Mitchum clicked on Capitol, Hayley Mills did okay for Disneyland and George Chakaris is being given a buildup at Capitol.

Similar Trend O'Seas

A similar trend is also taking hold overseas. For example, German actress Hildegard Neff has a Decca recording entitled "Er war nie ein Kavalier" (He Was Never A Cavalier). It was released by the Musikvertrieb company in Zurich, Switzerland, in July without any noticeable sales reaction at first. After it got some radio and jukebox play, sales suddenly began to mount and the disk became a Swiss Top 10 seller.

Brigitte Bardot, in the Metro-released film, "A Very Private Affair," sings a song titled "Sidonie," accompanied by her own guitar strumming. Recorded by Barclay, it became an above-average seller especially in French Switzerland. (The record was released in the U.S. several weeks ago under the MGM banner.) Sophia Loren is also getting a lot of disk mileage from "Soldi, Soldi, Soldi" (RCA Italiana) from "Boccaccio '70."

The singing actors' trend overseas does not necessarily come in the wake of a successful film but sometimes quite independent of it. This is indicated by several clicko disks in Europe from films still awaiting release there. Among them are Jeanne Moreau's "Le Tourbillon" (Philips) from "Jules and Jim" and Sarita Montiel's "La Violetera" (Hispanavox) from the film of the same name. And, Melina Mercouri's "Phaedra" (United Artists) was a strong seller for some time before the pic's release.

The disk industry isn't solely on the receiving end of this acting-singing parlay. It has been a steady source of thesping talent for Hollywood as evidenced by the acting roles given Patti Page, Connie Francis, Bobby Darin, Paul Anka, Fabian, Tommy Sands and Elvis Presley.

On the Upbeat

New York

Paul Winter Sextet will play some of its bossa nova music at the White House in a special concert Nov. 19. Lee Radisher, Gotham businessman, formed Elbee Records. Already signed to the new company are singer Lee Ross and The Dynamos, a vocal instrumental group. Pianist Ray Izzi current at the Steak Pit, Paramus, N.J. Paul Peterson, Colpix diskier, tapes a Dick Clark ABC-TV show this week for showing Nov. 26. Tony Bennett set for his second concert at Carnegie Hall this year on Nov. 23.

Trumpeter Ted Curson set for a two-weeker at Chicago's Sutherland Lounge beginning Nov. 19. Pianist Freddie Reed, composer of the original score for "The Connection," at the Greenwich Village Steak House. Jim Harrison, who headquarters in Jamaica, N.Y., is heading a fan club for jazz alto saxophonist Jackie McLean. The club is sponsoring a series of concerts presenting McLean with various all-star groups.

Cannonball Adderley has a new bossa nova single set for release on Riverside. Mark Murphy also entering the vocal bossa nova sweepstakes with a single on the same label. Judy Canova appearing at the Arizona State Fair, Phoenix, during November. Steve Lawrence & Eydie Gorme open for three weeks at the Copa Nov. 15. The Ivy League Trio currently concertizing in the Washington, D.C., area. Soprano Nancy Tatum makes her European debut Nov. 17 with the Saarbrücken (Germany) Opera. The Highwaymen, whose new United Artists single is "I Know Where I'm Going" and "Well, Well, Well," are touring campuses.

London

Freddy Albeck from Denmark at Quagline's for a short run. Frank Ifield starts his first Radio Luxembourg song series Dec. 2.

Dennis Lotis has signed to record for a German label, Ariola, released in UK by Oriole. Lotis will cut one side in English, one in German. Pye head Louis Benjamin planned to Japan on a business o.o. Gordon Gray, an EMI exploitation staffer, engaged to terper Kay Matthews. Bass guitarist Jet Harris and drummer Tony Meehan, originally with The Shadows, teaming as a disk double for Decca. First disk of a new indie label, "Four-Four," has Marlon Williams singing "The Lonely One," which she chirped in the new Spanish film, "Diferente."

John Leyton will accompany Adam Faith on an upcoming concert trip to New Zealand. Leyton then goes to Australia and to Hollywood to finish scenes for the film, "The Great Escape." Ember Records claims two "firsts": Lita Roza switched to this three-year-old label with "Dreamboat" and "Mama" backed by Tony Crombie's outfit, and Joe Meek, who spotted the Tornados and launched their "Telstar" hit, has signed Mark Douglas for a disk called "It Matters Not." Oriole Records expanding its foreign interests. Morris Levy, its head, has set deals with U.S. London Records for Susan Singer, Jackie Lee and Col James. Pye Records now housed under Associated TV's roof.

Philadelphia

Gloria Lynne worked the Showboat, Nov. 2-10; followed by Horace Silver, Nov. 12-17, and Lambert, Hendricks & Bevan, Nov. 19-24. Bill Haley & the Comets, just returned from Europe last week, re-signed for a three-month

tour of niteries, theatres and military installations throughout France, Germany and Italy. Ella Fitzgerald into the Latin Casino, Cherry Hill, N.J., Nov. 15-28 with Ray Charles coming in Nov. 29-Dec. 12. Jack Teagarden current at the spot's Turf Lounge.

NEW OPERA EACH YEAR

Von Einem Contracts For Vienna, '63 and '64.

Vienna, Nov. 13.

Austrian composer Gottfried von Einem, whose opera will be performed at the next (1963) Vienna Festival ("Death of Danton") after a play by Georg Buechner) has contracted to present another new opera at 1964 Vienna Festival.

The libretto is from a play by Nestroy "Der Zerrissene" (The Torn One).

For "Danton" the lead will be sung by Eberhard Wachter.

Soviet Jazz

Continued from page 1

which have not been held previously in the memory of a younger generation.

Sponsoring the event were Moscow's Komosol, the Russo Composers' Union and the local Jazz Club. It attracted some 15 bands whose players included 25-year-old "veterans" and 17-year-old "rookies." Both the critics and the audience seem to think the results of the contest were gratifying.

Izvestia's weekly supplement pointed out that a number of "very interesting jazz ensembles" with a "truly high professional level of performance" were heard. But the best thing was that the young amateur musicians were not trying to copy implicitly U.S. jazz... they displayed an original manner of playing and creation that substantially differ from the customary jazz patterns... here's hoping that Jazz-63, 64 etc. will be held in genuine concert halls."

The jury was unanimous in awarding its prize to the "Foursome"—a cake adorned with a chocolate lyre. The "Foursome" band consists of V. Sakun, A. Tovmosian, A. Egorov and V. Bulanov. Tovmosian was adjudged top trumpet and his composition, "Gospodin Great Novgorod," was ruled "the most original."

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Minsky Tag on B'way Nitery Pulls Bigger Tabs Than Bus & Org Trade

Bare babes under the frank Minsky label apparently are not the proper lure for the man or woman who is a member of an organization. But these same people are likely to be found as individuals at the International, N.Y., where the Harold Minsky Revue has been held over until New Year's Eve.

One of the unusual aspects of the show has been the almost complete absence of party and organization trade. Virtually all the customers who have come in are the more profitable a la carte business.

However, at the nearby Latin Quarter the party and banquet business continues to be excellent, although the same degree of nudity is evident in its stage production.

The difference, apparently, is the International's frank display of the Minsky label which revives all the connotations it had during the heyday of burlesque on 42d St. when the Minskys were the foremost operators in the field.

The loss of organization trade apparently hasn't diminished the International h.o., which is its best since the first engagement of the Ritz Bros. Dinner business is quite good and the late trade has been better than in years. At least with the Minsky show, there has always been a quorum sufficient to start a midnight show, it's claimed. Such was not the case during previous policies.

Currently, the International has no show set to follow the Minsky layout, but Billy Daniels will go in Jan. 30 to be followed by three weeks of Alan Gale starting Feb. 27. Daniels was originally slated for an October date at the International, but because of the Minsky show, the engagement was postponed.

Wilding Film Firm Buys Cleve. Industrial Show Co.

Chicago, Nov. 12.

Wilding Inc., which produces industrial films and other audiovisuals on the old Essanay lot in Chicago, where some of the first Charlie Chaplin and Gloria Swanson silents were made, has acquired the Cleveland industrial-and-display firm, Dramaturgy Inc.

C. Rankin Bingham, reputed to be one of the first producers of the latterday musical industrial show, will retain his title as prexy of Dramaturgy and will operate the company as a division of Wilding.

Wilding intends to make use of Dramaturgy's display and theatre techniques in making a bid for New York World's Fair accounts.

CAN. FAIR NETS \$19,779

Winnipeg, Nov. 13.

Provincial Exhibition at Brandon, 120 miles west of here, turned in a profit of \$19,779 on its 1962 operation, compared with a loss of \$6,479 the previous season.

The city of 25,000 is on the western Canadian class 'A' fair circuit.



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Upstairs at D'stairs, N.Y., To Restage 'Shoestrings'

Upstairs at the Downstairs, N.Y., will close its current revue, "No Shoestrings" Saturday (17) for restaging and addition of new numbers. The companion cafe, Downstairs at the Upstairs, will continue with a condensed version of "Dressed to the Nines," formerly in the Upstairs room.

According to Julius Haber, Upstairs and Downstairs operator, he wants to get more of an eastside content into the show. It's likely that Ronnie Graham, who appeared and contributed material to several shows staged at this spot, will do the production. "No Shoestrings" was staged by Ben Bagley.

Dunes' Xmas Pkg.: 'Guys and Dolls'

"Guys and Dolls," the Frank Loesser hit musical of 1950, will bow at the Dunes Hotel, Las Vegas, Dec. 21, the day after the opening of "South Pacific" at the Thunderbird Hotel in that city. Deal for the Loesser show was completed last week and will have Dan Dailey and Betty Grable in the leads. Other talent is still to be set.

This will mark the second appearance of "Guys and Dolls" in Las Vegas. The show had a lengthy run at the now defunct Royal Nevada, where it was produced by Sid Kuller, and had to be moved out after a year's run because previous talent commitments couldn't be postponed.

The Thunderbird edition of "South Pacific" is being produced by Monte Proser and directed by John Fearnley. Current show at that hotel is "Flower Drum Song," which has been running for nearly a year. Although "South Pacific" leads are still to be set, negotiations are on with Howard Keel and Jane Powell, among others. Alan Baxter and Benny Baker have already been signed.

One other musical is still under consideration in Las Vegas, although legal complications will make production unlikely. "My Fair Lady" was bought by the Riviera Hotel. However, Warner Bros., which acquired the film rights, is fighting the Vegas production on the ground that the condensed version could injure the film's b.o.

Downpour, Rowdiness Mar Ray Charles' Outdoor Concert in Jamaica

Kingston, Nov. 13.

Heavy rains, a faulty microphone and sound system, and an unruly element among over 12,000 persons made a fiasco of a one-night stand by Ray Charles and his 17-piece band at the National Stadium here on Wednesday (7) night.

The show scheduled to start at 8 p.m. was presented by Texaco and all indications pointed to a tremendous crowd to whom Ray Charles is an idol. As it turned out, he did not start singing until midnight, by which time thousands left in disgust.

Lack of adequate police made it impossible to control the rowdy element. Those in the costly down-front seats found their feet in mud created by the downpour. The local talent which started singing around 10:30 could barely be heard over the moisture-bogged mike system.

HAWAII'S \$21-MIL. TOURIST BIZ

Honolulu, Nov. 13.

Importance of tourism to a resort area's economy is indicated in a Hawaii Visitors Bureau report which revealed that tourism-motivated firms spent \$21,385,000 with 667 local companies last year.

Figure covers hotels, carriers, tour agents and other enterprises specifically concerned with tourism, the bureau noted.

Liston's Vegas No Show

Las Vegas, Nov. 13.

Sonny Liston, skedded to make his nitery debut here by appearing for one night with his pal Louis Armstrong at the Riviera opening, didn't show up.

Liston was booked for the show by Joe Glaser out of New York, but somehow he got the dates mixed up, and wound up in St. Louis Thursday (8)—the night of the preem.

Riviera prexy Ben Goffstein said he's going to try to re-book Liston, but for more than one night.

Fake Gigs With Kingstons, Louis Nye Win Promoter Booking in Houston Ct.

Houston, Nov. 13.

Local promoter J. Cree Ervin, who allegedly sold tickets both here and in Denver for pop concerts that never came off, has been arraigned here by police on a bum check rap filed against him in Denver. Ervin allegedly defrauded ticketholders at a gig here that was to have starred the Kingston Trio and followed a similar pattern in Denver for a date which purported to feature

Julie London, the Smothers Bros. and Louis Nye.

The Kingston show was to have been staged at the City Auditorium Nov. 5. It was being promoted by the Houston Theatre League, of which Ervin was prexy. Houston director of public buildings, Francis Deering, contacted the Trio's business manager after several complaints had been lodged. Deering was told that the manager had notified Ervin that

(Continued on page 60)

You've heard of CAROL CHANNING — CAROL BURNETT — LUCILLE BALL
NANETTE FABRAY — MARTHA RAYE — KAY BALLARD — PHYLLIS DILLER
CARA WILLIAMS — JUDY HOLIDAY and B.S. PULLY —

SOOOOO, WHAT'S NEW?

SANDU SCOTT



San Juan Diary,
Puerto Rico (Sept. 7)

"Sandu Scott superb performer, comes on like Carol Channing... her spoof on Jayne Mansfield is a masterpiece."

Tony Beacon

★ ★ ★ ★

The London Evening News
(Colony Club)

"I call her: Miss Talent. Le Cabaret performer of quality."

Hilborn

★ ★ ★ ★

The Montreal Gazette
(Nov. 12)

"A sure-fire rising young comedienne star... an accomplished comedienne who works hard and earnestly... should be seen by everyone who likes out of the ordinary cabaret entertainment."

Harold Whitehead

Le Petit Journal
(Montreal, Nov. 11)

"A beautiful and whimsical artist. Her impersonations are perfection in itself."

Gerald Davis

★ ★ ★ ★

A La Presse
(Montreal, Nov. 9)

"Elegant — Blonde — Pretty — Charming — a superb abundance of talent — a comedienne of quality."

Roger Champoux

★ ★ ★ ★

San Juan Star
(Puerto Rico, Sept. 5)

"First rate comedienne with a country girl countenance that's nothing short of adorable."

Al Dinhofer

La Patrie
(Montreal, Nov. 6)

"First in line when gifts were handed out — a ravishing nymph."

Mamuel Maitre

★ ★ ★ ★

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Penny Files With U.S. Court to Kayo AGVA 'Unbecoming Conduct' Rap

Los Angeles, Nov. 13. Penny Singleton, former president of the American Guild of Variety Artists, has filed suit in Los Angeles Federal Court, seeking to force the union to clear her of charges of conduct unbecoming a union member. AGVA originally imposed a five-year suspension upon her, but it was lifted after a few months. Her action contends that the union violated not only its own constitution but the Landrum-Griffin Act in trying her on the accusations.

Miss Singleton asserts that she has exhausted all avenues of relief within the union in attempting to clear herself and has met the requirements of a four-month waiting period under the Landrum-Griffin Act in filing suit. The action also paves the way for her to sue individuals instrumental in getting her suspended from the union.

Miss Singleton's complaint results from a hearing held in Hollywood earlier this year which convicted her of unbecoming conduct. The conviction arose from charges filed by AGVA veepee Al Kelly on the representation of Hollywood agent Ted Lesser, who

claimed Miss Singleton stated that the AGVA Supplementary Welfare Fund was chiefly for the benefit of AGVA employees.

Miss Singleton denied the charges but was nevertheless given a five-year suspension. On a subsequent appeal, Miss Singleton's five-year suspension was ended. The appeals board voted she was guilty as charged, but ruled that her sentence was excessive.

In a brief filed by her attorney William E. Ferriter, Miss Singleton claims that AGVA violated its own constitution by failing to hear the original charge within 20 days of its presentation. Instead, three months elapsed from presentation to her hearing. Al Kelly, who made the charge, was not given notice of the hearing.

She also maintains that under a recent ruling by the National Labor Relations Board, all AGVA branches are to be considered as autonomous locals. Her suit argues that the Los Angeles board was the proper body to mete out disciplinary action, not a board appointed by the New York office.

Miss Singleton also claims that the union failed to cite any specific violation of AGVA rules and regulations in suspending her.

AGVA's Mazzei to Beard Conference of Personal Mgrs. In Dinner Den

Hollywood, Nov. 13.

Conference of Personal Managers, West, is composed of talent handlers who do not book (per edict of unions), but group may have booked a speaker for its dinner-meeting tonight (Tues.) who will surprise members by tenor of his talk.

Speaker will be western regional AGVA rep Irvin Mazzei, who will do the lectern bit on heels of another union official, AFM musicians Local 47 veepee Max Herman, who spoke at a recent manager's meet.

Asked what he proposed to discuss, Mazzei stated:

"I am going to tell those managers point-blank that some of them are unethical, and they are—some at least. A minority is interfering with agents, the only legal boogers of talent. In so doing some of those managers are violating a state law. If that minority continues in such violation I am going to the state with a complaint."

"Managers can only submit acts to a nitty operator through an agent, not directly. I am getting reports that some managers are getting talent booked without agents in the picture at all."

AGVA in a sense does not really recognize managers of talent in that its primary policing is of agents—limited to 10% commission by union. AGVA has no rule on how much of a performer's salary a manager can get, unlike the AFM, which last summer tilted maximum to 10% after holding a ceiling on it of five percent for many years. AGVA is aware, of course, that most top talent has managership, but has never franchised them as has AFM.

J. Paul Chavanne

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I Remember Those Acts

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VARIETY

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Sheraton, Balsa In Co-Op Booking Tie

The Sheraton Hotels and Cesar Balsa chain of Mexico City have signed an agreement whereby each will book business for the other. The two systems will teletype reservations, respect each other's credit cards and work co-operatively in buying various merchandise.

The deal, however, does not extend to bookings in New York City where each has a luxury hotel operation. Balsa operates the St. Regis, while Sheraton has the Sheraton East (nee Ambassador) as well as several commercial hotels. However, each N.Y. inn will teletype reservations ahead for either chain.

The agreement was finalized Friday (9) by executives of both chains in New York and is effective immediately as far as teletype bookings are concerned.

The Balsa chain is a key system inasmuch as it dominates the Mexico City scene with four hotels and has several more in Acapulco. With the Sheraton chain expanding in South America, Jamaica, Puerto Rico as well as internationally, the Balsa chain is now capable of giving Sheraton a lot of international referral business.

At the same time, Sheraton referrals to Mexico City can be considerable. The new Sheraton hotel in Caracas, Venezuela, as well as its other inns can aid the Balsa chain substantially.

The Sheraton-Balsa tie is believed to be the first between two separate hotel systems. It was arranged, reportedly, with comparative ease because of the non-competitive, New York excepted, locations. Other independently operated hotels have aligned themselves in cooperative room booking organizations to get a share of the teletype referral business.

Such a group, for example, is the Distinguished Hotels booked by the Warner Organization. Until the formation of such co-operatives many independent hotels lost much business because of installation of teletype machines in chain hotels.

CLEVE. COPA RESUMES WITH JOHNNY DESMOND

Cleveland, Nov. 13.

Johnny Desmond returned yesterday (Mon.) to downtown Copa Theatre-Restaurant, which is resuming policy of one-week attractions. Les Paul and Mary Ford are set for week of Nov. 19; Johnnie Ray, Nov. 26; Betty Johnson, Dec. 10; DaMara Sisters, Dec. 17; and DeCastro Sisters, Dec. 26 through Jan. 1.

Copa has been competing against Nick Pinardo's Chateau Club for acts. Although having smaller capacity than Copa, the Chateau had Jerry Lester and singer Toni Carroll last week, followed by Dorothy Shay for the current frame.

N.H. BALLROOM PREEMS

Manchester, N.H., Nov. 13.

The new Carousel Ballroom, operated by Ray Starita on the outskirts of Manchester, opened Saturday (10) with the Tommy Dorsey orchestra.

The original Carousel terper, which Starita had modernized, was destroyed by fire last Spring.

Skydome Key Club Chain Mapped In South; Mull Name Act Policies

Knoxville, Nov. 13.

Jet-Tempoed Booking For Rowan & Martin

Dan Rowan and Dick Martin, after guesting on CBS-TV's Ed Sullivan, flew out of New York and straight to Sydney, where comics opened at Chevron-Hilton Mon. (12). The international dateline and jets thus enabled one of the fastest booking ties on record.

Martin will be on hiatus from CBS-TV "Lucy Show," on which he is a regular, as he will on these other nitery dates on which act will team.

Comics followed Patrice Wymore into Chevron-Hilton, into which talent is siphoned by combo of Carlos Castel, Ina Ray Hutton and Leonard Vannerson, operating out of Bevhills.

AB-PT Aqua Spectacular Preems \$1-Mil House Below Water Line

By ODIE ANDERSON

Brooksville, Fla., Nov. 13.

The live mermaid aquatracton at American Broadcasting-Paramount Theatres' Weeki Wachee Springs on Florida's west coast has developed from just another underwater demonstration to a sock musical performance. The all-new show opened last week with innovations designed to assure a smooth-flowing season.

The theme, "The Mermaids and the Pirates," is a natural for the setting, the transparent waters of an aquatic wonderland. Comfortably seated in the \$1,000,000 theatre, which is 16 feet beneath the water's surface, the audience views the show through giant picture windows while 15 speakers pipe the narration and music to spectators and performers.

The floodlights—billions of bubbles created by air being forced through pipes in the foundation of the structure—go up to the tune of "Sailing," and as the foam dissipates, a battered pirate ship, complete with feminine figureheads and cannon, is revealed.

The theatre, built three years ago, was 13 months in construction, is air-conditioned and includes a tiny control tower where the complex sound system is manipulated. Two shapely mermaids (it's an all-girlie) synchronize their movements to the narration, by Albert, the mythical alligator. It looks quite simple, as the girls, who draw their oxygen from air hoses, surface by inhaling, sink when exhaling.

The 30 performers, who work the six daily shows in teams of seven, hail from 27 states and two foreign countries. Each mermaid, trained to every role in the show, is limited to three shows each day. Forty-five minutes, time of the underwater sessions, is rigorous work, even for perfect physical specimens. Each girl goes through a three to five-month training period. Most are in their late teens or early 20s.

Highlights of the show get underway with the advent of bearded Capt. Hook and his crew, accompanied by a couple of mermaids. Cutlasses flash as battles are waged in graceful synchopation. Capt. Hook, who provides the comedy relief, twists in the crew's nest, and treasure chests, raised by underwater elevators, reveal slave girls who are forced to dance to the tune of "The Sabre Dance."

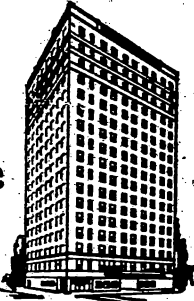
Huge clam shells disgorge a duet, one in a white sequin suit, her partner in black. They present a shimmering aquaballet to the strains of "Me and My Shadow."

The show, choreographed by Jack and Marilyn Nagle, is climaxed with a spectacular dive by one of the lassies. Descending 137 feet, the explored depth of the springs, she tosses aside her air hose and floats slowly to the surface.

Since its purchase by ABC-Paramount Theatres in April of '58, Weeki has undergone constant facelifting and is a far cry from the ole swimming hole, its status

(Continued on page 60)

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A club circuit to be known as Skydome International is being established in more than a dozen southern and midwestern cities. A group of young businessmen headed by A. P. Morris Jr., of Knoxville, founded the setup which will book name acts on a regular basis.

They plan a new approach toward private club operation, with a limited exclusive membership. All clubs are to be on rooftop locations, hence the name Skydome.

Initial club in the chain preems Dec. 3 atop the Hotel Farragut in Knoxville. A Nashville link opens Dec. 10 at the Hotel Hermitage. Comic Dave Gardner will be the opening bill at both clubs.

Planned for 1963 are Skydomes in Huntsville, Atlanta, Birmingham and Savannah, Little Rock, Charlotte, Jackson, Miss., Greensboro, N.C., Chattanooga, Roanoke, Columbus, Ga., and Memphis.

Officers in addition to Morris, are veepees Frank Benson, Knoxville; Frank R. Davis, Grand Rapids, Mich.; Ullis Chappell, Little Rock, Ark.; and Lewis E. Conner, Atlanta, Ga., secretary-treasurer.

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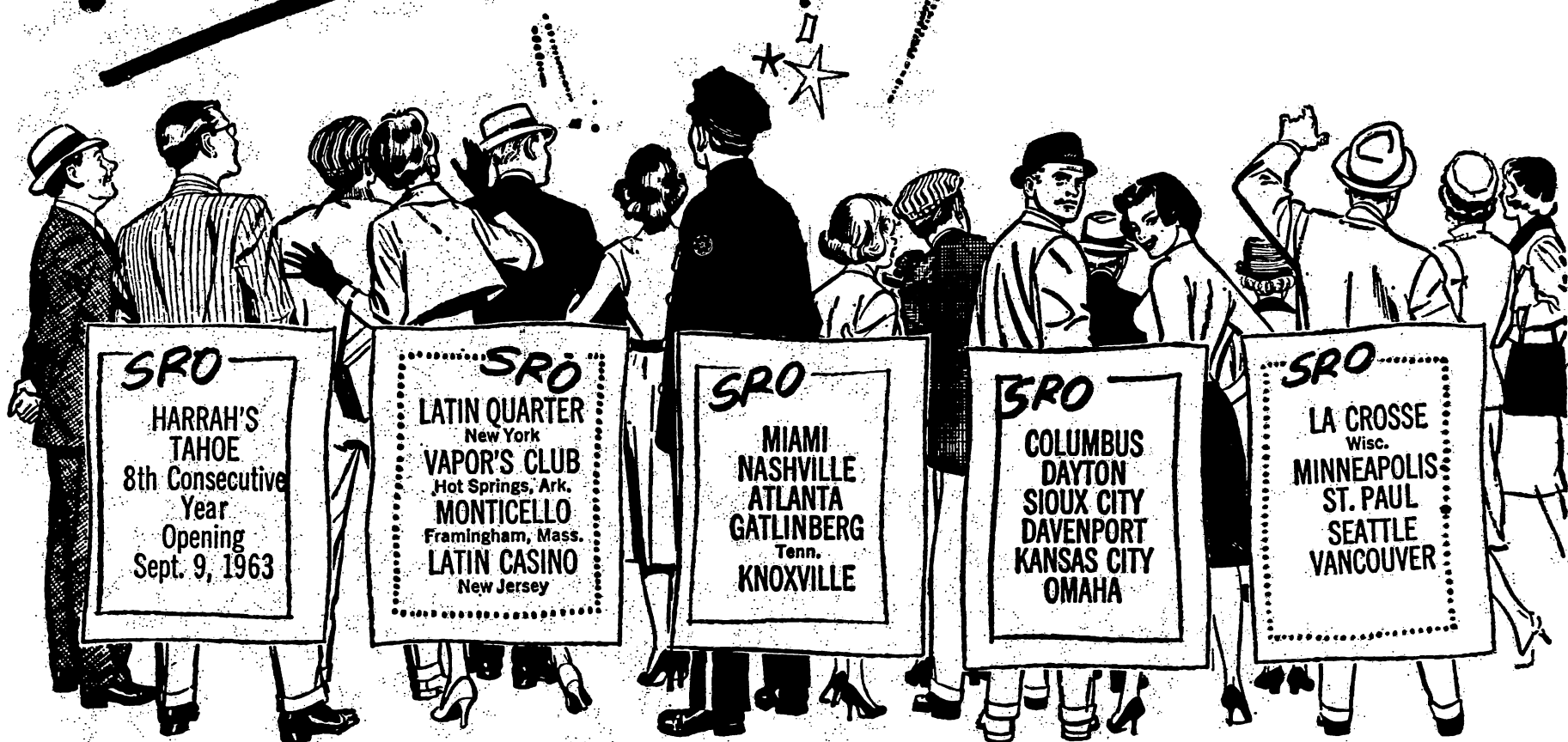
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Debate on Covers Vs. Minimums Still On; Gordon Still Ponders Problem

Whether a cover charge or a minimum tab is more advantageous to a nitery remains a puzzler, even to those in a position to observe the effects of both. This view is held by Max Gordon, who operates the Blue Angel and the Village Vanguard, both N.Y., who recently rescinded a \$2.50 cover at the Angel in favor of a \$5 minimum. At the same time, he's retaining the cover at the Vanguard.

Gordon, at the beginning of this season, eliminated a \$6 and \$7 minimum in favor of a cover at the Angel. He said that he found the spot was achieving a reputation of being expensive and felt he would lose business if he continued the policy. Failure of the cover to catch on, he explained, lies in the fact that the Angel clientele seems to be heavier drinkers and usually runs up a tab sufficient to exceed the bottom charge.

Thus with the \$2.50 cover on top of a few rounds of drinks the bills became sizable among the regulars. Gordon also found that resumption of the minny didn't increase food orders. The drink biz was lively enough not to make the majority of his customers resort to food to fill up the charge.

On the other hand, Gordon pointed out, the Village Vanguard crowd isn't as big on liquid refreshments and apparently is content to pay the \$2.50 cover and have one or two drinks during the course of an evening. The cover works out well there, he said.

Gordon asserted that the policies at both the Angel and Vanguard are still under observation.

Should there be a shift in clientele, perhaps through booking of other types of headliners, he would change from minimum to cover and vice-versa.

In most spots the minimum prevails, especially during the dinner hours. However, the industry has been carefully watching the introduction of \$5 and \$7.50 covers at the Americana Hotel, N.Y.

Fake Gig

Continued from page 57
The group had not received its advance payment and would not appear.

The bad check charge against the promoter was a \$170 item paid to the Frontier Hotel, Denver. It is one of \$1,600 in bum checks he is alleged to have passed for radio and tv advertising during his stay in that city.

As was his method in Houston, Ervin established the Denver Theatre League. Through that outlet he sold tickets for the London-Smothers Bros.-Nye outing which also didn't materialize as promised on Oct. 31. Several hundred people, some of whom are reported to have paid up to a \$6.90 top, were hung up on that one.

Joseph J. Salankey, manager of the Denver Arena, where the show was to have taken place, said that he discussed leasing the place with Ervin but that no contract was signed because the promoter failed to put up the necessary certified check for the rent and required performance bond.

A few months ago, the Houston Theatre League was involved in a similar situation when an advertised appearance by Bob Hope, which was to have been presented by the League, never materialized. In this case J. David Nichols, who is listed as the group's producer, promoted the gig. The Houston City Council, after many complaints from Hope show ticket buyers who said that their money had not been refunded, temporarily barred Nichols from using city buildings for his shows.

Under an agreement with Nichols, after several appearances before the council, he was again permitted to use Houston facilities with the city to receive a percentage of the earnings from such gigs. The city was to get a report of the sales but never did, Deering asserted.

After the Kingston fiasco, a phone listed to Ervin's organization was disconnected and Nichols was said to have no phone listing.

G.O.P. Vaudery

Continued from page 2
est holdouts. Opened in 1948 shortly after the currency reform, it had excellent business until 1956. In the last couple of years, the management explained salaries for top acts increased tremendously. Because of the competition from films, television and the disk industry, the cost of preparing a program rose to "as high as \$37,500 per month."

With the customers staying home to view the same acts for free on tv, business dropped off and costs could no longer be met. Only three houses in Germany are still offering vaude. The Haus Vaterland and the Hansa Theatre in Hamburg and the Astoria in Bremen are the last holdouts.



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PHOENIX RUNS IN PAIRS

2 Key Clubs Set But 2 Tunetenters Appear Stalled

Phoenix, Nov. 13.
Eric D. Mayer, prexy of the local seven-story, North Central Mayer Bldg., has finalized a pact with Playboy Inc. for a key club franchise. Tony Roma, executive v.p. of the Hugh Hefner organization, representing Playboy, and Mayer inked a lease stipulating a refurbishment of the penthouse.

The Show Stage will seat 115; the Living Room 70, and the Playmate Bar 25. Opening is skedded for Dec. 10.

The ABC club, a 600-member private club composed of local contractors, occupies the floor below the proposed Playboy club. It has called a board meeting to decide whether lease infringement is involved.

Meanwhile, two tunetent theatres which planned a winter opening here have collapsed. A 2,500-seat legit plotted by Buster L. Bonoff and Sol Friedman, operators of the Warwick (R.I.) Musical Theatre, was to bow in January and run through April, but Sol Troup, Phoenix rep for the group, complains that construction until '64.

Israel May Tax Foreign Talent

Tel Aviv, Nov. 13.
Tel Aviv Workers' Council, which is the arbitrator for all local labor disputes, has decided to support Habima Theatre's request to impose a special tax on all foreign entertainers or companies appearing in the city. The City Council, which has the final say on local taxes, will discuss the proposition in the near future. There is a fair chance, that the proposition will be accepted.

The new entertainment tax will hit some American entertainers who appear in nightclubs (Hazel Scott, for instance, is singing here in Adria) and a few companies, which appear usually in concert halls and theatres ("West Side Story" troupe assembled on Broadway, appeared here for a few weeks on route to Paris). But charity appearances (like Frank Sinatra or Danny Kaye singing for Children's Funds) will be exempt. High-quality, low-income companies (like Martha Graham's ballet) will probably also be exempted.

The entire income of the new tax will be used to subsidize local repertory companies, like Habima, which are permanently in deficit. Indirectly, the tax is also devised to discourage the flood of foreign entertainers, whose competition is supposed to be the main reason for the repertories' sorry material conditions.

From Prude to Nude

Continued from page 2
scenes in such universities of advanced anatomy as strip theatres and bathhouses.

"If the nudity plays an integral part of the picture, I would have no hesitancy," said Harris, between tie-up talks with Japanese studios. He wants to make the picture without a pre-production distrib deal so he can retain artistic control. "If I had a pre-determined distribution on 'Paradiso,' he offered, 'it would never have been made.'"

In Japan there is no official film censorship, but customs officials have controversially taken it upon themselves to protect the public morals where imported pictures are concerned. For "Paradiso," they insisted on the shipping of several feet of film, including one extreme closeup. "They didn't know how to approach it," said Harris. "They made a couple of cuts just to say they made some cuts."

Harris is also set to lens a picture around the Persian Room of the Dunes Hotel in Las Vegas, which is featuring a French revue. This will be another in his steps to fill what he feels is a gap in sexual maturity between American and European film makers.

Prior to his discovery of the fiscal fortunes of the flesh, Harris produced sci-fi pictures, including "Dinosaurs," "The 4-D Man" and "The Blob" for family audiences. "I've certainly changed," he said. "I used to be the biggest prude."

Vaude, Cafe Dates

New York

Milton Berle booked for the Holiday House, Pittsburgh, March 1
Carol Lawrence signed with General Artists Corp. . . . Vicky Autier preems at the Viennese Lantern Nov. 27 . . . June Valli inked for the Alan King bill at the Music Hall, Boston, starting Christmas Day . . . Barbara McNair set for the Keyboard, Detroit, Dec. 15 . . . Sammy Davis Jr. repacted for the Fairmont Hotel, San Francisco, for Oct. 10 of next year . . . Corbett Monica into the Holiday House, Milwaukee, March 18 . . . Piero Bros. to the Dunes, Las Vegas, Nov. 15 . . . John Goldkopf named head of the catering dept. at the Palms, Sheephead Bay, N.Y. . . . Lavern Baker to the 40 Thieves, Hamilton, Bermuda, Dec. 17 . . . Ben E. King pacted for the Town Hill, Brooklyn, Nov. 30 . . . Teresa Brewer signed a representation deal with United Talent Management. She's ex-MCA.

Frank Gorshin slated for the Latin Quarter Feb. 6. His previous N.Y. stand was at the Copacabana. Kim Sisters pacted for that spot Jan. 9 . . . Jerry Lester tapped for the Diplomat, Cincinnati, Jan. 10 . . . Combination of Vic Damone, Jan Murray and Micki Marlo, current at the Sands, Las Vegas, booked for the Eden Roc, Dec. 20 . . . Jimmy Durante into the Deauville, Miami Beach, March 26 . . . Anita Bryant inked for the Holiday House, Pittsburgh, April 29 . . . Barry Ashton to return a revue to the Chase Hotel, St. Louis, Dec. 28 . . . Enzo Stuarti to the Boulevard, Rego Park, L. I., tomorrow (Thurs.) . . . Tony Lavelli lined up for the Adolphus Hotel, Dallas, Nov. 28 . . . George Kirby returns to the Copacabana, Dec. 6 on bill with Buddy Greco.

Chicago

Dick Shawn inked for the Palmer House, Chi, April 15 for three weeks . . . Stu Allen into Suttmillers, Dayton, Nov. 26 for a week, set for the Iroquois Hotel, London, Ont., Dec. 4 for a week and the Elmwood Casino, Windsor, Ont. Dec. 10 for a month . . . Allen Drake inked for 10 weeks on the Playboy Club circuit next year . . . Gene McDaniels plays the Twenty Grand, Detroit, Nov. 30 for 10 days . . . Dave Madden at the Speakeasy, Denver until Nov. 20 . . . Jo Ann Val plays La Fiesta, Juarez, Mexico, Dec. 17 for nine days . . . Frank Parker into the Metropole, Windsor, Dec. 17 for a fortnight . . . Deep River Boys slated for the Embers, Ft. Wayne, Ind., Dec. 31 for three weeks.

Atlanta

Top o' Peachtree Restaurant and its Lookout Lounge, shuttered for summer, reopened with Eloise Bryant, singing-pianist, playing during cocktail hour, and crooning guitarist Billy Johnson in lounge. Claridge Restaurant and Churchill Lounge opened with music by Charles Drake Trio. Comedian Stepin Fetchit returned to Bayou in Colonial Terrace Hotel, dividing billing with Little David & His Twisters (5). Joe Dale, operator of Dale's Cellar, Imperial Hotel dinery, took over management of Paradise Room in Henry Grady Hotel and installed Freddie DeLand and orch (6). Dale also skips hotel's Dogwood Lounge, which features music of Jess (Rainwater) & Clyde (Burke). New policy at Mickey Marano's Steak & Trumpet resulted in addition of a second band, Del Forrest & His Magical Horns (4), who join The Diplomats (5) featuring singer Joe Lagano.

Dallas

Teddy Phillips band and The Goofers close Saturday (17) at the Statler Hilton Empire Room which then shutters through Thanksgiving Day (22). Don Jacoby & His Allstars move in Friday (23) for two weeks . . . "Razz-Ma-Tazz," musical written by Bill Fanning and produced by Breck Wall-Joe Peterson, set for the Century Room Jan. 2 . . . Shep Fields Orch current at Ram's Club, Houston . . . Singer Eileen Barton into the Mayfair Room Monday (12). Betty Hutton at the Cork Club, Houston, followed by Liberace Nov. 22 . . . Debbie Reynolds pacted for a one-weeker at the

Shamrock Hilton, Houston, in mid-December . . . Herbert Kramer, who took over Houston's old Club 119, reopens the spot Thursday (15) as the Herbert Kramer Dinner Club.

Water Show

Continued from page 58
no later than 1949. ABC-Pt. which cut its teeth in this field when a part owner of Disneyland, has developed the 625-acre complex through experienced showmanship and professional knowhow.

Located about 60 miles north of St. Petersburg, near Brooksville, Weeki has additional lures. Two new glass-bottom boats have joined the original Congo Belle, to paddle deep into a primitive Florida and provide sight-seers with glimpses of bears, deer, raccoons and other animals native to the area. A covered wagon is available for this sojourn for the landlubber. John Hamlet, animal psychologist, is responsible for this sideline.

The orchid garden is a tropical floral paradise. Every phase of Weeki is a temptation for shutterbugs and when the mermaids are not making like fish they cheerfully accommodate the camera fiends. The Patio Restaurant adjoins.

Colorful swim suits and costumes are by Alix of Miami; Max Weldy did the underwater settings and props. The performance, which has been in production for eight months, will be shown to Florida residents for a service fee only during this month, in recognition of "All Florida Appreciation Weeks," and preceding the normal influx of tourists.



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CURRENT BILLS

WEEK OF NOVEMBER 14

NEW YORK CITY

MUSIC HALL—Barbados Police Band (33), Vernon & Betty, Maria Teresa Carrillo, Alan Cole, Tommy Curtin, Rockettes, Corps de Ballet, Raymond Paige Symphony Or.

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nicholls, Bob Andrews, D'Angelo, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.
SYDNEY (Tivoli)—June Bonhill, Peter Graves, Rosina Ralsbeck, Eric Reiman, Lola Brooks, Lorna Forbes, Barry Balmor, Halinka de Tarczynska, Gloria McDonald, Beryl Cheers, Tony Jenkins, Julie Day.

BRITAIN

BIRMINGHAM (Hippodrome)—Adam Faith, Roulettes, McDevitt & Douglas, Chance Gordon, Norman Collier, Dave Reid, McAndrews & Mills.
GLASGOW (Empire)—Harry Secombe, Dorothy Wayne, Elizabeth Larner, Ron Parry, Ronnie Corbett, Trio Raynor, Freddy Kenton & Partner.
LIVERPOOL (Empire)—Tessie O'Shea, Dick Emery, Robert Earl, Saven, Perry Ford & Sapphires, Richman & Jackson, Key Overy & Suzette.
LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Bros., Ugo, Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee, Key Overy & Suzette.
MANCHESTER (Palace)—Jimmy Edwards, Adele Leigh, Beryl Reid, Dallas Boys, N. & P. Delrina, Tusztai Troupe, Curries Waltzing Waters.
VICTORIA (Palace)—George Mitchell, Minstrels, Tom, Mercer, Dal Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros. & TV Toppers, Jackpots, Mitchell Mails.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Kurt Benito, McMurray & Jeff, Johnny Barracuda.
BASIN ST. EAST—Peggy Lee, Benny C.
BITTER END—Woody Allen, Mike Settle.
BLACKJACK—Sylvia Sims, Tony & Eddie, Johnny Foster Or.
BLUE ANGEL—Michael Brown, Russ Lewis, Carmen Torres, Carolyn Hester, Cal Boie.
BON SOIR—Barbra Streisand, George Kaye, Ned Wright, Three Flames.
CHARDAS—Laureanne Lemay, Shirley Leinwand, Tibor Rakossy, Elmer Horvath Or.
CHATEAU MADRID—Tino Amigo, Carmen Alvarez, Louis Rano, Pupi Campo Or., Carib Or.
COPACABANA—Gorme & Lawrence, Joseph Mele Or., Frank Marti Or.
EMBERS—Jonah Jones Or.
HAWAIIAN ROOM—Angela Martin, Dennis Regor, Keolu Beamer, Kai & HulaBelles.
HOTEL AMERICANA—Tony Martin, Lester Lanin Or.
HOTEL ASTOR—Lola Fisher, Dick Harding, Eddie Lane Or.
HOTEL NEW YORKER—Verna Lee, Milt Saunders Or.
HOTEL PLAZA—Robert Goulet, Emil Coleman Or., Continentals.
PLAZA-9 ROOM—Julius Monk, Cell Cabot, Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William Roy, Robert Colston.
HOTEL ST. REGIS—Peter Duchin, Nancy Manning.
HOTEL ROOSEVELT—Jan Garber Or.
HOTEL SAVOY HILTON—Ted Straeter Or., Ray Or.
HOTEL WALDORF-ASTORIA—Pearl Bailey, Greta Keller, Emile Petite Or., Milt Shaw Or.
INTERNATIONAL—"Minsky's Follies," Benson & Mann, Max & Cherie, Marion Miller, Tina Marshall, Maylin Hewes, Mike Dursor Or.
LATIN QUARTER—Carsonys, Francois Szony & Claire, Gino Donati, Barbara Heller, Jo Lombardi Or., Irving Fields Or.
LEFT BANK—Nikki Price, David McKay, Larry Grossman.
LITTLE CLUB—Chauncey Grey, Tito Fuente Or.
LIVING ROOM—Johnny Nash, Nina Simone, Joey Caruso Or.
NO, 101 AVENUE—Hankinson & De Maio, Bill Elliott, Ann Benson.
SAHARA—"The Happy Land," Leo Fuld, Line Monty, Sahra Dancers, Bob Phillips Or.
SQUARE EAST—"Second City," Alan Arkin, Zohra Lampero, Andrew Duncan, Eugene Troebnick, Anthony Holland.
TOWN & COUNTRY—Cugat & Lane, Francis Brun, Bob DeVoye Trio, Ned Harvey Or., Rod Rodriguez Or.
TRUDE HELPER—Ray Milan & Quartetnote, Bert Colbert.
UPSTAIRS & DOWNSTAIRS—Myra De Groot, Cy Young, Hal Buckley, Arthur Siegel, Patty Regan.
VIENNESE LANTERN—Yvonne Constant, Adriana, Delmare, Lynn Starling, Ernest Schoen Or.
VILLAGE BARN—Charlotte Kay, Berries, Kilt Plaid, Tex Fletcher, Lou Harold Or.
VILLAGE GATE—Larry Adler, Paul Draper, Nina Simone.
VILLAGE VANGUARD—Miles Davis.

CHICAGO

BLUE ANGEL—"Calypso Lafina," Jamaica Slim, Lord Banjo, Jimmy Lara, Marion Mills, Angela Renee, Gloria Drew, Selma Smith, Tino Perez Or.
CONRAD HILTON—"Girls, Girls, Girls," Del Ray, Bobby Clark, Manuel Del Toro, Los Gatos, Boulevard Dancers (6), Boulevard Dancers (3), Jimmy Palmer Or.
DEL PRADO HOTEL—"Hits of Broadway" revue.
DRAKE HOTEL—Louise O'Brien, Jimmy Blade Or.
EDGEWATER BEACH—Dixieland Jazz Festival Revue.
GATE OF HORN—Odetta, Buck Clayton Quintet.
LE BISTRO—Chavis Brothers.
LONDON HOUSE—Ahmad Jamal Trio, Larry Novak Trio, Jose Bethancourt Trio.
MISTER KELLY'S—Mamie Van Doren, Steve De Pass, John Frigo Trio.
PALMER HOUSE—Peter Lind Hayes & Mary Healy, Ben Arden Or.
PLAYBOY—Larry Storch, Jackie Gayle, Randy Brown, The Tuckers, Will Mercer, Penie Pryor, Dusty & Sylvia, Lorez Alexandria.
PEPE'S—Gus Van & Roaring 20's Revue.
SECOND CITY—The Establishment, John Bird, Eleanor Bron, John Fortune,

Jeremy Geldt, Carole Simpson.
SAHARA—Jack Carter, Jane Darwyn, Frank York Or., Louie Suzie & Niteowls, Mark Five, Frank Fiore Four, SHERATON-BLACKSTONE—Fernanda Montel, Franz Benteler Or.
SHERMAN HOUSE—Bob Newkirk, Eagle & Mann, Anna Marie, David Romaine Or.
SUTHERLAND LOUNGE—Jazz Crusaders, Billy Wallace Trio.
VILLA VENICE—Eddie Fisher, Henry Brandon Or.

LOS ANGELES

BEN BLUE'S—Laffs & Gals, Norman Hawes Or.
COCONUT GROVE—Keely Smith, Freddy Martin Or.
CRESCENDO—Joe E. Lewis, Elaine McKenna, Les Brown Band.
DINO'S—Jack Elton, Bunny Bishop, Steve LaFever.
INTERLUDE—Wild, Wicked World Revue, Dee Dee and Bill.
SLATE BRICK—Paul Gilbert, Diane Hall & Annita Ray, Herb Dell Trio.
STATLER HOTEL—"Chip Off the Old Block" (2d Edition) Revue, Skinnay Ennis Or.
YE LITTLE CLUB—Deborah Stuart & Johnny Pace, Joe Felix Group Four.

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.
DESERT INN—Jimmy Durante, Peter Lawford, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Rev. Lounge: Dave Apollon, Les Femmes, Michael Kent, Johnny Fuleo, Joe Venuti, Pompoft Teddy Family.
DUNES—"Gotta Get To Vegas," Bill Reddie Or. Lounge: "Vive Les Girls."
EL CORTEZ—Top Notchers.
FLAMINGO—Ethel Merman, Russ Black Or. Lounge: Billy Eckstine, Red Nichols, Don Cornell, Bob Sims.
FREMONT—Frankie Brent, Jels, Johnny Rivers Six, Frantics.
GOLDEN NUGGET—Bob Luman, H. Lites.
MACIENDA—Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.
MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb.
NEVADA—Jay Orlando, King Henry 4.
NEW FRONTIER—"Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Or. Lounge: Bob Crosby's Bobcats, Clara Ward Singers.
RIVIERA—Diana Dors, Vagabonds, Damita Jo, Lounge: Billy Williams Revue, Deedy & Bill.
SAHARA—Connie Francis, Moro-Landis Dancers, Louis Basil Or. Lounge: Don Richies, Characters, George Rock.
SANDS—Vic Damone, Jan Murray, Micki Mario, Harry Nofal, Copa Girls, Antonio Morelli Or. Lounge: Dave Burton, Danny Costello, Morry King, Ernie Tewart.
SHOWBOAT—Abby Neal, Nock-A-Bout, Curly Isabell.
SILVER SLIPPER—Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elzarde, Slipperettes, Geo. Redman Or. Lounge: Chas. Ferguson Or., Jack Prince, Johnny Lawmont.
STARDUST—"Lido de Paris," Eddie O'Neal Or. Lounge: Roberta Sherwood, Bernard Bros., De Castro Sisters, Micki Lynn.
THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Garwood Van Or. Lounge: Frances Faye, Jack Ross, Rene Touzet, Donnie Brooks.
TROPICANA—"Folies Bergere of '62," Billy Maxted Jazz Band, Al De Paulis 4, Lounge: Mary Kaye Trio, Denis & Rogers, Al De Paulis Four, Du Bonnet Three.

RENO-TAHOE

HAROLDS—Vivienne della Chiesa, Hair Brothers, Don Conn Or.
HARRAH'S (Reno)—Harry James, Jack Ross Sextet, Marksmen, Karl Keller Trio, Playboys, Red Coy.
HARRAH'S (Tahoe)—Harry Belafonte, Augie & Margo, Ashton Girls, Leighton Noble Or. Lounge: Kim Sisters, DeCastro Sisters, Vagabonds, Judy Lynn Revue, Personalities.
HOLIDAY—Clyde McCoy, JaAnnie & Town Pipers, Coronados, Charles Gould.
MAPES—Novelites, Yacoubian Company, Joe Karnes.
NEVADA LODGE—John & Bobbie, Art Kaye Comedians.
NEW CHINA CLUB—Eagle Eye Shields.
RIVERSIDE—Martha Raye, Buddy La-Pata Or. Lounge: Hank Penny, Frank Fanelli.
SPARKS NUGGET—Ted Lewis, Dunhills, Ginny Tui Family, Eddie Charles, Josie O'Donnell, George Val George, Val George, Moro-Landis Singers and Dancers, Foster Edwards Or. Lounge: Andriani Bros., Dwight Allwyn, Country Gentlemen.
WAGON WHEEL (Tahoe)—Theatre Bar: Roy Aubrey, Country Gentlemen, Bobby Page Show, International IV. Pavilion: Gaylords, Magic Violins of Mexico, Top of Wheel: Prince Kawoni and Group, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—Jack Young, George Arnold's Artists and Models on Ice, Archie Robbins, Jim Clark, Phil Richards, Johnny Flanagan, Wilton Clary, Mal Malkin Or., Angelito.
CARILLON—Lou Walters "Scandales de Paree," Mel Torme, Pepe Miller, Ralph Young, George Doris, Roger Stefani, Ballet, Jacques Donet Or., Line (16).
CASTAWAYS—Preacher Rollo 3, Jerry Gerald & Lesley, Ralph Pont Or., Candi Cortez, Jimmy Roma, Bill Bernardi.
DEAUVILLE—Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Martha King, Vespa Bros., Line, Les Rhodie Or., Mel Greene.
DIPLOMAT—Van Smith Or., Eddie Chaven Or., George Foster.
EDEN ROC—Devlin & Premiers, Luis Varona Or., Monroe, Kasse Or., Art Freeman Or., Toni Steele Twisters.
FONTAINEBLEAU—Jack Young's International Follies, Marsh & Adams, The Riveras (Two), Napoleon Reed, Line (16), Len Dawson Or., Larry Boyd Trio, Chero's Del Prado Or., Frank Natale Trio, Ziggy Lane, Leonardo's, Tropical Twisters, Buddy Boyer Trio, Ellis & Four Fays.
PLAYBOY—Dick Havilland, Enid Mosier & Alfonso, Beverly Wright, Sir Richard Drake, King & Mary, Frankie Rand.
RONEY PLAZA—Interludes.
THUNDERBIRD—Frankie Scott, Bert Vaughan Quartet, Sue Lawton.
SAN FRANCISCO
BIMBO'S 365—"Carnival at Night" revue with Winged Victory Chorus, The Elegants, Clifford Guest opens tomorrow (15).
BLACKHAWK—Cal Tjader Quintet.
CONCORO—Joe Loco Trio, Josie Powell.
EARTHQUAKE—McGOWN's—Turk Murphy's Or., Clancy Hayes.

FAIRMONT—Ray Bolger.
GAY 90's—Carol Jean Thompson, Bee, Ray and Ray K. Goman.
HUNGRY—Stan Wilson and Lenin Castro, Pete Barbutti, Bob Romeo and Jerry Grenelly.
JAZZ WORKSHOP—Jimmy Smith Trio.
NEW FACK'S—Shecky Greene, April Stevens, Nino Tempo.
PURPLE ONION—Libertini & Dixon, Freddie Paris, Carol Whittell.
SUGAR HILL—Mose Allison Trio.
TRIDENT—Vince Guaraldi Trio.

New Acts

JANET BLAIR & CO. (5)
With Bob Street, Steve Preston, Jake Mattis & Bruce Hoy ("Four Guys"); Bob Bailey
Songs, Skits
45 Mins.

Riviera, Las Vegas
Janet Blair's new act scored heavily with firstnighters here. It begins with the hackneyed gimmick of having four singing-dancing boys intro the star with a familiar looking and sounding fanfare which would be too fancy even for royalty, but soon afterward it loses that sameness, building into a refreshingly entertaining turn.

Best bit is the finale, a very funny spoof on tv commercials—it's a clever skit which would be tough to follow.

Miss Blair, with her pale carrot hair and infectious pretty smile, is a bundle of animation. Her warm personality and charm glow through her singing and dancing; and although she doesn't pretend to be in the Ella Fitzgerald-Eydie Gorme-Damita Jo league when it comes to the vocal department, she has a pleasant, mostly effortless way of selling a song.

She does eight numbers including "I Believe In You," "Fly Me To The Moon," "What Kind of Fool Am I?" and a medley from the Broadway musicals in which she has appeared.

Act is presented by Howard Welsh; it was written by Jack Brooks; staged by Merrian Nelson, and the costumes are by Ray Aghan. Pianist Bob Bailey is the star's musical conductor, and the Jack Cathcart orch. (13) does a superb job of backing. Strong assistance is given Miss Blair by her "Four Guys"—Bob Street, Steve Preston, Jake Mattis and Bruce Hoy.

The session is fast-moving, colorful, and the package is a good bet for any nitery. **Duke.**

PAULETTE

Songs
36 Mins.
Gatineau, Ottawa

There's no mistaking the fact that blond looker Paulette is a francophone. She carries the stamp of France throughout, in staging, gestures, accent, tunes and appearance. Just in from a string of South American bookings and headed for the Playboy Club circuit, Paulette has a greatly changed and improved stint from her initial stanza when she came to North America from Brittany via Paris several years ago.

Backed by socko arrangements, she warbles mostly French-language songs but slices in such western bits as a "Hey, Daddy" item worked to the male customers. In the routine is the inevitable Chevalier aping, complete with straw skimmer, and a pleasant skein of w.k. French tunes.

Trimmed via her hectic South American rounds ("I didn't have time to eat"), Paulette is a strong item for any nitery, lounge or stage. With careful tune selection, she would handle diskings nicely, and is good for tv. **Gorm.**

RUSS LEWIS

Ventriloquy
17 Mins.
Blue Angel, N.Y.

Russ Lewis, in his bow at the Blue Angel, impresses as one of the top technicians in the ventriloquy field. Aside from being able to bat out consonants without lip movements, he shows a lot of vocal tricks that look like innovations for voice throwers. The bit of exchanging voices with his dummy and his string of alliterative sentences around the letter B are productive of spontaneous applause.

Lewis has a dummy who is somewhat suspicious, shifty-eyed, and at times cantankerous. It's a good characterization, but he needs more material to carry out his aims. There is a lot of hesitation in his delivery which slows up the act. But even with these defections, there is a lot to applaud in the turn, and he should find a home in mass as well as class cafes for this act. **Jose.**

House Reviews

Apollo, N. Y.

Jerry Butler, Ike & Tina Turner, Ikettes (3), Godfrey Cambridge, Four Seasons, Gladys Knight, Jive Five, Reggie Lavong, "The Most Dangerous Man Alive" (Col).

Contrary to the style used by most rock headliners, Jerry Butler doesn't depend on physical and vocal gyrations to get to his audience. Except for an occasional mock twitch of the Twist, he delivers his material in smooth, unaffected fashion and has the savvy to put his work over in a top-notch groove without those crutches.

Possessed of a fine pop voice and pleasant personality, Butler handles tunes like "Breaking Up Is Hard to Do," "He Don't Love Her Like I Love Her" and others in sure fashion. His accompaniment is also first rate, with solid drum work by Leo Morris and nice guitar figures by Harry Polk. He works well with the audience, getting them into the act in sing along and clap along style. Singer could easily break the r'n'b mold and swing into a broader market.

Counterpoint to Butler's suave approach on this Apollo bill is supplied by Tina Turner who, with the Ikettes and Ike Turner's big band, belts and gyrates up a storm on a brace of tunes. Dressed in a one-piece costume that looks like a fancy bathing suit with treader pants attached, she cavorts through a set that features some soul talking on "I Can't Stop Loving You" and others. The Ikettes back her well vocally, also dressed in tight-fitting pants, but don't do too well on a solo number.

Ike Turner does some driving guitar playing behind the frantic Tina's action. His band not only is solid in the show but backs the other acts with a swinging blues-jazz touch. Actor Godfrey Cambridge, who appeared on Broadway last season in "Purlie Victorious," tries his hand in the comedy slot on the program with mixed results. Although some of his material on integration, Negro cliches and other familiar Apollo themes is sometimes amusing, he lacks the punch to put it across the way these audiences are accustomed.

The Four Seasons are a quartet of ofay fellas who display a nice harmonic quality, paced by a high-pitched lead who sometimes overdoes the screaming. They essay their disclick, "Sherry," in appropriate style and do some others well. Gladys Knight is a pert belter whose technique could use some sharpening. She has the right personality and vocal touches but often pushes too hard.

The Jive Five have a nice vocal quality and pack mucho terping into act. Although they tend to overdo the acrobatics and fancy movements by the quartet backing the lead, they have vocal polish that works well. Reggie Lavong emcees the show effectively. **Kali.**

Olympia, Paris

Paris, Nov. 3.

Johnny Hallyday, Marina & Alberto Ballet (9), Claude Figue, Laura Casale, Collegiennes (5), Marco, U-Fredianis (4), Jack Perrot, Patrick Raynal, Francoise Deldick, Bernard Hall Dancers (9); \$3 top.

Johnny Hallyday is France's own rock 'n' roll and Twist singing star. He has more than assimilated the big beat and can now be called a dynamic, worthy headliner in his own right.

His diction has cleared, his musicianship is sharp and he has developed into a fine showman. He gets the youngsters howling and should be in for three weeks of biz.

Hallyday, a tall, blond youth, plays a guitar well and intersperses Twist bits in his routine and even a mock battle with some hoods. He has eschewed the exaggerated, delinquent, swivel-hipped aspects of the genre and substituted a bouncy, letting-off-steam approach.

His voice is pleasant and he has good backing in a rock outfit, the Golden Stars. But less competent help comes from a group of clumsy femmes, the Bernard Hall Dancers. A nod is due Yank choreographer-dancer Conrad Pringle who designed Hallyday's dances. More terping is provided by the Marina

& Alberto Ballet in which five femmes and four men give out eye-catching, frenetic Latino dances. A good filler, this group.

Showstopper is Marco who, in evening clothes, puts a dagger in his mouth, balances a sword with a tray of drinks on its handle, point to point with the dagger, and ascends a swaying metal ladder. Up there he bends back to make a perfect point to point effect and then descends. It's a class act.

U-Fredianis are an ingratiating acrobatic act. Laura Casale contributes some rhythmic rock & roll. Collegiennes are five pert femme teenagers who do a Twist and a high pitched rock number which is mediocre sans an orch. Jack Perrot beats out a classical musical bit on head, teeth and ears. It's an okay offbeat filler.

Claude Figue obviously studied with Edith Piaf for he has her songs, dramatic phrasings and stance. Unfortunately he lacks her unique dramatic bent. Result is an okay imitation. But he does have a feel for songs. With the right material he could develop into a filler staple if not star status.

Daniel Janin Orch does passable medleys and better background work. Francoise Deldick and Patrick Raynal handle some okay comedic emcee bits. **Mosk.**

Unit Review

Step Lively

(ELEGANTE, BROOKLYN)
Timmie Rogers, Freda Payne, Four Tops, Norma Miller & Dancers (5), Foster Twins, Russ Currie Orch.

This all-Negro unit represents an attempt to build a comparatively low-budgeted capable of working a wide variety of situations. It's also an attempt to get away from the by now stereotyped Cotton Club show formats which have predominated Negro shows since that institution came on the Harlem scene more than a quarter-century ago.

"Step Lively" takes the basic premise that talent should get priority over dance lines. Thus, it has invested in a male set of dancers paced by Norma Miller instead of a femme line; a vocal quartet, the Four Tops; vocalist Freda Payne, and comedian Timmie Rogers starring. The result is a display of talent that seems to minimize the absence of chorines. The closest approach to cneescake is the shapey Foster Twins, who wear minimal costumes as conferenciers.

Rogers is one of the vet Negro comics who combines the hep offerings of the new topical school with solid conventional material. He works out well in both scores with his digs at Mississippi, segregation and similar topics. However, he doesn't berate these points. The stuff is funny most of the time.

He also shows up with lively special material and does a musical bit on the 10-string amplified tippie, an overgrown ukelele. However, in the interests of overall running time, a lot could have been cut. But since the revue is in its early days, all hands are still experimenting.

The Four Tops are a capable crew with good harmonic effects and a listenable tune assortment. In this atmosphere, they show up best with upbeat numbers, although "What Kind of Fool" earns a lot of plaudits for them. Freda Payne, a looker, also scores in the upbeat department but would do better in other fields with a more positive projection.

The major feature of the show is Miss Miller, backed by four boy dancers. With odd costumes and eccentric dance formations, Miss Miller gets a quota of laughs. Her lads, on their own and with Miss Miller, are expert soloists and have good tandem routines as well. They are the production brightspots.

However, the entire show is still in need of editing for heightened results. There is still much that can be cut before "Step Lively" attains its maximum effectiveness. It has the potential of being a fast and exuberant show which can exhibit in many cafes. **Jose.**

Hotel Plaza, N. Y.

Robert Goulet; Emil Coleman and Mark Monte Orchs; \$3 and \$4 cover.

The Hotel Plaza's bossman, Paul A. Sonnabend, has the town's real cafe click this semester in Robert Goulet, who is marking his Gotham nitery how at the Persian Room. If Election, Cuban and Wall St. jitters are affecting the cafe business all over town it's a secret at this spot. Maitre d'hotel John Fossati says he's oversold through next weekend, i.e., 10 days following Goulet's preem last Wednesday night.

The debut of the music-comedy lead of "Camelot" was heavy on "legit" overtones with Beatrice Lillie, Mary Martin, Van Johnson et al. out front. Norman Rosemont, longtime general manager for Lerner & Loewe, is now guiding Goulet's destinies and the personable, vibrant juvenile looms a sock talent for the saloons, video and in all media.

He and Rosemont wisely have been nurturing his repertoire, with Lyn Duddy and Jerry Bresler (later also personally batoning the Emil Coleman orchestra for this stint) contributing a tiptop job. The Duddy-Bresler team is the eastern counterpart of Hollywood's Sammy Cahn & Jimmy Van Heusen when it comes to fashioning special material for names marking their big-league entry into the bistro belt.

And good belters of special material they are too, both with originals and in bright parodies, paraphrases and patter to standards. Latter aspect is evident in their treatments of "Hooray For Love" and "You Can't Love 'Em All"; the former via originals such as "Wake Up" and the "Concentrate" number.

As a matter of fact, as befits the handsome juve, the s.a. components for common denominator audience values are to the fore throughout Goulet's entire repertoire. They range from ballads (chiefly production excerpts) to broader, saucier ditties.

A "West Side" medley, a brace of standard pops, the "Stop the World" ballad ("What Kind of Fool"), "Gigi" and the inevitable "Camelot" click ballad ("If Ever I Would Leave You") are interlarded with other effective ditties. Among them is "Autumn Leaves" (French). Goulet's longtime exposure on French-Canadian airwaves as a deejay is not generally known.

He confided his Massachusetts background ("same state as the Kennedys"), with some persiflage which indicates he can handle lines with ease. In actuality, Goulet has come a long way on stage presence since his debut at the O'Keefe Centre, in Toronto, with "Camelot," a fact he self-confesses as part of his smalltalk. Latter came to the fore with a recalcitrant mike, and when he sought to dispense with the amplification he evidenced sufficient vocal robustness to get along without the p.a. system.

Goulet is the first exciting new romantic juvenile in the saloon circuit in some time and he should be able to pick and choose his bookings. The Plaza scored quite a coup with this four-weeker. The leading man bespeaks class, yet packs beaucoup draw for the dolls—and guys.

Emil Coleman and Mark Monte's dancapation groups take care of the terptunestering handily—they seemingly draw a strong contingent of hoofology addicts. Preem night witnessed closer quarters than usual as John Fossati juggled tables for maximum capacity.

Abel.

Riviera, Las Vegas

Las Vegas, Nov. 8.

Janet Blair, Louis Armstrong & His All Stars, Jewel Brown, Riviera Dancers (eight girls, four boys), Jack Cathcart Orch. (13); presented by Ben Goffstein and Elias Atol; stage direction, Milt Bronson; \$4 minimum.

The combination of Janet Blair (New Acts) and extra added Louis Armstrong is a strong double-header, which should do brisk biz for maitre d' Richard Hubert and his captains for the next six weeks. Armstrong, a fave with both hippies and squares, brings back his "All Stars" for this gig—a group of fine musicians plus songstress Jewel Brown.

Gravel-voiced Armstrong sings the songs most of his fans want

to hear, including "Sleepy Time Down South," "The Bucket's Got A Hole In It," "Blueberry Hill," and "Mack The Knife." Miss Brown socks across a smoothly frantic version of "Did You Hear About Jerry?" and the ensemble bows out with a stirring "Saints Go Marching In."

"Satchmo," of course, is on trumpet; Billy Kyle, piano; Trummy Young, trombone; Joe Daringsburg, clarinet; Billy Cronk, bass; and Danny Barcelona, drums.

Curtain-raiser is a neat and nostalgic "Ten Cents A Dance" number featuring the eight girl and four boy dancers.

Debbie Reynolds is next here, Dec. 19.

Duke.

Edgewater Beach, Chi

Chicago, Nov. 7.

Dixieland Jazz Festival Revue, with Roy Liberto's Bourbon Street Six and the Ten Swingin' Singin' Guys & Dolls, Don Davis Orch; \$3 cover weekends, \$2.50 weekdays.

Gene Barrett, new g.m. of the Edgewater Beach, is working on plans to recapture some of the past glory of this hostelry. For the present, he's trying to stimulate transient and resident business by cutting the cover charge in the Polynesian village by 50c and reducing drink prices throughout the hotel from \$1.15 down to 85c.

He's still giving thought to the future policy for the Polynesian Village, but for the nonce will continue with a new edition of the Bob Simpson petit revue that has been running there for the past two months. To it he has added Roy Liberto's Bourbon Street Six dixieland jazz combo, and the result is a happy blend of schmaltz and swing.

The Simpson formula continues to please by way of essential simplicity, albeit embellished by several of the producer's touches and marked by his well-plotted and disciplined choreography. The five male and five femme members of the troupe are youthful, the costumes are colorful, the legituner songbag is surefire and the staging is precise.

Liberto's dixieland sextet is first-rate, and despite the moldy fig tunes necessary for this room, their playing is clear cut and diamond hard. They interwork with the revue nicely and their concert work had patrons calling for more.

Show is in for four weeks.

Mor.

Chateau Madrid, N. Y.

Tino Amigo's Modern Latin Dancers (12) in "Pan Americana" with Tino Amigo, Jorge Juan, Carmen Alvarez, Maria De Lourdes, Pupi Campo & Carbia Orchs; \$5, \$6 minimums.

Angel Lopez has become one of the top importers of Latin talent in order to keep the Chateau Madrid shows supplied with fresh faces. He has been singularly successful in most of his endeavors in this direction inasmuch as he has been experimenting with unknowns. His current South American expatriate troupe is the Tino Amigo Latin dancers.

Most of the 12-member company are fine terpers although lacking top group discipline. However, their major error is poor selection of material. Too much has been seen in virtually every production nitery in the country. Some of their efforts, such as the Calypso from Jamaica and the Voodoo from the Antilles, are cliché ridden and lack the excitement and freshness that Lopez generally brings to this cafe.

There are, however, several compensating factors such as the heavy footed Argentine dance of the Gauchos, and the Carnivalito from Bolivia in which some interesting and colorful dance strains are evident. Tino Amigo, Jorge Juan and Carmen Alvarez get their chances in the various numbers and generally make a good impression. Maria De Lourdes, vocalist for the group, offers an excursion into the usual.

The group's lack of firmness in projecting their numbers, plus an unimaginative selection of terps, must be overcome before they can establish themselves in the U. S. market.

Pupi Campo's Orch showbacks well and provides the major dancapation, while Carbia Latin out the relief.

Jose.

Blue Angel, N. Y.

Michael Brown, Russ Lewis, Carmen Torres, Carolyn Hester, Morty Jay 3; \$5 minimum.

Max Gordon is experimenting with a return to the old days of the Blue Angel when it was headlined by sophisticated entertainers who now seem to have disappeared from the performing marts. Michael Brown, for example, has been active in the writing field but he's back with a headline spot at the Angel and gives the bill a fillup that hasn't been too evident of late.

Although away from niteries for about 10 years, Brown has been represented in cafes with contributions to the repertoires of various singers as well as his tune, "John Birch Society," which was a major hit of the Upstairs at the Downstairs and later in the Downstairs edition. He seems to have lost little during this prolonged intermission.

Brown brings in a batch of tunes of his own composition. Some go back to the days of the old Ruban Bleu, but they appear to have retained their audience. In his catalog is found the Ruth Snyder-Judd Gray song, the saga of Lizzie Borden, "John Birch" and several serious efforts. One of the latter is a tribute to Robert E. Lee which is sung without starting the Civil War all over again.

Another number recalls the slain showgirl, Starr Faithful. Of course, Brown had a house partial to him, but there are still indications of a good market for his song and scripting talents in New York.

New to the Angel is Russ Lewis, an import from the Coast and one of the better technicians in the ventriloquist field. More of him under New Acts.

Carolyn Hester, a balladeer new to these parts, is a small girl with a small voice and a large guitar. She has appealing mannerisms and a well-rounded catalog. She strains for her effects, both vocally and lyrically. But generally she makes out exceedingly well in this room.

Held over is Carmen Torres, with a large voice and a dramatic projection who pleases with a roundup of multi-lingual numbers. The Morty Jay Trio showbacks competently.

Jose.

Ritz Cafe, Montreal

Marion Colby, John Gallant, Paul Notar Trio; \$1.50 cover weekdays, \$2 Saturdays.

Marion Colby, redheaded and elegantly gowned, is a typical act for this plush but comfortable and homey room in the Ritz-Carlton Hotel. She has a gracious, friendly manner, which suits her surroundings but is not above skipping merrily from her set show into a ringside singalong if she feels audience is dragging its feet instead of beating its palms.

This show business savvy gets the songstress across in rousing style and even on nights when she starts cold she ends up firing on all cylinders. Her repertoire is a nice balance between the standard and the pop with enough novelty tossed in to give the act a continued freshness even for those who have seen and heard her before.

Miss Colby has been around the Ritz Cafe previously so she knows the ropes unlike many of her colleagues who use the Cafe to try out new routines which they hope will catch on. Also on the bill is pianist John Gallant who does more for acts than just play their music.

Paul Notar Trio plays for dancing between shows.

Head.

Sahbra, N. Y.

"Happy Land," musical revue, with Leo Fuld, Line Monty, Menasha Baharav, Dora Kalinova, Mario Ben-Hayon, Sahbra Dancers (6), Bob Phillips Trio; \$3.50 minimum.

This is the sixth annl of Cafe Sahbra on West 72d St. and Leo Fuld, owner, host and emcee, has achieved a peak for the spot in quantity and quality of entertainment. If anything, too much is crowded into the 90-odd minutes the show ran opening night. Fuld keeps the layout running smoothly although it needs pruning in the forepart.

Line Monty, who's making her U. S. debut here, shapes as a find. She's from Algiers, but billed as an Israeli singing star.

Miss Monty, a seasoned singer, apparently has been around on the Continent. Blackhaired and resembling Edith Piaf, she sings many numbers in French, one of best in this idiom being "This Land Is Mine." "Shalom Aleichem" is done in Yiddish for fine results. She drew an ovation from the jam-packed house with "Escherah."

Also scoring is Menasha Baharav, introed as Israel's best known pop composer. He does his own accordion accompaniment and toots the clarinet to vary his lineup. Baharav plays and sings many of his own compositions, winding with an abbreviated medley of his better known tunes. A solid entry here, he could have been given more time.

Dora Kalinova, billed as an international comedienne but originally from Poland, makes a nice impression with two comedy skits. Mario Ben-Hayon, guitarist-folk-singer, shows promise despite an uneven performance.

The Sahbra Dancers, three femmes and three lads, tee off the revue with a barefoot dance expressing the joys of pioneer life in Israel. The girls are unusually attractive and all six are excellent steppers.

Bob Phillips compact combo skillfully backs the show. The unit is aided by extra musicians for the dance numbers. Wear.

Tidelands, Houston

Houston, Nov. 5.

Bill Dana, Carol Brent, Don Cannon Orch (6); \$1 entertainment charge.

Comic Bill Dana, leaning heavily on his Jose Jimenez—America's eighth astronaut—characterization, brings a well-received nitery act to Tidelands club. Yet the turn could stand a little pruning here and there.

In his timid spaceman seg, Dana perches on a stepladder, space helmet on knee, and spars with a straight man. On preem night it was boniface Bill Newkirk, but later in week Col. John (Shorty) Powers, information officer for the real astronauts, was drafted for the straight role.

Dana doesn't stay entirely with his astronaut, also borrowing skindiving school routine from one of his disks. But it is as Jose Jimenez that he is best known, and it is as Jose that he gets the biggest yocks.

Carol Brent, a comely red-haired thrush, is better received at belting, such as "Bill Bailey," than the softer ballads, which are also okay. Her few comic lines are topical and good: "Billie Sol Estes can't be all bad; he's got a lot of people praying in Washington."

Don Cannon Orch scores again with routine show chores and customer dancing.

Show plays two frames. Skip.

Dino's Lodge, L. A.

Los Angeles, Nov. 6.

Bunny Bishop, Jack Elton and Steve LaFever; no cover, no minimum.

Bunny Bishop makes her first local appearance in two years, returning to Dino's with a varied set of songs that indicates a range of potential. Pert blond has a deceptive voice, sometimes very good and other times weak and in need of polish.

She scores nicely in strong, free belt areas but insecurity shows in the softer, ballad sections. Latter, however, does show handsomely on "Say It Isn't So," in which she succeeds in capturing a believable mood.

Communication is the major limitation under which Miss Bishop works. Singer needs more concentration on what she is saying in order to gain the emphatic response that can hold her audience. It comes in "St. James Infirmary," delivered in a mixture of gutsy blues and torch.

Miss Bishop shows particular promise for musical comedy with "Adelaide," from "Guys and Dolls," in which she uses twangy, hard stage voice and does it well. It could be a standout selection if pacing were better and if she would develop a conversational abandon in her delivery.

Backing and between show music by Jack Elton, piano, and Steve LaFever, bass, continues to be in top form.

Singer is in two weeks. Dale.

Park-Sheraton, N. Y.

Bola Sete Trio, Marco Rizo Trio; no cover, no minimum.

The Mermaid Room of the Park Sheraton Hotel, which has undergone considerable alterations, emerges as one of the better lounges in New York as well as a room worthy of nabbing sizeable dinner and supper trade. It has been tastefully redecored, space has been allotted for diners away from the bar and there is even a dance area. Completion of the revamp should heighten the room's attractiveness.

In line with the new decor, the Mermaid Room has also installed a noteworthy pair of dance combos which should entice trade. The major stress is upon Bola Sete, the bossa nova import from Brazil who is one of the foremost practitioners of the new beat. A personable gent, he pounds out stirring and striking rhythms on an amplified guitar. He is surrounded by a bass and drum.

His colleagues still haven't achieved the knack of working together, but they don't interfere with the basic exposition of the beat. Although terp tutors are advertising bossa nova dance steps, essentially it seems a distillation of a lot of Latino rhythms.

Indications are that the dance that will ultimately emerge will be a combination of many of the current Latin terps. As it is, a couple can go on the floor with any number of basic steps and still keep in time with the music. Thus, it's at home anywhere, especially to listeners who get an intriguing message from this music.

Marco Rizo has been increasing his stature with each local appearance via his pianistics. In this room, he is backed by guitar and bass to form a dance combo. But it is still Rizo's piano work that makes the primary impact.

He infuses color, melody and beat plus a lot of imaginative digital configurations that will keep listeners and dancers alike interested. Rizo appears essentially a classical cat, but who digs a lot of assorted beats for excellent results in the pop field.

Of course, the revolving bandstand above the bar is still a problem for the performers, but the new design minimizes this mental hazard.

Jose.

Monticello, Framingham

Framingham, Mass., Nov. 8.

Liberace (Dr. Gordon Robinson, conductor; Tommy Maropoulos, drums; Ray Arnett, stage director), Sylte Sisters (3), Johnny Archer orch (17); \$6 minimum, \$2 cover weekdays; \$7 minimum, \$3 cover weekends.

Liberace, who's added a glittering "Music Man" costume for a "76 Trombones" number, skips through a near two-hour segment of 88-ing, song, dance, Twist and clowning to nab a standing ovation from male members of the audience as well as distaffers. It was a sock opening night before a jam-packed capacity crowd of 1,400 and marked the headliner's third visit to Caesar Tamagno's villa outside of Boston on the Worcester pike, each time for pay dirt.

With five-costume changes, each more dazzling than the last, Liberace blinds the chair squatters with sequins and talent. Waxing serio, he knocks out an orig composition, "Theme From Outer Space," and devotes more than 30 minutes to some fantastic pianistics. He's solid with the playing and vocal on "What Kind of Fool Am I."

New with Liberace this time are the Sylte Sisters, three femme lookers, pair of twins, and sister, who open with "Keep It Moving" and do just that with impish bits of singing sister groups. Big visual bit here is singing of "76 Trombones" while Liberace makes an entrance from audience as the "Music Man" bandleader in resplendent red, white and sequin costume. Three girls then take trumpet while Liberace goes to 88.

Dr. Gordon Robinson and drummer Tommy Moropoulos take a spot for some maracas and drum work. Liberace's Twist is an audience rouser and he winds it with invitations to come up on the stage for a Twist party, which results in a wild and funny bit. His new act is one of the best nitery productions.

Guy.

Fairmont Hotel, S.F.
San Francisco, Nov. 9.
Ray Bolger, Ernie Heckscher
Orch. (11); \$2.50 cover.

Veteran Ray Bolger, in his first nitery appearance in Frisco, trades heavily on nostalgia and his success is almost entirely predicated on the audience's prior acquaintance with him. His opening routine is a reprise of his show business career, which enables him to recap songs from Broadway as well as to get in his scarecrow characterization from "The Wizard of Oz."

A routine about Sad Sack (the GI) done in a private's jacket and using a rifle as a prop gets laughs from the vets in the audience and a takeoff on Lili St. Cyr (called "Lili St. Sincere") allows Bolger to capitalize on his ability as a comic female impersonator. This bit goes over with sock effect and is climaxed by a parody of Carrie Fennell's tassel-twirling.

A long sequence, "They All Left a Little on the Floor," is a device for impressions of Pat Rooney, Eddie Leonard, Bill (Bojangles) Robinson and other top tap dancers in "The Old Soft Shoe." The show (which ran 65 minutes) goes out with "Once in Love With Amy," community sing style and all.

It's a weak show and too long. Both the tap dancer litany and the reprise of Bolger's career would benefit by tightening and there should be a little more of the Bolger dancing. He uses an audience plant, Muriel Landers, for a funny bit midway but here, too, it should be trimmed.

In a supper club such as the Venetian Room, Bolger would do well to be on double risers so the patrons back a few tables can see his feet. Otherwise a good deal of his talent is wasted, since they can't observe the footwork.

Ernie Heckscher's orch plays for dancing as well as accompanying Bolger (under the direction, then, of Maury Dell). Doug Strang, of the Heckscher band, plays a tenor solo on "A Pretty Girl" during the striptease takeoff which is the funniest thing in the show, a perfect parody of all burley pit band tenors. *Rafe.*

Viennese Lantern, N.Y.
Adriana Dalmare, Yvonne Constant, Ernest Schoen Orch; \$1.50 cover.

Max Loew has a knack of coming up with talented femme singers for his Viennese Lantern. The current layout is no exception. Adriana Dalmare, darkhaired warbler and a native of Venice, Italy, is an asset to the new bill. She pleases with pop tunes and Italian faves.

But perhaps her best tune is "Love Makes the World Go Around." Her unusual hairdo goes nicely with this number. "Arrivederci Roma" is another click while her bowfist is what she describes as a Hebrew medley. Miss Dalmare scored solidly here.

Yvonne Constant, a tall blond, has been at the Lantern previously and again registers. She does many numbers in French but is equally adept with English lyrics. Opener is a medley about Paris, including "Paris Canaille," "Gamin de Paris," and "Poor People of Paris."

Miss Constant's songbag also includes "Qu'on Est Bien" and "Allevia," which is a burlesque of a Twist singer-dancer. She wows her auditors with the latter. Finale is "Bikini," with plenty of gyrations and mugging. *Wear.*

Sahara Inn, Chi

Chicago, Nov. 8.
Jack Carter, Jane Darwyn,
Frank York Orch; \$3.50 cover.

Jack Carter hasn't been around Chi for some years, and it's apparent that his tv exposure has whetted a lot of appetites for his brand of free-wheeling comedy. If Carter had a set act in mind when he started his hourlong turn, it was quickly abandoned in favor of his far-ranging excursions into many areas, such as teenagers, r&r music, overprivileged children, JFK and his family and a host of other off-the-cuff discourses.

Comic's best friend is his seemingly endless fund of stock gags, which he burnishes and applies to new situations. Although frequently updated, his material won't win any awards for freshness. However, he delivers his small-

bore gags with cannon-sized dynamism and enthusiasm and the patrons eat it up.

Carter scores some of his best yocks with a couple of local-reference stories about the nitery scene in Chi a couple of decades ago—strictly ad lib. He also does well with a batch of impresoes—although not sharp carbons, they were the source of some of his better gags.

Show opener Jane Darwyn is a local chirp with a lot of heart and a limited voice. She gets a fair amount of meaning out of the lyrics, and when not challenged by the upper ranges, displays smooth handling of such numbers as "When The World Was Young," "My Foolish Heart" and "Let's Do It."

Betty Hutton opens Nov. 20 for 10 days. *Mor.*

Village Gate, N. Y.

Larry Adler, Paul Draper, Nina Simone & Co. (5); \$2.50 cover.

Wide-ranging audience appeal of the current bill at Art D'Lugoff's Village Gate was reflected in the diverse audience for last Thursday's (8) opener.

Fancy-gowned dames with sunglasses and lorgnettes (yet) looked down their noses at leather-jacketed babes and bearded hippies who peered back with hostile eye. Former were obviously Draper-Adlerites, who ankled with I-Millered hoofs when the duo finished their turns. Latter were Simoneans, who were somewhat restless, but more than occasionally entertained, while waiting for the septa songstress' finale act.

Show was one hour late and then ran for two and a half hours. By now it should have shaken down to reasonable duration.

The Village cellar is apparently the ideal setting for Nina Simone, whose brilliant piano and vocal talents have from time to time been matched by her volatile temperament. She warms to this audience (with some artists, the worry is the other way around) and the book is an exciting potpourri of jazz, blues, religio, folk and a subtle touch of the classical background from the 88.

New in the Simone catalog since last caught by this reviewer are some exciting Israeli folk interpretations and a turn on guitar (up front on a stool), a folk number she picked up on Fire Island last summer from Weaverite Pete Seegar (who was in the aud) tagged "One Man's Hands." It called for a sing-a-long, which is beginning to be so big a nitery item that the old gag, "Sing Along with Yma Sumac," may yet become a reality.

Fine instrumental support and solo work backs the singer via Paul Dalmieri's guitar and Montego Joe's congas. There's a sock rhythm backing from Warren Smith drums and Lyle Atkinson, bass.

Although apologizing for one night's rehearsal with his duo, Stewart Hughes on bass and Walter Rains, guitar, Larry Adler naturally came through superbly with the equipment he can tote in his hip pocket and his witty, sophisticated segue patter. He harmonicas his dazzling retinue from Bach to "Willow Weep for Me" (composer Ann Ronell was in the audience), and has added a bossa nova parody that could be called a botcha nova. He should be reminded that the limited melody line on that particular number is anything but square in the hands of jazz saxman Stan Getz and guitarist Charlie Byrd.

Paul Draper, longtime performing sidekick of Adler with his tap-ballet-dance interpretations, is in a club return after a 10-year layoff. After a forgiveable shaky start at the opener, the long-legged, 60-year-old (trim as a Marine booth camper), really turned the audience on with his soft shoe work and, particularly, with a tap mime of a politician campaigning.

His terp to staccato classical piano is also a dazzler, but he could just as well drop the "Maria" number, based on the musical legitt, "West Side Story," a show that had the kind of distinguished chorus work that's impossible for a single to emulate or even match. Draper and Adler revive the old days with a duo turn, and also join Miss Simone for a bluesy wind to the whole spread.

Show is in through New Year's Eve. *Bill.*

Bon Soir, N. Y.

Barbra Streisand, Nat Wright, Sammy Shore, Three Flames; \$5 minimum.

Columbia Records brought its engineering crew down to this Greenwich Village cellar Monday (5) to record an album titled "Barbra Streisand at the Bon Soir." Miss Streisand's nitery stint is well-worth preserving and the LP should serve an excellent launching pad for her new career as a Col diskier.

Doubling from the Broadway musical, "I Can Get It for You Wholesale," Miss Streisand comes on late but she's also well-worth waiting for. Her nitery pull in town is evidenced by the fact that this is a quick repeat booking for her and in-between she did a stint at the uptown Blue Angel.

Her reputation as the "Wholesale" character, "Miss Marmelstein," precedes her, but she has much more on the ball than that as the aud is quick to realize as she belts a dramatic ballad like "Cry Me a River" or swings joyously to "Happy Days Are Here Again."

In between is a mixture of pop ballads and special material items, and all are delivered with a style and a savvy that command constant attention. Her LP should be a knockout and a potent plug for the club, as well.

Also on the bill are singer Nat Wright and comedian Sammy Shore. Wright belongs to the big-belt school and hits hard and effectively on a repertoire range that runs from a dramatic "Lonesome Road" to a zippy "Johnny One Note."

Shore is a "new wave" comic who isn't sick or sarcastic. His humor takes in modern foibles, though, but it's done in a bright manner delivered with wit and right on target. His risibility score is good.

The Three Flames, Bon Soir regulars, are still a snap-happy group showing that the steady work here agrees with them. *Gros.*

Roaring Twenties, S.D.

San Diego, Nov. 9.
Gene Barry, Johnny Adamo Band
(8); \$1.50 admission.

An old pro, Gene Barry has other assets up his sleeve besides his Bat Masterson impact via tv. With a breezy self-confidence, Barry romps through a song-and-dance with talk turn that's a stylish bit of trouping.

His well-chosen songalog displays a winning set of baritone pipes not only of special interest to distaffers in the audience but to the men as well. Thesp scores with "Just in Time," punctuated by a deft soft-shoe, plus "Almost Like Being in Love," which recalls his Circle Arts appearance here in "Brigadoon" last summer.

To his credit, Barry presents a totally clean show, a bright session that builds smoothly abetted by his aplomb and appearance. He respects his audience. And he delivers.

Johnny Adamo band does well in showbacking and playing for dancers. *Don.*

Shoreham, D. C.

Washington, Nov. 8.
Peter Nero, Bob Cross Orch
(14), Steve Kisley Orch (7); \$2.50 cover.

Peter Nero's stylized jazz and other rhythms blending classical and pop compositions measure up as a wise, if offbeat, booking for the Shoreham Hotel Blue Room, a vast place, with sophisticated clientele. His music is received enthusiastically with careful attention and louder than usual mitting in the swankery.

Nero, out of clubs for some months while crossing the country with one-night stands for college crowds, has developed a pleasant routine of music for the supper rooms, which he's introducing here during his fortnight booking. There is considerable variety in his act with an overriding excellence of piano throughout.

He has tricky numbers, such as playing "Tea for Two" with one hand, while executing Tchaikovsky's Fifth Symphony with the other. He mixes Beethoven elegantly into "Over the Rainbow."

"Yellow Rose of Texas," as interpreted by his fingers, becomes one of the most thundering jazz

Villa Venice, 2d Major Suburban Chi
Nitery, Bows With Eddie Fisher

By MORRY ROTH

Chicago, Nov. 13.

The Villa Venice, a sprawling suburban mansion-like nitery north of Chi, returned to a show policy Friday (9) after four years as a meeting, convention and wedding party spot. Toplining is Eddie Fisher, and the 80-minute preem show he delivered shook up even the blasé opening night crowd. It was potent, electric and superbly staged.

Fisher has apparently taken cognizance of criticism that his recent shows have been loosely cast and that too-frequent references to his late Roman rumble had become a bore. This outing, put together by Henry Genet, an associate of Frank Sinatra, is tightly structured but at the same time gives Fisher room for self expression and free play of his boyish charm.

Taken on his own terms as a nitery troubadour, sans the notoriety, Fisher is a first-rate showman and wholly capable of electrifying an audience, as he did in this show.

Despite much gab about the reopening of the club, there were scattered empty tables. This may be because Fisher did a show at McCormick Place only a few months ago, or perhaps because of the spot's remote location. A

Hotel Roosevelt, N. O.

New Orleans, Nov. 8.
Gogi Grant (with Al Pellegrini), Bobby Ramsen, Leon Kelner Orch
(11); \$2.50 weeknight minimum; \$4 Sats.

Gogi Grant returned to the local cafe scene last week after a long absence and captivated a near capacity audience with an engaging song parade in Seymour Weiss' plush Blue Room. One of the most refreshing performers to appear here, she is sure to bring mucho biz in the next two weeks. She has looks and a smooth, sophisticated way with a tune that holds rapt and undivided attention.

Miss Grant does everything from special material to delineations of old faves. Her treatments are unique inasmuch as she's faithful to the intent of the composer and with a view toward entertaining rather than expressing some inner motif.

Backed by effective arrangements, thrush is equally at home with soft tender ballads or the jumpy rhythms. Her songalog includes such tunes as "Melancholy Baby," "Sometimes I'm Happy," "What Kind of Fool Am I," "The Wayward Wind" and others.

Miss Grant gets an expert assist from her pianist-composer, Al Pellegrini. Wisely, she departs at the peak of her mitting.

Lifting the curtain on the new layout is Bobby Ramsen, a comic with fresh, smooth-paced material and a friendly, ingratiating manner. He works hard and fast with running patter and well-timed humorous situations tuned to topical subjects picked from a seemingly limitless repertoire. Nets big hand.

Maestro Leon Kelner and his versatile crew, in fine fettle, back show expertly and dispense a variety of melodic fare for terping and listening. Kelner also handles emcee chores capably.

Show runs two weeks until Nov. 21. *Liuz.*

Royal York, Toronto

Toronto, Nov. 6.
Joanne Wheatley & Hal Kanner, Moxie Whitney's Royal York Orch
(12), with Roy Roberts; \$2 cover.

For their first Toronto appearance at the posh Imperial Room (450 capacity) at the Royal York Hotel, Joanne Wheatley and Hal Kanner score in songs for co-ordinated warbling. Kanner doffs the role of piano-accompanist and arranger to join his wife in the mood she has set. They were on 45 minutes when caught and rated a begoff.

From Miss Wheatley's bouncy opening of "Love on the Loose" to her ballad styling of "You're Nobody," the counterpoint arrangements of Kanner at the piano stand out as skilled musical backgrounds. Along with the excellent work of Moxie Whitney's Royal York Orch, the joint was chumping.

But it is when Kanner leaves the 88 and steps into the spotlight with his wife that their voices take on a delightful blend. They do "One Kiss," in operetta style running through a contrapuntal, a rumba arrangement of "Lover, Come Back," a ballad arrangement of "Unchanged Melody" and a stirring finale with the theme song from "Exodus."

Well-groomed and debonair, Wheatley & Kanner are a class act that warrants a re-appearance at the Imperial Room. They're here until Saturday (17). *McStay.*

Fisher's recent shows have been loosely cast and that too-frequent references to his late Roman rumble had become a bore. This outing, put together by Henry Genet, an associate of Frank Sinatra, is tightly structured but at the same time gives Fisher room for self expression and free play of his boyish charm.

Taken on his own terms as a nitery troubadour, sans the notoriety, Fisher is a first-rate showman and wholly capable of electrifying an audience, as he did in this show.

Despite much gab about the reopening of the club, there were scattered empty tables. This may be because Fisher did a show at McCormick Place only a few months ago, or perhaps because of the spot's remote location. A

Villa Venice, Chi

Eddie Fisher, Joey Forman, Rudy Noel Dancers (6), Henry Brandon Orch; \$5 cover and \$7.50 minimum.

better test will be Sammy Davis Jr. (Nov. 20-25) or the "summit trio" of Sinatra, Davis and Dean Martin (Nov. 26-Dec. 2). Dinah Shore has also been set for Dec. 3-9.

Although there are handsome grounds and a garden around the club, the main show room is less than exciting. The ceiling has been lowered and the place has been touched up, but it is basically a rectangular hall with the stage at the long end. Viewing from where this observer sat (about three-quarters of the way back) involved a lot of head-bobbing and neck craning.

On the whole, it is not a warm or plush room, although this could be moderated by softening the house lights. Too, less attractive clubs in Chi have been eminently successful. Considering the steep entrance fee (\$5 cover and \$7.50 minimum) the service rated adequate and the groceries fair to good.

Fisher gave the crowd more than full measure, ranging from an array of Jolson clicks to "Mack The Knife," "Never On Sunday," "Moon River," "Tonight," "You Made Me Love You," "Making Whoopee," "What Kind of Fool Am I" and others. His arrangements are topdrawer, and he was artfully backed by the 21-piece Henry Brandon house orch.

Comic Joey Forman had a little difficulty with the noisy house, but managed to grab its attention with a battery of clever Las Vegas anecdotes, a nifty takeoff on "The Untouchables," and a funny impersonation of Dr. Zorba of the "Ben Casey" tv show, the latter scoring the best yocks of his turn. It takes a lot of projection to reach everyone in this room, and Forman did a fine job of keeping them chuckling.

Show is opened by a brief 1920s terp number by a line of six girls directed and choreographed by the dance team of Nicki & Noel. The girls are lookable, the costumes are colorful, and withal it provides a pleasing appetizer for the rest of the show.

Management is vague about the direction of the room after Miss Shore closes Dec. 9. A rep said that they would wait and see if the name policy might possibly overcome the negative aspects of winter weather and the hinterland site.

Shows on Broadway

Nowhere to Go But Up

Kermi Bloomgarden & Herbert Greene, with Steven H. Scheuer, presentation of musical comedy in two acts (19 scenes), with book and lyrics by James Lipton, music by Sol Berkowitz. Staged by Sidney Lumet; settings, Peter Larkin; costumes, Robert Fletcher; choreography, Ronald Field; lighting, Tharon Mussel; musical arrangements and orchestrations, Robert Ginzler; vocal arrangements and musical direction, Herbert Greene. Features Tom Bosley, Martin Balsam, Dorothy Loudon, Phil Leeds, Mary Ann Mobley, Bert Convy, Frank Campanella, Val Avery, H. F. Green, Art Wallace, Jodi Kim Long, Bruce Gordon. Opened Nov. 10, '62, at the Winter Garden. N.Y.: \$8.60 top weeknights, \$9.40 Friday and Saturday nights.

Izzy Einstein Tom Bosley
Moe Smith Martin Balsam
Anthony Biallo Bruce Gordon
Wilma Risque Dorothy Loudon
Tommy Dee Bert Convy
Jean Morgan Mary Ann Mobley
Hymie Phil Leeds
Beggars Robert Fletcher
Lady with Laundry Sally Ann Fleeson
Hop Wom Phil Leeds
Hop Family Sally Lee, Jodi Kim Long, Bill Starr, Eleanor Treiber
Policeman Rico Froehlich
Reporters and Photographers H.F. Green, Val Avery, Art Wallace, Frank Campanella
Lupo Tom Bosley
The Gang Marty Allen, Robert Avian, Tod Jackson, Larry Merritt, Frank Pietri, Bill Starr, Gerald Tejedo, James Weiss, Blair Hammond, Michael Maurer
Stage Manager Joel Craig
Chorus Girls Nicole Barth, Sally Ann Carlson, Diane Coupe, Dorothy D'Honnau, Lillian D'Honnau, Maureen Hopkins, Jami Landi, Sally Lee, Sandra Reveta, Dean Talarferro, Barbara Marcon, Eleanor Treiber
Sally Sally Lee
Guard Don Reh
Policeman Val Avery
Musical numbers: "Ain't You Ashamed," "We Makin' Cash With Sour Mash: No Rickie-Tickie No Lickie," "Live a Little," "Yes, Mr. Baillo," "When a Fella Needs a Friend," "The Odds and Ends of Love," "Nowhere to Go But Up," "Take Me Back," "I Love You for That," "Baby, Baby," "Natural Allies," "Out of Sight, Out of Mind," "Follow the Leader," "Dear Mom."

If there's anything sillier than nostalgia about the Prohibition era it's musical comedies that attempt to exploit it. That seems a fair summary of "Nowhere to Go But Up," which opened last Saturday night (10) at the Winter Garden. The show, presented by Kermi Bloomgarden & Herbert Greene, in partnership with Steven H. Scheuer, is a negligible bet for Broadway and offers little for pictures.

The heroes of "Nowhere to Go But Up" are a pair of Prohibition agents, Izzy Einstein and Moe Smith, said to be based on two actual characters who became passing celebrities of the time by their ingenious use of disguises in getting evidence against bootleggers. The book and lyrics of the show are by James Lipton and the music is by Sol Berkowitz, and perhaps it's mere coincidence that they are billed in the program below and in smaller type than even the dozen or so incidental featured players whose names are presumably familiar to their agents.

Tom Bosley, who played the title role in the Broadway production of "Fiorello" so long, and Martin Balsam, an actor new to musicals, portray the frantic gumshoes in this dreary, noisy and exhausting song and dance opus. They're probably not to be blamed especially, except for being hoodwinked into taking the parts, and probably no one else should be held up to public opprobrium. "Nowhere to Go But Up" is just one of those incomprehensible mishaps that are apparently inevitable on Broadway occasionally.

After a rather arch introduction and then about 10 minutes of quick blackout scenes showing the two Dry agents doing their stuff in various disguises, there's nowhere to go but into plot, and the authors are consequently stuck with the foolish melodramatics of the "noble experiment," with its stereotype gangsters, preposterously dressed flapper types and elephantine whimsy.

There's an excess of incident and a couple of inept attempts at romantic themes, and innumerable touches suggesting laborious variations on elements of such musical bits as "Guys and Dolls," "Fiorello," "The Pajama Game" and what-have-you, with scarcely a trace of wit or originality. The songs are so-whattish, without anything immediately resembling a pop, and the performance generally substitutes din for inspiration.

Aside from the top-featured leads, who at least work hard, there's only one attractive performer. Dorothy Loudon, recruited from cabarets, is a likable character comedienne-singer with a trace of the wry drollery of a young Luella Gear, but she lacks self-discipline or directorial restraint. The only other asset is

Peter Larkin's scenery, which has a glimmer of humor.

Sidney Lumet is billed as having done the heavy-handed staging. Ronald Field provided the meaninglessly energetic choreography and Robert Fletcher designed the hideously periodic costumes.

"Nowhere to Go But Up" is a weary, wearying show. *Hobe.*

The Beautiful Bait (TIAO CH'AN)

Republic of China presentation of Foo Hsing Theatre production in three acts, drawn from "The Three Kingdoms," epic novel of early Ming (14th century) era. Producer, Wang Chen-tai; director, Tsao Chun-ling; American production supervised by Thomas Skelton. Starring Miss Wang Fu-jung, with Chen Fu-wen, Chang Fu-chien, Tsao Fu-yung, Feh Fu-yung, Lin Fu-chi, and Hsieh Fu-hsin. Opened Nov. 12, '62, at the Longacre Theatre, N.Y.: \$4.90 top.

This Chinese "opera" is a meld of song, ceremonial dance, tumbling, quarterstaff dueling, pantomime, juggling and action drama. If it goes back, as the program notes, to the 14th century, then in addition to gunpowder and printing, the Chinese surely must have been the creators of showmanship. For it contains fine buildups and act curtains, imaginative pantomime, well-done clashes of arms and music synchronized to movements far ahead of Max Steiner.

As a b.o. attraction it lacks the universality that English would have given it, but for its six-day stay on Broadway and for the burgeoning audience for ethnic culture, it is an okay item with frequent spots of pop appeal. Starring is a young beauty, Miss Wang Fu-jung who plays the Cinderella of the ancient drama and performs a teapot & tray juggling act, spinning and flipping her props until the audience almost audibly asks: "Is the pot fastened to the tray?" With commendable cognizance of showmanly values, she tops her performance by hoisting the pot free to a wow hand. Tumbling exhibitions worthy of the Grade-A Syrian troupes of yesterday are indulged in by a group of the young men and, incidentally, despite the prop beards and a.k. makeup, the entire company is youthful. There is a stand-out combo of flag-twirling and acrobatics, too. Costumes are lavish to point of comment, including status symbols which look like the first hula hoops. Makeup and masks are frequently fearsome or comic, by U.S. standards.

Aside from Miss Wang Fu-jung, femmes in company have little to do, but they provide a bright spot, backing her in a ribbon-twirling scene, similar to that introduced by the American dancer Loie Fuller, in early 1900's. Love interest is supplied by Chang Fu-chien and Tsao Fu-yung, splitting the role of the general, the first as a warrior and the second as courier. Chen Fu-wen, as far as an Occidental unacquainted with the Mandarin dialect could judge, is both terrifying and funny as the vernal Prime Minister. Feh Fu-yung belies his name as the elder statesman and Hsieh Fu-hsin is the bounciest of the tumblers.

Show runs the standard 2½ hours, in comparison to some of the three or four days of traditional Chinese plays, and is much brighter and fuller entertainment that U.S. can compre. One element missing is the traditional invisible prop man, a l-off concession to progress. Company, which opened at Seattle Fair early in October, played Pacific Coast to San Diego then broke the jump to N.Y. at Salina, Kansas, of all places, and at weekend flits to Washington, Philly, Boston, then west to Colorado Springs, for a Dec. 13 U.S. tour termination. Mexico or Hawaii booking may follow. This is first jaunt westward for Foo Hsing Theatre, having previously played Thailand and Philippines.

One of the charms of the Longacre Theatre is a touch of Gallic flavor due to the proximity of the downstairs cloakroom to the gentlemen's retiring room. For lack of four or five feet of partition, it is sometimes necessary for one of the Shubert attendants to chant: "Ladies will kindly face this way for their coats. Gent's room to your right." *Leve.*

Art Alisi has joined Will "Sugarfoot" Hutchins and Judi Reding in "Will Success Spoil Rock Hunter" at the Horseshoe Theatre, Hollywood.

Theatre Historian
Robert Downing
dwells on his show biz collection's sale to the University of Texas in
So I Took the \$50,000
* * *
another bright Editorial Feature in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Show Out of Town In The Counting House

Philadelphia, Nov. 9.
David J. Cogan presentation of a drama in three acts by Leslie Weiner. Staged by Arthur Penn; settings and lighting, David Hays; costumes, Ruth Morley. Stars Sydney Chaplin, features Howard Da Silva, Kay Medford, Barbara Murray, Robert Pastene, Nancy R. Pollock, Paul E. Richards, Lou Gilbert, Harold Gary, Melvin Stewart, Sol Frieder. Opened Nov. 8, '62, at the Walnut St. Theatre, Philadelphia: \$5.40 top.

The production was commissioned by the Theatre Workshop, making its comeback after leasing the theatre to pro managements for a time. The group must take a share of the blame, particularly in view of the old-fashioned and casual staging. "What a Crazy World" would not have had much chance in any event, but Gerry Raffles' curiously stilted direction is an added weakness.

The characters are cockney caricatures. The young layabouts who dodge work can only talk about their sexual conquests, but the plot is built up on the phoney premise that two lazy youngsters who have been in and out of the juvenile courts, would believe that a solicitor is a man who provides a haven for prostitutes driven off the streets. So there's rejoicing when one of the youngsters gets a job in a solicitor's office, and all the obvious and inevitable jokes follow in dreary succession.

Klein's music is unmemorable, and his lyrics are indifferent. There are one or two inventive scenes, such as a punch-up and a twist session in a dance hall, but that sort of background was done much better in "West Side Story." There's very little distinction in the acting, and none of the cast is much of a singer. Barry Bethell and David Nott are the two principal layabouts, Cheryl Kennedy is a teenage blonde constantly being stood up, and Harry H. Corbett is the only one who shines through the material. He has two small parts, and makes his best impression as the solicitor. *Myro.*

Penn's direction is an attempt to tell this recognizable story in straightforward style. He manages to hold and sustain interest, although melodramatic moments and the big romantic discovery are overdone. The supporting roles, however, are plentiful and accurately handled. The general effect is that the parts are worth more than the whole.

Sydney Chaplin is type cast, but not especially sympathetic as the graying head of a lower Madison Ave. lingerie firm. The story opens on his 40th birthday, and as it progresses the anniversary marks a milestone crisis in his life. As the secretary with wisps of red hair continually falling across her eyes and a limp sustained in the days when she was a halfhearted Covent Garden ballerina, Barbara Murray makes a lovely waif, with the kind of appeal that neither the boss nor many of the males in the audience would be able to resist. The English actress is making her American debut in the role.

Supporting the romancers are Howard Da Silva as the brusque, good-humored father, who can understand his son having a fine but cannot forgive his flinging everything away. Kay Medford as the firm's long-time bookkeeper, makes each syllable count as though she were shooting skeet with them.

Robert Pastene is stiffly proper, as the indignant father-in-law, Paul E. Richards, Sol Frieder, Lou Gilbert and Melvin Stewart seem like people waiting for the 5 o'clock whistle, and Harold Gary has an illuminating moment as the union's business agent. *Gagh.*

'The Poet,' New Musical, Is Aimed for Broadway

Atlanta, Nov. 6.
Sara Pacher and Tommy Willis, both of this city, have signed a contract with Rolnick Enterprises, Inc., of New York, for production rights of their show, a musical comedy titled "The Poet." The tuner will be produced by J. R. Hicken

Shows Abroad

What a Crazy World

London, Oct. 31.
Theatre Workshop presentation of a two-act musical by Alan Klein. Staged by Gerry Raffles; decor, John Bury; costumes, Una Collins; musical director, Malcolm Sircorn. Features Cheryl Kennedy, Barry Bethell, David Nott, Harry H. Corbett. Opened Oct. 30, '62, at the Theatre Royal, Stratford, London: \$2.15 top.

Alan Klein, who wrote the book, music and lyrics for "What a Crazy World," is a 22-year-old who, according to the publicity, has only seen one professional show in his life. That seems reasonable, as there is an amateurish look to the show which belies firsthand theatre knowledge.

The production was commissioned by the Theatre Workshop, making its comeback after leasing the theatre to pro managements for a time. The group must take a share of the blame, particularly in view of the old-fashioned and casual staging. "What a Crazy World" would not have had much chance in any event, but Gerry Raffles' curiously stilted direction is an added weakness.

The characters are cockney caricatures. The young layabouts who dodge work can only talk about their sexual conquests, but the plot is built up on the phoney premise that two lazy youngsters who have been in and out of the juvenile courts, would believe that a solicitor is a man who provides a haven for prostitutes driven off the streets. So there's rejoicing when one of the youngsters gets a job in a solicitor's office, and all the obvious and inevitable jokes follow in dreary succession.

Klein's music is unmemorable, and his lyrics are indifferent. There are one or two inventive scenes, such as a punch-up and a twist session in a dance hall, but that sort of background was done much better in "West Side Story." There's very little distinction in the acting, and none of the cast is much of a singer. Barry Bethell and David Nott are the two principal layabouts, Cheryl Kennedy is a teenage blonde constantly being stood up, and Harry H. Corbett is the only one who shines through the material. He has two small parts, and makes his best impression as the solicitor. *Myro.*

Happy Days

London, Nov. 2.
English Stage Co. presentation of two-act drama by Samuel Beckett. Staged by George Devine; designer, Jocelyn Herbert. Stars Brenda Bruce. Opened Nov. 1, '62, at the Royal Court Theatre, London: \$1.75 top.

Although "Happy Days" has two people in the cast, it is essentially a 90-minute monolog by Brenda Bruce as the symbolic Everywoman embedded up to her waist in a mound of earth in the first act and up to her neck in the second. (The play had a 28-performance run off-Broadway last season. —Ed.)

During the evening, the woman addresses a vaguely perceived husband and expresses an unfounded optimism in tune with the title. Her conversation involves much reminiscence of past irrelevant detail, which she clings to as giving meaning to her life, and much rummaging in a large bag containing her puny worldly possessions. These comprise, amongst other things, a toothbrush, a nail-cutter and a much-cherished revolver, which she resolutely refuses to use.

Beckett is apparently thus attempting to express the futility of life, and his climax, which is the only dramatic event in the play, is the appearance of the grumbling husband, dressed to kill in top hat and tails. She needs

him as a butt, but not as a helpmate.

The true meaning of this piece is anyone's guess, however, and the point about it is that the guessing seems not really worthwhile. The conception is more suited to radio, where Beckett's well-spaced prose would be without visual distraction. Jocelyn Herbert's set is evocatively barren, and George Devine's, direction is well geared to the halting rhythm of the words.

Boredom sets in early, in spite of the proficient performance of Miss Bruce, who delivers the various moods skillfully. But she has not the magnetism to compel attention to an inherently static development, and it's doubtful if anyone could.

"Happy Days" demands comparison with Beckett's other monolog play, "Krapp's Last Tape," which is more formidable and half the length. In the present work the author's imagination is stretched beyond its capacity, and the production looks set for a mild success with the cognoscenti who collect these things, but it hasn't a hope of transfer to the West End, as occurred with "Waiting for Godot." *Otta.*

Fursey

Dublin, Nov. 3.
Envoy Productions presentation of musical in two acts (four scenes) based on novel "The Unfortunate Fursey" by Fervyn Wall, with book and lyrics by Fergus Linehan, music by Paddy Murray and Aileen Kienlen. Staged by Alan Simpson; decor, John Ryan; choreography, Patricia Ryan; orchestration, A. J. Fokker; conductor, Jan Cervenka. Opened Nov. 2, '62, at the Gaiety Theatre, Dublin: \$2.90 top.

There was a reasonably good joke in a young and simple novice monk being pushed out of his Abbey in the long, long ago because he wasn't too bright about the Devil, but it isn't suitable material for a musical. Fergus Linehan has a good sense of humor and by setting his piece back in the long ago manages to get in a number of topical gags that can only be appreciated by an Irish audience.

The piece has the ingenuousness of a pantomime and music in an idiom popular somewhere in the earlier years of the century. "Fursey" is the only memorable tune. But for a good ballad "When I Was a Girl" has zest and Ann O'Dwyer has the right style to put it over.

Milo O'Shea is an admirable comic actor, but bewilderment can be a bit tiring when it lasts through two acts. Beryl Fagan has the gentleness for the romantic interest, although the character is unexciting.

John Molloy has opportunities as a pantomimist in four roles, and Patrick Bedford's Devil is neatly played straight out of pantomime. Austin Gaffney and Herbert Moulton have the unrewarding task of singing narrators, though both deserve better.

On a local level this is reasonable entertainment, but it isn't strong enough for international interest. *Mac.*

Policy for Murder

London, Nov. 8.
James P. Sherwood, for Sherwood & Reid Ltd., presentation of drama in three acts (seven scenes) by Jack Popplewell. Staged by Hugh Goldie; decor, Stanley Moore. Stars John Slater, Dermot Walsh, Heather Chasen. Features Ronald Adam. Opened Nov. 7, '62 at the Duke of Yorks Theatre, London: \$2.80 top.

Jack Popplewell's latest meller starts off in the familiar will-he-get-away-with-it strain, but before long it's a case of whodunit-to-whom. And in developing the story line the author has introduced more red herrings than

(Continued on page 68)

Broadway Boxoffice Personnel

Treasurer assignments thus far set at Broadway legit houses for the 1962-63 season are as follows:

Alvin: Gordon Cramer, Luis Valls, Richard Begin, John Greeran, William Kirby.

Ambassador: Clifford C. Whiteman, Arthur Meyers.
ANTA: Rod McMahon, Robert Carr, George Beatty, Marvin Roth Williams.

Atkinson: Rivington Bisland, Louis Nekola, Bruce Bisland.
Barrymore: Julius Specter, Paul Meyers.

Beck: Dan Callahan, Edward Smith, Richard Wolff, George Baldwin.
Belasco: Peter Meyers, Pat Murtha, Ernest Wheeler.

Biltmore: Jerry Sheehan, Thomas Sheehan, William Glebler.
Booth: Mildred Anker, Jean Cohen.

Broadhurst: Constance Coble, Mary Ackley, George Metz.
Broadway: Dan Melnick, Carl Knopfer.

Cort: Jack Melnick.
54th St.: Mitchell Kanter, A. Dugen, Murray Saks.

46th St.: Charles Bowman, Edward Lynch, William Wiegand, Anthony DeSimone, Charles Colgan, Joseph Scanapico.

Golden: Nellie Beamish, Anna Hirsh, Helen Johnson.
Hayes: Herman Lewin, Robert Burke, Carmine Loiacono.

Hellinger: Charles Walters, Al Kiefer, Julius Stone.
Imperial: Aaron Helwitz, James Drury, Helen Martyniuk.

Longacre: Thomas Burke, Lewis Kasten.
Lunt-Fontanne: Henry Bonis, Norman Baruch, Herman Pearl, Charles Stuis, Joseph A. Smith.

Lyceum: Al Hildreth, Herve Bilodeau.
Majestic: Irving Morrison, Harry Steinberg, Thomas Smith.

Miller: Frank Frayer, John Bowman, Georgia Fursman.
Morisco: William Rinaldo, Pearl Keyser, Dora Chamberlain.

Music Box: Walter G. O'Connor, Ray Metz, Ernest Wheeler.
O'Neill: Raymond Jaffie, Joseph S. Smith, Joseph Kane.

Playhouse: Thomas Brotherton, Louis Appel.
Plymouth: Richard Cobb, Richard Surace, Robert Burke.

Rose: Margaret Hildreth, Nat Reuben, Cora Gibbs, Murray Lang.
Royale: William Stuis, Leonard Cobb, Kathryn Walsh.

St. James: Hugh McGauley, Arthur Feine, Morrie Seamon, Leo Caspare.

Shubert: Philip Smith, Barry Bond, Gladys Ronchetti, Josephine O'Brien.

Winter Garden: William Goldhart, Dan Friendly, Rocco Lofaro.
Ziegfeld: Not yet assigned.

MISCELLANEOUS

City Center: Frank Surace, Robert Majesca, Robert Conway.
Lincoln Center: Vern Armstrong, Kay Schwender, Rosemary Larsen, Harvey Abrams.

Metropolitan Opera House: Arthur Weidhaas, Sal Wallace, William Harris, Mike Pasternak, Herman Fuchs, S. Karelitz.

George C. Scott to Star in 'Desire'; Tone's 3d Withdrawal in 2 Years

George C. Scott is succeeding Franchot Tone in the Circle in the Square's off-Broadway production of "Desire Under the Elms." Scott will costar with his wife, Colleen Dewhurst, and Rip Torn. The switch from Tone to Scott followed the former's withdrawal during rehearsals from his top-starred assignment in the Eugene O'Neill revival.

Tone's exit marked the third time in the last two years or so that he's left a show during the practice period. Last season he withdrew from "The Umbrella," which folded during a pre-Broadway tryout, and prior to that he exited a planned off-Broadway presentation of Henrik Ibsen's "When We Dead Awaken."

The Circle, which had planned opening "Desire" at its Greenwich Village showcase Nov. 24, has rescheduled the presentation for a Jan. 8 preem. Because Scott has television commitments, rehearsals of the play have been suspended until Dec. 15. Direction of the revival is being handled by Jose Quintero, co-producer with Theodore Mann at the Circle. The management, which has been touring its production of "Under Milk Wood" on one-night stands of colleges and universities, is working on plans to bring it back to the Greenwich Village house on an interim booking starting next Friday (16).

Tone's prior withdrawals from "Awaken" and "Umbrella" occurred in September, 1960, and last January, respectively. David Ross, who was producing the Ibsen play, scrapped the project when Tone left the show during rehearsals. Several members of the cast also left with the actor. Ross asserts about \$15,000 was lost on that abortive effort.

Tone had previously headlined for Ross in the producer-director's off-Broadway revival of "Uncle Vanya." A film version of the Anton Chekhov play, in which Tone and other members of the off-Broadway cast appeared, was subsequently co-produced and co-directed by the actor.

"The Umbrella," which closed last January during a Philadelphia tryout, was to have costarred Tone, who had a run-of-the-play contract. Despite that contractual situation, the actor was replaced during rehearsals by Arthur O'Connell.

Geraldine Page and Anthony Franciosa starred with O'Connell in the play, written by Bertrand Castelli in collaboration with Jack Raphael Guss and produced by Ketti Frings in association with Robert Evans.

In 1957, Tone opened out-of-town in the Stanley Mann-Roger MacDougall play, "Hide and Seek," but was replaced by Barry Morse during the tryout of that Fred K. Finklehoffe-Mark Marvin-Gabriel Katzha production.

'Caligula' Due This Week At Princeton's McCarter

The Albert Camus drama, "Caligula," the third presentation in "The Mediterranean Heritage" series being presented at the McCarter Theatre of Princeton (N.J.) Univ., opens at the house tomorrow night (Thurs.). The series opened Nov. 1 with the double-bill of "Antigone" and "A Phoenix Too Frequent," followed by "A Comedy of Errors." The fourth and final entry in the "Mediterranean" program will be Eugene O'Neill's "Desire Under the Elms," opening officially Nov. 29.

Michael T. Leech, who was at the Stratford (Ont.) Shakespearean Festival last summer as assistant to pressagent Jack Karr, is now p.a. for the McCarter operation.

Plan Art Center In Puerto Rico

San Juan, Nov. 13.

The Institute of Puerto Rican Culture is planning to build \$3,000,000 Arts Center of Puerto Rico, designed to train professional artists in the dance, music, drama and the plastic arts. The Center is to be constructed on a 20-acre site near the Park of the Americas.

Ricardo Alegria, the Institute's executive director, says the new institution, which he described as "San Juan's Lincoln Center," will be developed gradually over several years. To be grouped in the new facility, Alegria reveals, will be the existing Free School of Music, and the two years-old Puerto Rico Conservatory of Music, as well as new academies for dance, painting and the plastic arts.

Two-thirds of the funds for construction of the arts center are expected to be appropriated by the Commonwealth Legislature, the remaining third by foundations and individual patrons. Alegria indicates that the first project to be built will be a new home for the Free School of Music.

"The present building now accommodates 800 students and is badly overcrowded," he asserts. The second project, for which construction is expected to start in 1964-65, will house a school for theatre and dance. The third project will be a new home for the Conservatory of Music, which now occupies a rented building in the Hato Rey section.

Anticipate \$5,000,000 Total Gross For 4 Bus-Truck Touring Shows

May Revise 'Simple Man' For Production on B'way

London, Nov. 13.

Michael Codron is closing a deal with David Merrick for a Broadway production of "Rattle of a Simple Man" next year. Charles Dyer, who wrote the comedy, is preparing an American version, but if that doesn't work out satisfactorily, the original text may be used.

The present plan is to open on Broadway next February, and if the American version is acceptable, a U.S. cast will be recruited. It had been suggested earlier that a Broadway production might be delayed until the end of the London run, to enable the two principals, Sheila Hancock and Edward Woodward, to repeat their roles in New York.

Though no financial details have been revealed, it's understood that Merrick has offered a substantial guarantee. The comedy opened Sept. 19 at the Garrick and is reported to have recouped its original investment.

Free Ballet Appreciation For Students in Store; Name Dancers Involved

Brooklyn department store Abraham & Straus is giving a course in "ballet appreciation" three Saturday mornings starting Nov. 17. Commercial angle: free tickets must be obtained first at the store's diningroom where the demonstrations will be given. Ballet angle follows: a previous "Broadway-Come-to-Brooklyn" legit stunt which recruited Cyril Ritchard and Joseph Papp.

For the ballet discussions for highschool students Alexandra Danilova, Igor Youskevitch, Chita Rivera, James Starbuck and Alan Banks will appear together with six members of the Brooklyn Ballet Co. Idea is to introduce the future generation to the idiom, positions and aspirations of dance.

Regular fees reported paid the talent participating in the morning course.

Bus-and-truck touring is emerging as big business. That's indicated by an anticipated combined gross this season of around \$5,000,000 for four motorized presentations on the road. The quartet, being routed on cross-country treks by National Performing Arts, are "Carnival," "Mary, Mary," "Shot in the Dark" and "The Sound of Music."

Envisioning the hefty take for the four shows is Julian Olney, vicepresident and manager of NPA. His projection is based on the form displayed thus far this season by the two musicals and two comedies. He estimates the season's gross will be in the area of \$2,000,000 for "Sound," \$1,500,000 for "Carnival," \$1,000,000 for "Mary" and \$400,000 for "Shot."

Also figured as a mopup prospect in the bus-and-truck category is "My Fair Lady," which switches from a regular tour to a motorized trek next January. "Lady" is being booked independently by Irving Squires, who was company manager for the Broadway production of the musical. Another bus-and-truck entry doing well this season is the Martin Tahse production of "A Program for Two Players," costarring Helen Hayes and Maurice Evans. It's also being booked independently.

NPA is the legit booking operation that evolved this season from the dissolution of United Performing Arts, which operated in both the legit and concert fields. UPA was formed in 1960 to provide an organized audience plan for touring shows and during the 1961-62 season took over the legit network of Broadway Theatre League subscription cities from Columbia Artists Management Inc.

The non-profit BTL setups are situated in about half of the 100 or so cities now covered by NPA. This means there are about 50% (Continued on page 69)

Map Several Theatres In New Building Setup At Albany State Univ.

Albany, Nov. 13.

A theatre building to be constructed in a new group of structures for the State Univ. of Albany, on the site of the former Albany Country Club, will include six theatres. Plans for the multimillion-dollar project, drawn by Architect Edward Durrell Stone, of New York, and subject of a conference as to the theatres phase last Thursday (8) in the metropolis, provide for a 2,000-seat auditorium, with a stage and other equipment capable of presenting the Metropolitan Opera Co. or any other attraction.

Also, a theatre seating 500-600, plus a 202-seat arena layout or use winter and summer, two 100-seat workshop theatres and a 75-seater of the same type. Target date for completion is 1965 or 1966. At present, most of the student presentations, as well as those by college-touring groups and by professional companies, are given in Page Hall at the present State Univ. site. "Murder in the Cathedral" is being staged this week, by an undergraduate group, in the All Saints Episcopal Cathedral.

A summer arena theatre operation has been conducted for a dozen years, under the direction of Dr. Paul Pettit, head of the department of drama and speech of State Univ. of Albany and president of the Albany League of Arts. Theatres-in-the-round productions are given in a transformed gymnasium.

Winnipeg Likes Its Own

Winnipeg, Nov. 13.

Royal Winnipeg Ballet attracted near-capacity 1,400 to the 1,475 seat Playhouse and grossed \$3,100 in a pre-American tour performance here last week. The date, which kicked-off the 23rd season was the last locally for the company until December, when the troupe returns from a five week tour of the mid-central United States and eastern Canada.

Subsequent tours, under the direction of National Concerts of New York, see the company of 25 in the West Indies in January and the western and southern states in February and March.

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Legit Followups

Carnival (BUSHNELL, HARTFORD)

Hartford, Nov. 6.
This second road company of "Carnival" is presented by Lee Guber, Frank Ford & Shelly Gross, whose main activity is the production of shows for eastern tented during the summer season. The musical is traveling by truck and bus for 100-odd scheduled dates, probably into the fall of 1963 and covering 44 states. Most bookings are for one and two nights.

Backed by its Broadway reputation "Carnival" should fare well on the road, but it's questionable whether the earlier film version of same plot, tagged "Lili," will help.

The "Carnival" tends to languish musically, although it has several fine numbers. The settings, lighting, choreography and direction are more than adequate. Marge Cameron, as the magician's assistant, provides robust humor. Don Potter is a comic assist as the puppeteer's assistant in love with carnival life.

Elaine Malbin, as the gamin, turns in a commendable job dramatically and vocally, as does David Daniels as the puppet master. As the predatory magician, Michael Davis is good, as is Jack Hollander as he carnival owner. *Eck.*

The Promise (COMEDY THEATRE, LONDON)

London, Nov. 6.
A new cast has taken over at the Comedy Theatre for this American revue, which has been under fire from the Lord Chamberlain. A program note explains that a change of cast is necessary every three months "because the greater part of 'The Promise' is improvised and the strain on the artists is quite tremendous."

Just how much improvisation there is is impossible to decide, short of repeated visits. But the result is uneven entertainment, with some excellent items and others that have little more impact than that of watching charades being played by light-hearted guests at a late-night party. The new cast consists of Al Mancini, Francis Dux, David Dozer and Gayle Coffin.

All four perform with engaging enthusiasm which over-rides the slimmest of much of their material. But Mancini is the most impressive. He has sharp, observant wit and an endearing zaniness which offers promise for the right roles. Theodore Flicker staged the rather detached, casual performance. *Rich.*

The Devils (ALDWYCH THEATRE, LONDON)

London, Nov. 6.
Bringing back "The Devils" into its repertoire the Royal Shakespeare Co. should draw audiences who may have missed the original presentation early last year. John Whiting's drama, based on Aldous Huxley's "The Devils of Loudun," is a strong mixture of sex and religion, forcefully acted by a standout cast headed by Richard Johnson and Dorothy Tutin.

Peter Wood's superb direction brings out the horror and drama of this tale of a lecherous priest whose downfall and eventual burning at the stake is brought about by a sexually frustrated nun he had never met. There's little light relief in Whiting's fluent and moving play, and the episodic nature of the plot, particularly of the first two acts, is skillfully handled.

Both Johnson and Miss Tutin were in the original production, and their performances still merit praise. There's notable support from a big cast including Max Adrian, Gordon Gostelow, Alan Dobie and Roy Dotrice. Sean Kenny's stark decor matches the sombre mood of the production. *Myro.*

I Can Get It for You Wholesale (AUDITORIUM, ROCHESTER)

Rochester, Nov. 4.
When this touring edition of "I Can Get It for You Wholesale" settles down, eliminates the rough spots and catches the spirit of Jerome Weidman's good book about predatory life in the Manhattan garment industry and Harold Rome's fine music and lyrics, it should do well at the boxoffice. The production is the season's

first of a string of Broadway musicals that will first test the road in Rochester. Others are to include "How To Succeed in Business Without Really Trying," "Camelot" and "The Sound of Music."

This was the "Wholesale" troupe's break-in performance, as evidenced by faulty projection and languid chorus numbers. Adding to the cast's opening night troubles was an intermittent amplifying system. Larry Kert, who plays the lead role of the double-dealing conniver hero, is good, though uneven. He's good on some certain numbers, fumbling on others.

Audrea Stevens, who plays the nice-girl heroine, belts out her songs potentially for a small girl. Along with Fritz Burr, who plays the hero's mother, she is one of the best in the cast, excelling especially with the tune, "Eat a Little Something."

But for audience impact no one equals Nan Courtney as the dance lead, and Anthony Monaco as the cloak-and-suiter who teams with her in the number, "What's in It for Me?" *Dave.*

Dance Review

Legend of Judith (HABIMAH THEATRE)

Tel Aviv, Oct. 26.
Martha Graham and her company, appearing in Israel under the sponsorship of the Chamber Music Assn. and the Bathsheba de Rothschild Foundation, presented the premiere performance Oct. 25 of her new ballet, "Legend of Judith," at the Habimah Theatre here. The program also included performances of "Secular Games" and "A Look at Lighting." The previous evening the company presented "Samson Agonistes," "Phaedra" and "Acrobats of God."

"Legend of Judith" is based upon the Apocryphal story of the beautiful Jewish woman who, in order to save her people from the armies of Nebuchadnezzar, seduces and slays the enemy general, Holofernes. The action is presented as occurring within the "unknown landscape" of the heroine's mind, thereby permitting the choreography to mix events in a surrealist pattern.

In Freudian idiom, including sex symbolism, Judith recalls herself as a bride, has a vision of archangels, witnesses a Nebuchadnezzar orgy and goes to meet Holofernes with mixed love-hate emotions. The choreography offers an impression of tumult, with too much spectacle and too little dance.

To the inevitable disappointment of audiences who have seen Miss Graham at the height of her artistry, her performance as the young, seductive Judith is disillusioning, for she no longer dances with ease. Moreover, her choreography in this instance seems faulty, giving ample space and movement to the male dancers, but limiting the women (Helen McGehee, Linda Hodes and Yuriko) to virtually static appearances.

The Mordechai Seter score, played by Gary Bertini and the Kof Israel Orchestra, is skillfully conceived in terms of dramatic action and the Dani Karavan scenery is artistic but functionally imperfect. *Lapid.*

Touring Shows

(Figures cover Nov. 11-25)
Carnival (2d Co.)—Shubert, Chi (Nov. 12-24).
Carnival (bus-truck)—Split-week stands (Nov. 12-24).
Come Blow Your Horn—Biltmore, L.A. (Nov. 12-24).
Far Country—Ford's, Balto (Nov. 12-17); American, St. L. (Nov. 19-24).
Harold (tryout)—National, Wash. (Nov. 12-24).
I Can Get It for You Wholesale (2d Co.)—Fisher, Det. (Nov. 12-17); Shubert, Boston (Nov. 19-24).
In the Counting House (tryout)—Walnut, Philly (Nov. 12-24).
Mary, Mary (2d Co.)—Blackstone, Chi (Nov. 12-24).
Mary, Mary (bus-truck)—Mostly one-nights (Nov. 12-24).
Moby Dick (tryout)—Shubert, Boston (Nov. 12-24).
My Fair Lady—O'Keefe, Toronto (Nov. 12-24).
Never Too Late (tryout)—Wilbur, Boston (Nov. 12-17, moves to N.Y.).
Oliver (tryout)—Curran, S.F. (Nov. 12-17); Fisher, Det. (Nov. 19-24).
Program for Two Players—Split-week stands (Nov. 12-17); Studebaker, Chi (Nov. 19-24).
Shot in the Dark—Royal Alexandra, Toronto (Nov. 12-24).
Shot in the Dark (bus-truck)—Split-week stands (Nov. 12-24).
Sound of Music (2d Co.)—Orpheum, Mpls. (Nov. 12-24).
Sound of Music (bus-truck)—Split-week stands (Nov. 12-24).

Paul Shyre Doing 'U.S.A.' At Milwaukee's Miller

Milwaukee, Nov. 13.
"U.S.A.," the John Dos Passos and Paul Shyre adaptation of the former's book of the same title, opens tomorrow night (Wed.) as the second production of the season at the Fred Miller Theatre here. Shyre, who directed the stage version of the Dos Passos work for its off-Broadway presentation during the 1959-60 season, is resident artistic director at the Miller.

The local "U.S.A." cast includes Nancy Coleman, Pauline Flanagan, Edwin Sherin, Jay Doyle, John Leighton and Sylvia Gassel. The Miller's first offering of the season, "Beyond the Horizon," closed last Sunday (11).

Now Hewes' 'Best Plays'

"The Best Plays, 1961-62," edited by Henry Hewes (Dodd, Mead; \$6), continues the stage yearbook inaugurated for 1919-20 season by the late Burns Mantle. The new volume marks debut of Hewes as editor, succeeding Louis Kronenberger and John Chapman in the same assignment. Hewes pays tribute in foreword to his predecessors; to his teachers, Joseph Wood Krutch and John Gassner, and to Brooks Atkinson, who permitted Hewes to write his first drama review when he was copy boy on the N. Y. Times. He is currently stage critic for the Saturday Review.

Standard features of annual are happily retained: the reprinting of VARIETY's tabulation of hits and flops, performance photos, scene and costume sketches, and Al Hirschfeld drawings. Listing of productions, an account of the season in Europe and key U.S. cities, awards, necrology and statistical indices are thoroughly developed.

New volume increases emphasis on off-Broadway. For the first time, two of the 10 "best" plays synopsized in tome are off-Broadway shows, which will help to firm up the popular muttering among Shubert Alley pros that "sooner or later, Broadway will have to go off-Broadway to get away from all the off-Broadway shows on the Stem."

"Oh, Dad, Poor Dad, Mama's Hung in the Closet, and I'm Feelin' So Sad" and "Stone and Star" ("Shadow of Heroes"), are the off-Broadway entries. Other selections are "A Man for All Seasons," "Gideon," "How to Succeed in Business Without Really Trying," "The Night of the Iguana," "The Egg," "The Caretaker," "A Thousand Clowns," and "The Complaisant Lover."

Book newly charts voting of Drama Critics Circle on its awards by each critic, a department of doubtful merit; and a useful listing, compiled by George Freedley, of plays that opened at various American tributary theatres. Generally, a propitious bow for Hewes in an honored, valued tradition. *Rodo.*

London Shows

(Figures denote opening dates)
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (9-5-62).
Chips With, Vaudeville (4-27-62).
Eastward Ho!, Mermad (10-17-62).
End of Day, Arts (10-16-62); late night performance.
Every Night, Palladium (6-1-62).
Fiorello, Piccadilly (10-8-62).
Gentlemen Prefer, Strand (8-20-62).
Happy Days, Royal Court (11-1-62).
Kill 2 Birds, St. Martin's (10-25-62).
Lock Daughters, Her Majesty's (5-17-62).
Minstrels, Vic. Palace (5-25-62).
Miss Pelli, Criterion (9-12-62).
Mousetrap, Ambassador (11-25-62).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westminster (11-8-62).
My Fair Lady, Drury Lane (4-30-60).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Out of Bounds, Wyndham's (11-8-62).
Photo Finish, Saville (4-25-62).
Policy Murder, Duke York's (11-7-62).
Premise, Comedy (7-26-62).
Private: Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Rock-A-Bye, Phoenix (10-16-62).
Royal Gambit, Ashcroft (11-5-62).
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Queens (7-20-61).
What a Crazy World, Royal E. (10-30-62).

SCHEDULED OPENINGS
Cheap Bunch Flowers, Arts (11-20-62).
Witch of Edmonton, Mermad (11-21-62).
Vanity Fair, Queens (11-27-62).
Semi-Detached, Duffell (12-5-62).
Rule of Three, Duchess (12-20-62).

Al Jones, house manager of the Alvin Theatre, N. Y., is also general manager of the Hellinger Theatre, N. Y., at which Arthur Rubin is house manager.

Film Circuits Book Legit

Continued from page 1

taking legit ranging in different locations from a single entry to several, for one-night stands during the Monday-Thursday period. Some engagements are for two and three nights and in rare cases a week and two weeks. Obviously, this activity is limited to theatres with facilities for legit productions.

In Buffalo, the 2,700-seat Century Theatre has "My Fair Lady" booked for a full week in February and during that same month the 3,472-seat Penn Theatre in Pittsburgh will get the major city touring company of "Sound of Music" for two weeks. The upcoming post-Broadway tour of "Camelot" also includes a fortnight at the Penn in March.

A combination of factors is figured responsible for this growing film theatre interest in legit shows. Naturally, most important, on the grassroots level, is the increase in recent years of bus-and-truck tours covering split-week stands. One-niters figure heavily in the dates played by most of the motorized companies.

The legit productions are being booked by a flock of film theatre chains into selected spots and some of the division managers have expressed the attitude in connection with small town dates that local audiences have attained a level of sophistication which warrants bringing in live entertainment, providing the shows have merit.

There's a difference of opinion, though, as to whether the situation relates to the substantial decrease in the annual Hollywood output of features from some 400 about 10 years ago to under 200 now. As one division manager puts it, the booking of a few legit one-niters during the course of a year isn't going to do much to alleviate the shortage of screen entries. However, another takes the view that the scarcity of pictures has a direct bearing on the booking by film theatres of legit shows.

In the case of film houses playing legit presentations for a week and longer it appears to be an obvious case of seeking substitute entertainment, other than foreign pix, to offset the slowdown in Hollywood production. Notable in connection with the bookings for the Century in Buffalo and the Penn in Pittsburgh, both of which belong to the United Artists Theatre Circuit, is the appointment of Barry Yellin to line up legit shows for the UA chain and Skouras Theatres.

Yellin's Chores

Yellin, who was active for a few years in Puerto Rico as producer of a drama festival, was assigned to the newly-established legit booking position for the two circuits last August. The existence of such a post is unusual, if not unprecedented, among film theatre chains. Yellin claims that Penn scaled to a \$7 top for musicals, can do \$125,000 weekly at capacity. That makes it one of the top-grossing houses in the country for legit.

The Penn, Century and other picture houses with large seating capacities are primarily interested in booking musicals in the powerhouse category. However, the booking of legit shows into film show-cases is not restricted to the tuners. The Oritani Theatre in Hackensack, N. J., got into the legit act this season with a one-night booking of the bus-and-truck company of "A Shot in the Dark."

The Penn and Century are to continue predominantly as film theatres, but it's Yellin's hope that an annual season of about six musicals can be arranged for both houses. As for the Skouras chain, the situation is more difficult because of the proximity of its theatres to Broadway. The Skouras network covers about 50 houses in the Metropolitan area (Long Island, Westchester, New Jersey, Rockland County, the Bronx and Manhattan).

It's figured the location of the Skouras houses creates a special problem in the booking of legit shows that is non-existent out-of-town. First, there's the competition from Broadway. Then there's the situation whereby some of the in-demand touring shows are still represented on Broadway by their parent companies, making them generally unavailable for bookings close to the Main Stem. Falling into this category are "Carnival," "Mary, Mary" and "Sound of Mu-

sic," each currently a three-company operation with one troupe in New York and two on the road.

Charles Smakwitz, division manager for about 26 Stanley Warner theatres in New Jersey and approximately six in New York state, arranged for the Hackensack booking of "Shot" and a few seasons ago "The World of Carl Sandburg" played another of his theatres. Although he's interested in booking other legit productions, he's also a little wary about the closeness of his New Jersey theatres to Broadway.

Several theatres represented by Smakwitz have been rented in the past by organizations sponsoring local legit engagements. A number of the legit bookings in film houses throughout the country involve deals whereby the theatres are rented by local sponsors, but what's been emerging recently is the booking of touring productions directly by division managers. Smakwitz, incidentally, is also interested in ballet, opera and personalities for the Stanley Warner spots.

Ed Kelly, division manager for Comerford Theatres, books shows into the chain's film houses in Binghamton, N. Y., and Williamsport and Scranton, Pa. He's also looking for shows for the Comerford Theatre in Wilkes-Barre, Pa. He comes into Manhattan frequently to seek legit productions. Kelly figures that if he could get the right plays and musicals, he'd book about six a year, mostly for one-night stands. The Comerford chain, he points out, booked legit shows for a long time up until about four or five years ago. The practice was resumed last season.

Harry Feinstein, division manager for 55 Stanley Warner theatres in western Pennsylvania, Ohio and West Virginia, has been booking legit shows into some of his houses on a limited basis. A local group in Mansfield, O., rents the Ohio Theatre there for legit shows, but Feinstein has now begun lining up touring productions on his own for the Warner Theatre, Erie, Pa., and the Ohio Theatre, Lima, O. The Warner in Erie has housed legit productions in the past, but with the theatre rented to a local group. Bookings made by Feinstein are usually for one or two nights.

The principal link in the booking of legit shows into film theatres is Julian Olney, vice-president and manager of National Performing Arts, which arranges tours for bus-and-truck companies. The outfit is currently represented on the road by the motorized editions of "A Shot in the Dark," "Carnival," "Mary, Mary" and "Sound of Music."

Olney, who's been booking shows on the road for several years, feels that the major film theatre chains are now more interested in booking talent shows into their houses. He cites some instances where heavy Cinemascope screens which prevented the use of the stage have been replaced.

It's much easier now, Olney says, to work out reasonable deals with the theatre chains for the booking of legit shows. It's his contention that dates played in film houses last season by the bus-and-truck production of "Music Man" helped to stimulate further legit interest on the part of the picture exhibitors.

This month, Olney states, the bus-and-truck company of "Sound" will be playing eight film theatres and for a further sampling, the motorized version of "Carnival" will play three picture houses in the northwest during January. The film theatres, played by the shows he's booking, range from around 1,600 seats to 3,000 seats, Olney says. Theatre rentals when the shows are directly booked by the house vary from about \$600 a night at the smaller spots to around \$1,500 at the larger locations.

Olney finds the availability of film theatres for legit shows a major help in booking tours. It alleviates the problem of having to rely solely on local auditoriums which might be tied up with other commitments.

NPA figures its shows will play about 50-60 performances this season in film theatres. Among the chains involved are Comerford, Dipson, Loew's, Fabian, Fox West Coast, Fox Inter-Mountain, ABC-Paramount, RKO-Keith and Stanley Warner.

Road OK; 'Wholesale' \$30,793, Cincy; Harold' 28½G, D.C.; 'Never' 29G, Bost.; 'Far' 29½G, 'House' 7G For 4, Philly

The road continued satisfactory last week, with "Kismet" in Los Angeles, "Little Me" in Philadelphia and "Oliver" in San Francisco holding as the top-grossers.

"Kismet" closed last Saturday (10), having completed a total of 14 weeks of Civic Light Opera subscription performances split equally between San Francisco and L.A.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

D'Oyly Carte Opera Co., Shubert (OP-Rep-RS) (2d wk) (\$5.50-\$6; 1,717; \$46,500). Previous week, about \$53,700.

Last week, \$47,769.

Never Too Late, Wilbur (C-T) (2d wk) (\$4.95-\$5.50; 1,241; \$37,126) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$18,377.

Last week, \$29,007.

CHICAGO

Mary, Mary, Blackstone (C-RS) (10th wk) (\$4.95-\$5.50; 1,447; \$41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$31,923.

Last week, \$32,968.

Sound of Music, Shubert (MD-RS) (52d wk) (\$5.95-\$6.50; 2,100; \$72,000) (Barbara Meister, John Myers). Previous week, \$48,935.

Last week, \$57,396.

CINCINNATI

I Can Get It For You Wholesale, Shubert (MC) (\$5.10-\$5.70; 2,028; \$68,000) (Larry Kert). Previous week, about \$22,300 for four performances, Auditorium, Rochester. Opened here Nov. 5 to two pans (Radcliffe, Enquirer; Stevens, Post and Times-Star).

Last week, \$30,793 with Theatre Guild-American Theatre Society subscription.

COLUMBUS

My Fair Lady, Veterans Auditorium (MC-RS) (Ronald Drake, Caroline Dixon). Previous week, \$44,857, Pabst, Milwaukee.

Last week, \$39,505.

CLEVELAND

Shot in the Dark, Hanna (C-RS) (\$5-\$5.50; 1,515; \$38,000) (Elizabeth Seal, Zack Matalon). Previous week, \$21,000 with TG-ATS subscription, Shubert, Cincinnati.

Last week, \$28,221 with TG-ATS subscription.

DETROIT

Lord Pengo, Fisher D-T) (3d wk) (\$5.95; \$6.50; 1,606; \$50,000) (Charles Boyer). Previous week, \$37,422.

Last week, \$31,232.

LOS ANGELES

Kismet, Philharmonic (MD-RS) (7th wk) (\$5.90-\$6.75; 2,670; \$83,400) (Alfred Drake). Previous week

about \$80,900 with Civic Light Opera subscription.

Last week, around \$82,800 with CLO subscription. Closed here Saturday (10).

PHILADELPHIA

Far Country, Locust (D-RS) (2d wk) (\$4.50-\$5; 1,418; \$41,640) (Viveca Lindfors). Previous week, \$24,143 with TG-ATS subscription.

Last week, \$29,503 with TG-ATS subscription.

In the Country House, Walnut (D-T) (\$4.80-\$5.40; 1,349; \$41,000) (Sydney Chaplin).

Opened here last Thursday night (8) to one so-so notice (Murdock, Inquirer) and two pans (Gaghan, News; Schier, Bulletin).

Last week, \$6,966 for four performances.

Little Me, Erlanger (MC-T) (5th wk) (\$6.60-\$7.50; 1,849; \$69,000) (Sid Caesar). Previous week, \$70,221.

Last week, \$70,786.

ST. PAUL

Carnival, Auditorium (MC-RS) (\$5.50; 2,697; \$80,000) (Carla Alberghetti, Ed Ames). Previous week, \$57,211 with TG-ATS subscription, Orpheum, Minneapolis.

Last week, \$42,665 with TG-ATS subscription.

SAN FRANCISCO

Come Blow Your Horn, Geary (C-RS) (4th wk) (\$5.40-\$5.95; 1,483; \$41,000) (Hal March). Previous week, \$22,000.

Last week, \$20,306.

Oliver, Curran (MD-T) (7th wk) (\$6.25-\$6.50; 1,758; \$65,000) (Clive Revill, Georgia Brown). Previous week, \$62,835 with CLO subscription.

Last week, \$64,443 with CLO subscription.

TORONTO

Moby Dick, Royal Alexandra (D-T) (2d wk) (\$5.50; 1,525; \$40,895) (Rod Steiger). Previous week, \$6,843 for four performances.

Last week, \$10,374.

WASHINGTON

Harold, National (C-T) (1st wk) (\$4.95-\$5.75; 1,673; \$46,243) (Anthony Perkins). Previous week, \$21,005 for five performances, Shubert, New Haven.

Opened here Nov. 5 to unanimous pans (Carmody, Star; Coe, Post; Donnelly, News).

Last week, \$28,572 with TG-ATS subscription.

SPLIT WEEKS

Carnival (bus-truck) (MC-RS) (Elaine Malbin, David Daniels). Previous week, \$39,931, six-performance split.

Last week, \$33,394 for seven performances: High School, Newport News, Va., Monday (5), one; Center, Norfolk, Va., Tuesday (6), one; Glass, Lynchburg, Va., Wednesday (7), one; Duke Univ., Durham, N. C., Thursday (8), one; Owens, Charlotte, N. C., Friday-Saturday (9-10), three.

Marv, Marv (bus-truck) (C-RS) (Lee Bowman). Previous week, \$33,290 with TG-ATS subscription, Nixon, Pittsburgh.

Last week, \$24,463 for seven performances: Murat, Indianapolis, Monday-Tuesday (5-6), two; Municipal, Burlington, Ia., Wednesday (7), one; Music Hall, Kansas City, Thursday-Saturday (8-10), four with TG-ATS subscription.

Program for Two Players (bus-truck) (DR-RS) (Helen Hayes, Maurice Evans). Previous week, \$29,000, American St. Louis.

Last week, \$34,692 for seven performances: Regent, Grand Rapids, Mich., Monday (5), one; Michigan State Univ., East Lansing, Tuesday (6), one; Albion (Mich.) College, Wednesday (7), one; Univ. of Michigan, Ann Arbor, Thursday (8), one; Pabst, Milwaukee, Friday-Saturday (9-10), three.

Sound of Music (bus-truck) (MD-RS) (Jeannie Carson). Previous week, \$43,462, seven-performance split.

Last week, \$38,273 for six performances: Loew's Victory, Evansville Ind., Monday (5), one; Indiana Univ., Bloomington, Tuesday-Wednesday (6-7), two; Purdue Univ., Lafayette, Ind., Thursday-Saturday (8-10), three.

Thelma Ruby is back in "Stop the World" after an ankle injury.

Dorfman-Yellin Produce 'Sound of Laughter' Film

Irvin Dorfman, Broadway legit pressagent, and Barry Yellin, former producer of the Puerto Rico Drama Festival, have entered film production. They've coproduced "The Sound of Laughter," a compilation of film clips from about 23 pictures made during the 1930s. Yellin, incidentally, is currently employed by United Artists Theatre Circuit and Skouras Theatres. His job for both theatre chains is to line up touring legit productions for dates in their picture houses.

The script for "Laughter," which runs about 80 minutes, was written by Fred Saidy. Ed Wynn narrates and also appears in about 12 minutes of original footage which was directed by John O'Shaughnessy. Among those spotlighted in the presentation are Bing Crosby, Bob Hope, Shirley Temple, Bert Lahr, Milton Berle, Imogene Coca and Danny Kaye.

Revival of 1928 Vitrac Drama a Click in Paris

Paris, Nov. 13.

What has been generally a lackluster Paris legit season thus far has been brightened by the revival of "Victor, ou les Enfants au Pouvoir" ("Victor, or Children of Power"), a drama by Roger Vitrac, originally done in 1928 and previously revived briefly in 1951. The play has been staged by Jean Anouilh.

Presumably the parable about a nine-year-old boy who suddenly sees life with tragic clarity through the shallow actions of adults has greater impact today than when it was first produced 34 years ago. Of special interest is the fact that the play's technique has obviously inspired the current "theatre of the absurd" fad.

The staging of Anouilh, assisted by Roland Pietri, plus the scenery and costumes by Jacques Dupont, are obvious factors in a notable success.

B'way Spotty; 'Fringe' \$37,315 in 9, 'Carnival' \$36,454, 'Affair' \$23,795 'Milk' \$34,720, 'Calculated' \$27,719

Business improved for a number of Broadway shows last week. A few entries registered drops and the number of shows hitting capacity or nearsellout takes held at seven. Comprising the powerhouse lineup were "Beyond the Fringe," "A Funny Thing Happened on the Way to the Forum," "How to Succeed in Business Without Really Trying," "Mr. President," "Stop the World—I Want to Get Off," "Tchin-Tchin" and "Who's Afraid of Virginia Woolf?"

There were no closings last week and only one opening, "Nowhere to Go But Up" at the Winter Garden Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Affair, Miller (D) (8th wk; 60 p) (\$6.90-\$7.50; 840; \$33,500). Previous week, \$22,333 with Play of the Month Guild patronage.

Last week, \$23,795 with some POMG patronage.

Beyond the Fringe, Golden (R) (3d wk; 18 p) (\$7.50; 773; \$34,073). Previous week, \$32,704 with parties.

Last week, \$37,315 for nine performances with parties.

Calculated Risk, Ambassador (D) (2d wk; 13 p) (\$6.90-\$7.50; 1,155; \$42,828) (Joseph Cotten). Previous week, \$24,015 for five performances and two previews.

Last week, \$27,719.

Camelot, Majestic (MC) (101st wk; 809 p) (\$9.40 1,626; \$84,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, \$45,646. Exits Jan. 5 to tour.

Last week, \$44,407.

*Carnival, Imperial (MC) (83d wk; 660 p) (\$8.60; 1,428; \$68,299). Previous week, \$30,498. Carla Alberghetti succeeds Susan Watson as femme lead next Monday (19).

Last week, \$36,454.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (27th wk; 215 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$65,779.

Last week, \$65,786.

How to Succeed in Business Without Really Trying, 46th St. (MC) (57th wk; 449 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,497.

Last week, \$67,489.

*I Can Get It For You Wholesale, Broadway (MC) (34th wk; 268 p) (\$8.60; 1,900; \$73,000) (Lillian Roth). Previous week, \$30,487.

Last week, \$30,820.

Man For All Seasons, ANTA (D) (51st wk; 405 p) (\$6.90-\$7.50; 1,214; \$49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, \$32,724.

Last week, \$33,391.

Mary, Mary, Hayes (C) (88th wk;

(Continued on page 69)

The Theatre Guild-
American Theatre Society

The Council of
The Living Theatre

November 14, 1962

Mr. George E. Gans and Maurice Settle
Louisville Theatrical Association
Brown Theatre
Louisville, Kentucky

Dear George and Maurice:

The news that the Brown Theatre has been reclaimed as Louisville's new home for the legitimate theatre has more than doubled the subscription rolls of the Theatre Guild-American Theatre Society. We have notified the trade that even before the renovated Brown is ready for occupancy late this month, the high enthusiasm generated has already produced a record four-performance gross of \$21,139.00 - with subscription support - for "Mary, Mary" during its engagement last month at the Memorial Auditorium.

Now the producers of "The Sound of Music," "A Shot In The Dark," and "Take Her, She's Mine" may look forward to similar big grosses for their December 25, January 10, and January 28 dates at the Brown.

May we congratulate both of you and J. Douglas Nunn of the Louisville Central Area, Inc. for your part in restoring the Brown Theatre to the legitimate theatre, and may we assure you that the producer members of the Council of the Living Theatre, recognizing the greatly increased audience potential in Louisville, will give prime consideration to routing their touring shows to the Brown for profitable split or full weeks.

With kindest personal regards,

Sincerely,

Willard Keefe

Willard Keefe
Council of the Living Theatre

Warren Caro
Theatre Guild-
American Theatre Society

National Subscription Play Series

A FUNNY THING HAPPENED ON THE WAY TO THE BANK

I looked in my bank book and found a small balance. I decided to shoot the works and place this ad hoping a producer who can use an eager production assistant will see it.

I have previous experience; am dedicated to the theatre, and hope through this ad to become associated with an active production office in any responsible capacity.

Box V-3391, VARIETY
154 W. 46th St., New York 36

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Paranthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Student Gypsy or Prince of Lieberkranz" (MC). Producer, Edward Padula (Padula Productions: 1501 Broadway, N. Y., Suite 2405; OX 5-8170). Available parts: man, middle age comedian, European accent, sings; femme, exotic, saucy, young and pretty soubrette, singer-actress; man, early 20s, tall, handsome, legit baritone, typical operetta hero; man, early 20s, dancer, young villain; femme, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, regal, sings; nine femmes, ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

"Traveler Without Luggage" (D). Producer, Norman Twain (40 E. 72d St., N.Y.). Available parts: femme, 40-50, character, noble, elegant; man, lead, about 35, romantic, handsome, strong physically; femme, 50-60, French upper-class mother; man, early 30s, businessman; femme, romantic lead, attractive, French upper-class; character man, tries to please everyone; character man, butler; man, young valet, violent, jealous husband; femme, maid, earthy; man, lawyer; boy, 7-10, precocious, upper-class; femme cook; chauffeur, understudy leading man. All must seem French and of appropriate class. Contact casting consultant, Michael Shurtleff, c/o producer through agents only.

OFF-BROADWAY

"Hazel Flagg" (MC). Producer, Petes Cereghetti (c/o Joseph Bailey 400 Madison Ave., N.Y.; PL 8-0810). Part available for leading lady, early 20s, dynamic, energetic, explosive vitality, must sing-dance-act. No other part to be cast until leading lady is set. Auditions next Tuesday (20) and Nov. 23 from 11 a.m.-1 p.m. at the Davis-Levin-Wheeler Studios (115 W. 54th St., N.Y.). Bring photos and resumes.

"Night is Black Bottles" (D). Producer, Showcase Theatre (425 W. 57th St., N.Y.; CO 5-0538). Production will be Equity with smaller parts non-Equity. Available parts: femme, late 30s, bitter, shopworn, dry sense of humor; femme, early 60s, warm, good-natured, shrewd; femme, 18, attractive, voluptuous, blonde or redhead, exuberant and confident personality; man, 22-26, handsome, energetic; man, early 50s, Burl Ives type; man, 50-60, tall, heavy-set, politician type; man late 40s, short, stocky down to earth. For appointment-interview phone, Sylvia Leigh or Mark Justin at above number from 11 a.m.-7 p.m., Monday through Friday.

"This Was Burlesque" (R). Producer, Michael P. Iannucci (c/o Casino East Theatre; 12th St. & 2d Ave., N.Y.; YU 2-6611). Auditions Wednesdays for experienced femme dancers: 5 p.m. for jazz, modern and ballet dancers; 5:30 p.m. for tall pretty showgirls with sexy figures. All applicants bring bathing suits and contact Ann Corio at the theatre.

OUT OF TOWN

LONDON

"On the Town" (D). Producers, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290) & Oliver Smith. Available parts for dancers who sing, for the three leading roles; ballerina, young, attractive, excel-

lent dancer; comedienne - singer; comedian, 25-35, baritone. Mail photos and resumes to Casting Consultants (975 Second Ave., N.Y.) or contact Michael Shurtleff through agents.

TOURING

"Camelot" (MC). Producers, Alan Jay Lerner, Fredrick Loewe & Moss Hart (120 E. 56th St., N. Y.; PL 3-6773). Chorus call for singers and dancers for this national touring company. Men singers and dancers should be at least six feet tall. Open call for singers Friday (16): men, 10 a.m.; femmes, 2 p.m.; Equity dancers and tumblers next Monday (19) and open calls next Tuesday (20) with same time schedule as singers. All auditions at the Majestic Theatre (245 W. 44th St., N. Y.).

"How to Succeed in Business Without Really Trying" (C). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). All parts available for the National and London productions. Mail photos and resumes to him c/o producers or have agent phone him for appointment.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Looking Glass Revue" (R). Producer, Stephen Mellow (101 W. 12th St., N. Y.; WA 9-6288); director, Sandy Baron. Seeking actors and actresses with experience in improvisational theatre for two legit shows to play off-Broadway and two television shows, one to be shown in Canada. Phone producer or director at above number; do not visit.

Films

"All The Way Home" (D). Producer, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1030). Seeking stand-in for Aline MacMahon; femme, must be five feet, ten and half inches, 170 pounds, and have gray hair. Mail photos and resumes to Michael Shurtleff, Casting Consultant, c/o Producers, Mark envelope, "MacMahon standin." c/o producers.

Shows Abroad

Continued from page 64

Policy For Murder could be found in a Moscow fish market.

In the opening two acts the author is more successful in sustaining suspense than in holding audience interest, but the third act packs a punchy climax, which goes a long way towards retrieving the vehicle. In a way, that's probably more effective than starting off strongly and gradually allowing the interest to wane; and that suggests that "Policy for Murder" may be a moderate success. It's a cinch for stock, of course, but a considerable rewriting job would be necessary before it could hope to cross the Atlantic.

The play's familiar premise involves a financially harried writer who takes out a hefty insurance policy, plans to murder a stranger, and, with his wife's connivance, the charred corpse is to be appropriately identified as his. She is to collect and after a decent interval he is to meet her in some remote place.

It seems foolproof, and adequate care is taken for improvising in case anything goes wrong. But as with such best laid plans, more things go wrong than the writer anticipated, and an astute insurance company investigator, suspicious from the start, eventually succeeds in exposing the plot.

The entire first act labors over the planning and execution of the murder and the second act sees the start of the painstaking, though somewhat dull, investigation. There are, of course, a few surprise twists, but it's only in the final scenes that the play really comes to life and offers genuine suspense.

Hugh Goldie's direction is intended to build suspense, but comes into its own by exploiting the opportunities of the closing sequences. Stanley Moore's living room set represents pleasant, but conventional design.

The performances, though not inspired, are adequate for the story's needs. John Slater makes the insurance investigator a typically surly and tenacious character, but he doesn't miss a trick. Dermot Walsh, the author of the macabre plot to defraud the insurance company, fades out after the first act, but hardly convinces that he could be the architect of such a plan, nor is there much more conviction from Heather Chasen who plays his doublecrossing wife.

Edward Cast plays the potential victim vigorously, Ronald Adam gives a nicely rounded study as a retired police inspector, and Alan Edwards has one or two moments of glory as an insurance agent. For the rest, Pauline Stroud is a vivacious, if fatuous, blonde, Michael Hawkins a not very believable talent agent, and June Shaw has one good scene as the friend of the suspect.

Myro.

Royal Gambit

London, Nov. 6.

Hubert Woodward & Clement Scott Gilbert (for New Pembroke Theatre Ltd.) presentation of a drama in three acts, by Hermann Gressieker. Staged by Clement Scott Gilbert; decor, Michael Young. Stars: Michael Denison, Lucie Gray. Opened Nov. 5, '62, at the Ashcroft Theatre, Croydon, Surrey; \$125 top. King Henry VIII..... Michael Denison Katarina of Aragon..... Lucie Gray Anne Boleyn..... Pamela Ann Davy Jane Seymour..... Jean Robinson Anna of Cleves..... Carole Boyer Kathryn Howard..... Polly Adams Kate Parr..... Gillian Raine

The new Ashcroft Theatre, part of an imposing Civic Centre in suburban Croydon, also including a concert hall and art gallery, has been named for Peggy Ashcroft, a local girl who became one of the most promising Dames on the British stage. It's a compact building, with just over 700 seats, and appears to be reasonably well equipped though the stage is so small that it must limit the scope of future productions.

The legit house is managed by the New Pembroke Theatre Ltd., which until recently operated the Theatre in the Round in the same district, and which scored a number of prestige successes since it was first launched about three years ago. Despite its experience at the local scene and its background of commercial theatre, the management picked the questionable "Royal Gambit" as its opening show. The presence of two stars seems inadequate justification of the choice of play.

This adaptation from the Ger-

man by George White from Hermann Gressieker's play about Henry VIII and his six wives, was presented off-Broadway more than three years ago, and the original has been a constant hit in Germany since it was first produced in 1957. But there's hardly a chance of success here, and only a slight prospect of transfer to London, though the piece could perhaps tour after its two-week engagement.

The author sets out to portray Henry Tudor as an arch hypocrite who twists the laws and adjusts his religious principles to satisfy his amorous desires. There is a lot of high-flown dialog, which lacks believable dramatic impact. One or two scenes are moving, but the rest is dull and ponderous.

The timed direction by Clement Scott Gilbert is not a help, either, and that's reflected in some of the performances. Michael Denison, an able and versatile actor, makes a bold stab at the role of the monarch, but it shows evidence of being modelled on Charles Laughton's famous screen portrayal of the same character.

Dulcie Gray shows authority as Katarina of Aragon, but there's very little substance to the part, and she's saddled with more than her fair share of pretentious dialog.

Pamela Ann Davy is a spirited and attractive Anne Boleyn, Carole Boyer makes a brief but vivid impression as Anna of Cleves, and the other wives in the king's life are suitably played by Jean Robinson as Jane Seymour, Polly Adams as Kathryn Howard and Gillian Raine as Kate Parr. The austere decor by Michael Young matches the modest requirements of the production.

Myro.

Australian Shows

(Week Ended Nov. 10)

(Figures denote opening dates)

ADELAIDE

Mikado, Her Majesty's (11-8-62).

MELBOURNE

Carnival, Her Majesty's (10-19-62).

Fantasticks, Russell St. (10-30-62).

Majority One, St. Martins (10-25-62).

Minstrels, Tivoli (10-5-62).

Orpheus, Princess (9-27-62).

Quare Fellow, Emerald Hill (11-2-62).

Season Sarsaparilla, Union (10-16-62).

Woman in Gown, Comedy (11-9-62).

PERTH

My Fair Lady, Her Majesty's (9-8-62).

SYDNEY

Australian Ballet, Her Maj. (11-2-62).

Beyond the Fringe, Phillip (9-8-62).

Billy Liar, Ensemble (7-10-62).

Shadow Heroes, Independent (10-31-62).

Sound of Music, Tivoli (9-28-62).

Yum-Yum Tree, Royal (10-17-62).

Write Me a Murder, Palace (10-27-62).

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).

B. Fenstermaker, Sher. Sq. (9-17-62).

Blacks, St. Marks (5-4-61).

Brecht on Brecht, de Lys (1-3-62).

Fantasticks, Sullivan St. (5-3-60).

Hostage, One Sheridan Sq. (12-12-61).

Intimate Relations, Merm'd (11-1-62).

Man Is Man, Living Theatre (9-18-62).

Man's a Man, Masque (9-19-62).

Oh Dad, Poor Dad, Phoenix (2-26-62).

P.S. 193, Writer's Stage (10-30-62).

Portrait-Monks, Martinique (5-28-62).

Premiere, Premiere (11-22-60).

Tenth of An Inch, East End (11-12-62).

We're Civilized, Jar. Hus (11-8-62).

CLOSED LAST WEEK

Anvil, Maidman (10-30-62); closed last Sunday (11) after 16 performances.

Manley plays, Cherry Lane (10-1-62); closed last Sunday (11) after 48 performances.

O Say, Provincetown (10-8-62); closed Nov. 4 after 24 performances.

Wildcat Play, Circle in Sq. (1-11-62); closed last Sunday (11) after 349 performances.

SCHEDULED OPENINGS

Cherry Orchard, Theatre 4 (11-14-62).

Living Room, Gramercy Arts (11-21-62).

Coach & Inside, Village So. (11-26-62).

Plinter Plays, Cherry Lane (11-26-62).

Night is Black, Cricket (12-4-62).

Riverwind, Actors Playhouse (12-4-62).

Abe Lincoln, Anderson (1-18-63).

Taming of Shrew, Anderson (2-23-63).

Devil's Disciple, Anderson (4-11-63).

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SALT LAKE CITY

INAUGURAL PRODUCTION of

"HAMLET"

Starring

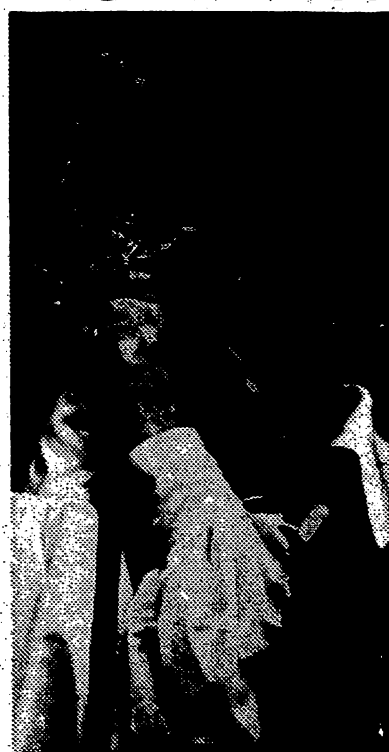
HURD HATFIELD

November 15 thru 24
MARY COOPER as
"Auntie Mame"

January 24, 25, 26
DAME
JUDITH ANDERSON
"Medea 62"
and
"Lady Macbeth"

February 7 thru 16
KIM HUNTER as
"Major Barbara"

March 7 thru 16
MERCEDES
McCAMBRIDGE
in
"Look Homeward
Angel"



SALT LAKE TRIBUNE

Richard Martin

"Mr. Hatfield, a lithe man with a Barrymore like profile, plays a Hamlet loaded with greater emotion than most portrayals I have seen. He has power and a sureness of word and movement that befits Hamlet's seering genius. 'Rogue and peasant slave' was vivid, charged with electric pulses and layered with emotional meaning. His repartee draws blood and his poetry soars."

SALT LAKE DESERET NEWS

Howard Pearson

"One of the most handsome actors to portray the Prince of Denmark. Mr. Hatfield gives a different and most satisfying interpretation of Hamlet. The 'To be or not to be' soliloquy he plays straight and his simplicity and directness give it a sound that brought goose pimples to the first night audience. His reading of the second soliloquy is done with a quiet power. Other scenes were equally moving. Hatfield plays the tragic motive to the hilt."

SALT LAKE DESERET NEWS

Harold Lunstrom

"Tuesday's performance reached moving heights of pathos, and I can understand and endorse the public acclaim that has resulted in almost complete sellouts."

Literati

In Re Nixon's Press Blast

Long honeymoon between the New York Daily News and Richard Nixon is over, but the tab blew the politico a parting kiss in the form of an extensive editorial Monday (12) defending his blast at newspapermen last week during his swan-song press conference after defeat in the California gubernatorial race.

News editorial stated the conference was called "chiefly for the purpose of bidding an unfond farewell to all newspaper reporters who have misrepresented and misreported him (Nixon) for some 16 years last past. That adds up to more than a few reporters, living and dead."

"None of them, we are glad to say, is or was connected with the News or its associate newspapers the Chicago Tribune and Chicago's American."

"The newspaper people whom Nixon was telling to go to hell fall or fell into two broad categories. Some of them once flirted with Communism, and may still be doing so, and therefore never could forgive Nixon for having exposed Alger Hiss. Some of them are or were fanatical Democrats, convinced that anything they could do to help defeat Nixon for president and for governor of California was all to the good."

In boldface, caps, midway in the piece, the News knocks newspaper publishers for helping anti-Nixon scribes along by their belief that reporters should "INTERPRET THE NEWS—instead of sticking to the facts."

Interpretive-school reporters, says the News, write stories from their own political point of view, thus cease to be "genuine reporters, and become unofficial commentators, news columnists or editorial writers" (article does not define "official" commentators).

Calling for publishers to "simply junk the news-interpretation philosophy and tell their reporters to report straight facts and their editors and subeditors to see that this is done," the News declares that the "interpretation boys and girls are undermining the public's confidence in some of the newspapers."

Broadcasters, says the News in seconding Nixon's press conference contention, are allowing the public a chance to check on newspaper honesty. Concluding with thanks to Nixon for his criticism, News says "it is to be hoped it will stir up a great deal of earnest, honest soul-searching among U.S. press persons."

Babal's 'Revue'

"Revue—A Nostalgic Reprise of The Great Broadway Period" (Fleet: \$15)—by Robert Babal will be published Nov. 30. Besides a comprehensive history of the legendary annuals—"Ziegfeld Follies," "Passing Show," "Greenwich Village Follies," "George White's Scandals," "Music Box Revues" and "Earl Carroll Vanities"—and other representative revues—the book also covers London and Paris during their peak years of bigtime productions.

Several segments of the text appeared originally in VARIETY but are vastly expanded into book form. Alfred Cheney Johnston photographs are featured. Introduction is by Abel Green, editor of VARIETY.

Authors Guild Member Surge

Authors Guild, the acorn from which grew the Authors League of America, currently has about 1,900 fully-paid membership. The emphasis upon these writers being up-to-date on the \$25 annual dues is the significant factor. A whole new system of dunning, reminding and liquidating past indebtedness has been instituted by the Guild's new one-man membership committee, namely Rex Stout.

Guild's bulletin for November carries a listing of 436 new members, the largest annual recruitment in the history of the Guild which dates back to 1912, at which time Theodore Roosevelt was one of the founders and a vice-president of the League. This was prior to the Dramatists Guild joining the League. Later still the Screen Writers Guild and the Radio Writers Guild were League components but have in late years gone their own way under a different title.

The Eighth Art (TV)

Twentythree slants on television and its influence on modern living comprise "The Eighth Art," (Holt, Rinehart & Richards; \$5), a rather dated and redundant, but cumulatively thorough and often penetrating miscellany of observation. Bulk of the articles are essays commissioned by CBS-TV in 1960 for publication in separate issues of a projected quarterly magazine that never saw print. As such, the articles have a natural tendency to overlap in content, but, for readers willing to wade through considerable repetition and contradiction, there is much in this collection that is academically useful and philosophically stimulating.

However, the casual reader, in spite of his keen interest in the medium, is not apt to be attracted to the book, a likelihood perhaps best expressed by Professor Charles A. Seipmann, in his chapter on "The Missing Literature of Television," when he notes, "everyone is interested by television, but few seem interested in it."

Although technically not an anthology, since the articles are in print for the first time, the book reflects the instability of that form in terms both of literary quality and appeal of content. Interest, of course, will fluctuate from chapter to chapter, depending upon the slant and topic of the individual essay encountered. It is decidedly not the sort of book a reader can curl up with. But specialized interest will be aroused by particular chapters and passages; for example, a dance aficionado is certain to appreciate and applaud George Balanchine's frank comments on the relationship of television and ballet, one of the more stimulating chapters in the book. In fact, many of the articles would transfer gracefully to other anthologies not concerned with television as the prime issue but interested in a brief, passing exploration of that facet of another topic. Thus, Frank Gifford's installment on "The Invisible Fans" would fit snugly into an anthology on the economics of sport.

Probably the most fascinating articles in the book, from a general point-of-view, are Eugene Burdick's eloquent and incisive breakdown of "The Presidential Campaign—1960," pinpointing television's dominant role in the outcome of that election, and A. E. Hotchner's rewardingly digressive account of his experiences as the preferred Hemingway adaptor. The book, unquestionably, is at its most colorful and provocative when it is dealing in personalities (i.e., Hemingway, Castro, Balanchine). Tube.

RD's Far East Edition

Reader's Digest will launch an English-language Far East edition next April with a circulation base of 140,000 (although circulation now exceeds 150,000 in the Tokyo area, presently supplied by U.S., British and Australian editions).

Assistant general manager Pierre de Lussigny will supervise the operation which he says will offer more than twice the coverage of any English-language mag now in the area. Time and Newsweek have Far East editions.

CHATTER

Harry Golden, marking the 20th anni of his Carolina Israelite (published in Charlotte, N.C.), also sets a mark in personal journalism, exceeding in longevity Elbert Hubbard of The Philistine, Ed Howe's Potato Hill and William Allen White, the famed editor of Emporia, Kas.

The Bennett Cerf scholarship for English literature majors was established by the publisher at Macalester College, St. Paul, which he calls "one of the best schools of its kind in America."

Doubleday veepee George A. Hecht's daughter Dorothea engaged to Stephen Alan Schlow, both Boston U. undergraduates. Spring wedding set.

Alice and Frank (VARIETY) Scully marking their 32d anni in their Palm Springs retreat.

M. Haller Lewis, 49, sales exec with such publishing houses as Thomas Nelson & Sons, Putnam's and others, died in Morristown, N.J., hospital last week.

Publishing Stocks

(As of Nov. 13, closing)

Allyn & Bacon	24
American Book (AS)	45
American Heritage (OC)	8 1/2
Book of Month (N.Y.)	21 3/4
Conde Nast (N.Y.)	8 3/4
Cowles Mfg. Co.	9 3/4
Crowell Collier (N.Y.)	20
Curtis Pub. Co. (N.Y.)	6 1/4
Ginn & Co. (N.Y.)	23 1/4
Grolier (OC)	35
Grosset & Dunlap (OC)	10 3/4
Harcourt Brace (N.Y.)	28 1/4
Hayden Pub. (OC)	3 3/4
Hearst (OC)	24 1/2
Holt, R&W (N.Y.)	29 1/2
L.A. Times-Mirror (OC)	24
Macfadden Bartell (AS)	1 7/8
McCall (N.Y.)	18 3/4
McGraw-Hill (N.Y.)	23 3/4
Meredith Pub. Co. (OC)	19
Nat'l Per. Pub. (OC)	7 1/2
New Yorker (OC)	81
Pocket Books (OC)	5 1/4
Prentice Hall (AS)	33
Ran'm House (N.Y.)	10 5/8
Scott Foresman (OC)	18
H. W. Sams (OC)	26 3/4
Time Inc. (OC)	63 1/4
Western Pub. (OC)	25
World Pub.	9 5/8

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

MONTY NORMAN HERE TO DISCUSS PRODS

London, Nov. 13.

Monty Norman has gone to New York to discuss with Frank Losser a possible production of his latest musical. He expects to have a decision within a week and will then release details of the venture.

Norman, who wrote the music for "Expresso Bongo," also composed the score for the current United Artists release, "Dr. No."

Brit. Gov't Fines Father Of Actor In U.S. 'Oliver'

London, Nov. 13.

The father of the 14-year-old playing the title role in the American production of "Oliver" was fined \$14 last week (1) for allowing the boy to go abroad to earn money. The father, Henrik Prochnik, pleaded guilty.

For the prosecution it was stated there is an absolute bar on children under 14 being allowed abroad for the purpose of entertaining for profit. A child over 14 may go abroad, provided he has a licence to do so.

Bruce Prochnik was 14 two days before the court hearing. He left the country by air with his mother July 8.

Helen Thompson Offers 2 More Plane Junkets

Helen Thompson, having already arranged one charter flight to Europe for members of her Play of the Month Guild theatre ticket operation in New York, is planning two more for next summer. POMG members are being offered first class Swissair jet transportation to either London or Zurich for \$320 per person.

The first of the two flights is to leave June 15 from New York and return July 8. The other flight is slated to depart July 23 and return Aug. 11.

Scheduled B'way Preems

Little Me, Lunt-Fontanne (11-17-62).
Lord Pengo, Royale (11-19-62).
Never Too Late, Playhouse (11-27-62).
Moby Dick, Barrymore (11-28-62).
Harold, Cort (11-29-62).
Moon Besieged, Lyceum (12-1-62).
Counting House, Biltmore (12-13-62).
Tiger Tiger, Booth (12-18-61).
Beauty Park, Music Box (12-26-62).
Oliver, Imperial (12-27-62).
Marcel Marceau, City Center (1-1-63).
Milk Train, Morosco (1-9-63).
School Scandal, Majestic (1-24-63).
Tovarich, Broadway (3-7-63).
Enter Laughing, Miller (3-13-63).
Hot Spot, Shubert (3-21-63).
I Picked a Daisy, Majestic (4-4-63).

20 New French Culture Centres

Culture Minister Andre Malraux' Plan 4 to Spend \$115,200,000 Over Four Years

Paris, Nov. 13.

In a share-the-culture bid, to give hinterlands a taste of art and show biz centered in Paris, Culture Minister Andre Malraux has pushed through a plan to build 20 Culture centres, of varying importance.

Under the name of Plan 4, \$115,200,000 was to be used over a period of four years to put these centres into action, with some to be built and others to utilize existing facilities. But a priority for preserving national monuments cut drastically into the budget, particularly on '62 work. However, it is in full swing now and the first one is expected to open next March.

The idea is to get the best in world theatre, music, films, art etc., before as many French people as possible. These centres would have some big ones with regular theatres as well as smaller ones, depending on the locality, population etc. It would also utilize the 15 year-old legit decentralization movement with many cities thus already possessing their own legit groups.

Local councils would chip in

along with the federal government. Paradoxically, the Paris suburbs will get their centre early for it's been found that they rarely have access to Paris show and art riches due to traffic problems, prices and work hours.

Also hoped for are interchanges of troupes among the various spots as well as appearances in Paris. This has already been going on via the established provincial theatricals. So Malraux, after creating a new state theatre under Jean-Louis Barrault, promising tax cuts to sorely beset flimflits plus less censorship, imposing a classic repertory on the C-F, trying to put the Opera and Opera-Comique on their feet, as well as backing Roland Petit for a ballet season this year, is now setting his sights on the country.

The old saw of "as Paris goes so goes the country" may be in for some revision when, and if, these proposed culture palaces achieve their aims. Show people feel it can only improve tastes for better pix and shows and they feel there is a place for subsidized show biz as well as private enterprise.

Broadway Grosses

Continued from page 67

700 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Tom Poston, Edward Mulhare). Previous week, \$35,059 with Barry Nelson in the role now played by Poston. Last week, \$33,875.

*Milk and Honey, Beck (MC) (57th wk; 455 p) (\$8.60-\$9.60; 1,280; \$62,805) (Robert Weede, Mimi Benzell, Hermione Gingold). Previous week, \$31,629. Molly Picon returned to the musical last Monday (12) in the role played the last 10 weeks by Miss Gingold. Last week, \$34,720.

Mr. President, St. James (MC) (4th wk; 25 p) (\$9.60; 1,615; \$76,958) (Robert Ryan, Nanette Fabray). Previous week, \$77,582. Last week, \$77,170.

Night Life, Atkinson (D) (3d wk; 23 p) (\$6.90-\$7.50; 1,090; \$45,000). Previous week, \$24,215. Last week, \$25,687.

No Strings, Broadhurst (MC) (35th wk; 276 p) (\$9.20; 1,214; \$62,037). Previous week, \$56,322. Last week, \$55,272.

Nowhere to Go But Up, Winter Garden (MC) 1st wk; 1 p) (\$8.60-\$9.40; 1,404; \$,000).

Opened last Saturday night (10) to one favorable review (Chapman, News), two qualified approvals (McClain, Journal-American; Nadel, World-Telegram) and four unfavorable notices (Coleman, Mirror; Kerr, Herald Tribune; Taubman, Times; Watts, Post). Last week, about \$7,000 for opening performance. May close next Saturday (17).

Seidman and Son, Belasco (C) (4th wk; 32 p) (\$6.90-\$7.50; 967; \$39,325) (Sam Levene). Previous week, \$28,272. Last week, \$28,015.

*Sound of Music, Hellinger (MD) (150th wk; 1,195 p) (\$9.60; 1,567; \$81,500) (Nancy Dussault). Previous week, \$41,899 at the Lunt-Fontanne Theatre. Last week, \$43,370 for seven performances.

Stop the World—I Want to Get Off, Shubert (MC) (6th wk; 45 p) (\$8.60; 1,461; \$60,000) (Anthony Newley). Previous week, \$60,001. Last week, \$60,010.

Take Her, She's Mine, Biltmore (C) (47th wk; 372 p) (\$6.90-\$7.50; 936; \$40,180) (Art Carney). Previous week, \$25,151; Exits Dec. 8

to tour with Tom Ewell succeeding Carney as star.

Last week, \$25,081. Tchik-Tchik, Plymouth (CD) (3d wk; 20 p) (\$6.90-\$7.50; 999; \$45,900) (Anthony Quinn, Margaret Leighton). Previous week, \$42,342 with parties.

Last week, \$44,118 with parties. Thousand Clowns, O'Neill (C) (32d wk; 252 p) (\$6.90-\$7.50; 1,076; \$44,730) (Jason Robards, Jr.). Previous week, \$27,013. Last week, \$26,905.

Who's Afraid of Virginia Woolf?, Rose (D) (5th wk; 30 p) (\$6.90-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, George Grizzard) (a separate matinee company costars Kate Reid and Sheppard Strudnick). Previous week, \$45,062. Last week, \$46,622.

Opening This Week

The Beautiful Bait, Longacre (D) (\$4.90-\$5.90; 1,101; \$26,000). Foo Hsing Theatre presentation, under the auspices of The Republic of China, of a traditional Chinese drama; opened one-week engagement last Monday night (12). D'Oyly Carte Opera Co., City Center (OP-Rep) (\$4.35; 3,090; \$86,552). S. Hurok presentation, under the auspices of the N. Y. City Center, of British troupe in repertory of Gilbert & Sullivan operettas; opened four-week engagement last night (Tues.).

Little Me, Lunt-Fontanne (MC) (\$9.90; 1,407; \$76,400) (Sid Caesar). Cy Feuer and Ernest Martin presentation of musical adaptation of the Patrick Dennis novel with book by Neil Simon, lyrics by Carolyn Leigh and music by Cy Coleman; opens Saturday night (17).

Bus Shows

Continued from page 65

fewer BTL towns now than were previously in existence. Figured as contributing to this substantial decline was the change in the organization of the booking operation and a shortage of shows suitable for the split-week smalltown dates handled by NPA. Both these factors were responsible for a delay in arranging tours far enough in advance to meet the requirements of many of the leagues.

The cities covered by NPA get at least two shows, and in BTL locations the subscription series includes four offerings. Bookings in those cities without BTL organizations are sponsored on a commercial basis by local promoters. Olney figures that NPA has booked a combined total of 112 weeks of playing time this season for the four bus-and-truck productions. That will account for a total of around 775 performances.

Olney, who doesn't intend limiting the shows NPA tours to Broadway-originated vehicles, has been seeking touring productions from other sources both in the U.S. and abroad.

Inside Stuff—Legit

Anna Deere Wiman, producer of the recent London show, "Talking to You," corrects an erroneous implication in an advertisement published in the Oct. 24 issue of VARIETY that Sheldon and Barry Gordon were the producers of the William Saroyan double-bill. The ad, placed by the Gordons to extend congratulations to Arthur Storch as director of the presentation, referred to it as "Two by Saroyan," the title by which it was known when they produced it last season off-Broadway. Storch also directed that edition.

Miss Wiman's production opened Oct. 3, Duke of York's Theatre, London, and closed Oct. 13, after 12 performances. Both the London and off-Broadway presentations comprised the Saroyan playlets, "Talking to You" and "Across the Board on Tomorrow Morning."

Broadway

Vet songsmith L. Wolfe Gilbert recuperating at Mt. Sinai Hospital, L.A., from gallbladder op.

Jay Ward, creator of the "Bullwinkle" show, now in New York organizing a 26-car parade Friday (16) themed around "statehood for Moosylvania." It'll wind up with a luncheon at Sardi's.

Annual achievement award of the American Academy of Dramatic Arts will be presented by Senator Jacob K. Javits next Sunday (18) at the dinner-dance at the Hotel Americana to Rosalind Russell. Frances Fuller is prez of the AADA.

When Illy Ocotel opens his new Voisin on 65th and Madison, the old Park Ave. spot shifts into a fish (not French) restaurant policy, to be called the Mediterranean, under Ed Kern's ownership. Later operates the Copane, on the east side.

Herb Heltman, manager of public affairs and press information at RCA Victor, made a quick recovery from an operation last week at N.Y. Hospital. He is expected to be sprung in about a week. However, he'll be recuperating at home for about a month.

Sophie Tucker in from London and her Command Performance click, following a six months' world tour that embraced the Far East, Australasia, South Africa and terminated in British variety and video engagements. Plans resting until after the first of the year.

Mt. Vernon Daily Argus account of Zsa Zsa Gabor's fourth hitch supplies added info on Herbert Hunter, the new groom. He's president of Northeastern Life Insurance Co. with offices in Mount Vernon, a company formed by merger in 1950. He's also board chairman of Struthers Wells of N.Y. (the identification given in the Manhattan dailies). A resident of both Harrison and Mt. Vernon for many years the groom started business as law partner with his father. Hunter & Hunter had offices on 5th Ave. He was formerly wed to Marjorie Mayer by whom he had two children.

A Ripley along hotels is Eugene R. Scanlan, definitely not of French or Italian culinary extraction, reigning as executive chef of the Waldorf-Astoria. He and Umberto Gatti, ditto of the Hilton Hotels chain, affiliated under Rome's Antonio (Tony) Pranter, the host of the famed Hostaria dell'Orso, in producing the Lucullan Roman dinner last Saturday (10) for the Society of Gourmets. The \$50-a-plate (150 limited attendance) culinary display was in Pranter's honor. He is shuttling between Gotham and Detroit on a quasi-official Italo-American cuisine ballyhoo before returning to Rome.

4½ Hrs. From B'way

By Walter Winchell

"Tell you next week," he said wearily.

Apparently it was decided not to give anyone an "exclusive" on Desi's resignation.

"I see I got skewpt," we phoned Desi that night. "Nobody at Desilu will give me the lowdown. What's the big mystery?"

Local "Algonquin Set" clucking about Steichen's reminiscences in Esquire, part of his opinion of the late Alex Woolcott.

N.Y. Times Western edish (skinnyer than its parent-paper) is being needed by airmailed Herald Trib's rubberstamped: "Complete Newspaper."

Strip's newest motel, Thunderbird, only open-all-night eatery. Getting big play from layoffs and stayups who once jammed Schwab's before it got so fancy.

Joe E. Lewis, fighting a nightly "snow-storm" at the Crescendo (which most names do there), got a sugary col'm from Jim Murray, L.A. Times sports page star. (Let him eat writeups!)

Former Lindy's-Reuben's-Sardi's regulars dawdle over coffee at Beverly-Wilshire drugstore. George White, Ritz Bros., "Doc" Shurt, Sammy Fain, et al. When a Broadwayite jets in he gets surrounded.

A Coast critic credited Thelma Ritter with "the immortal show biz line" ("Do you want it good or Thursday?"). The late George S. Kaufman's oftquoted crack: "Do you want it Wednesday or good?"

Mag article on Presley: "He earned \$2,800,000 last year, but taxes left him only \$1,700,000. He is unincorporated." If you're not incorporated you pay 91c on each

dollar. Elvis therefore wound up with 252G.

Lucille Ball & Desi Arnaz had Hedda and WW as their respective weekend guests at their homes in Palm Springs. Arnaz phoned the "Untouchables" narrator: "Come up I want to talk to you about something."

Cocoanut Grove, top night-spot in the H'wood show biz area, has no show booked in '62 to follow Keely Smith. Eleanor Powell, who never appeared onstage in L.A., got a hurried phone call from Ambassadors.

Amazing how many dozens of people (who once mattered in show biz) you run into working as bellhops, carhops, restaurant hostesses, cashiers, and night club foggers. Former B'way lark Joy Conley (36 weeks as production singer at the old Roxy on B'way) is the pretty hokus-focuser at the Grove.

Philadelphia

By Jerry Gaghan

(919 N. 18th St., Locust 4-4848)

Jane Russell at Uncle Milt's Fun Club last week.

Jimmy Durante booked for a return visit to Palumbo's, Jan. 10-20.

Al Fisher and Lou Marks skedded for a return to Copacabana, N.Y., in June.

Bob Quinn signed the Three Stooges for a Christmas show at Convention Hall.

Former radio announcer-singer Bob London now the house emcee at Frank Palumbo's.

Tito Schipa making his farewell Philadelphia appearance at Academy of Music under sponsorship of the Sons of Italy.

Jack Beresin, head of Berlo Vending, named chairman of the Humanitarian Award Committee of Variety Club International. He is a past International Chief Barker.

Henry Dissen to reopen Dissen's, behind the Garden State track, New Year's Eve. The cafe was swept by fire several months ago.

Shelley Winters and Carrol Baker honored by the local Israel Bond Women's Division for their contributions to humanity and the cause of Israel.

Music Fair reports to stockholders showed that 1962 profits continued at record levels. Company contemplates a cash dividend when the books close (Nov. 30).

Tony DeSimone, former Hollywood stunt man (he worked in "Ripcord" and "The Untouchables"), opening a gym and health club, The De Milo, near the Venus Lounge.

Board of Directors of the San Francisco Museum of Performing Arts awarded special citation to Eugene Ormandy, music director and conductor of the Philadelphia Orchestra, for "consistently significant and artistic contributions."

Palm Springs

By A. P. Scully

(Tel FA 4-1828)

All niteries still moanin' low. Frank Sinatra looking in on the Boys Club to see where he can help.

Don Defore caught the Dorothy Dandridge opening at Chi Chi. Ditto to Lew Landers and Charlie Barton.

Paul Grubb, once manager of Hollywood Friars and also the Ambassador, now running the new Holiday Inn.

Albie Pearson, smallest ball player in the major leagues and a disk jockey winters, copped the golf title from a mob of big leaguers and actors who were guests of Desi Arnaz at Indian Wells.

Gloria Greer now spot-inter-viewing poolside at Racquet club for KPAL, ABC's desert outlet, on weekends. Among first gabbers were Freddie Martin, Danny Kaye and Frank Scully, who pitched for "This Gay Knight."

High school socked UNICEF \$250 for use of a piano for one night benefit performance of Riverside Symphony. Suzan Marx, wife of Harpo, who spearheaded the benefit, is a member of the school board herself.

Spa's 200-room hotel, expected to be ready by March, will feature tea dansants in the Continental manner. Backers have already sunk \$2,000,000 modernizing old Indian therapeutic pools, starting asset of the resort town.

London

(HYDe Park 4561/2/3)

George Peppard made the presentations at annual Metro showmanship contest.

Lena Martell opened two week cabaret season at Colony last Monday (12). Janie Marden follows on Nov. 26.

Francis Day and Hunter celebrating their 85th anni tonight (Wed.) with a dinner at the Trocadero.

Tommy Steele among the guests invited to a Buckingham Palace cocktail party hosted by the Queen and Prince Philip.

Peter Saunders and Agatha Christie hosting a Savoy supper party on Nov. 25 to celebrate 10th birthday of "The Mousetrap."

Melina Mercouri, here to film in Carl Foreman's "The Victors," was guest of honor at a Dorchester press reception last week.

Latest show business wills: Music hall star Ella Retford left almost \$20,000, and actor-manager Peter Haddon more than \$30,000.

A new dance team, Jeanette and Shimon, making debut at Stage Door, demonstrating the Twist, the Madison and the Mashed Potato.

Leslie A. Macdonnell, the Moss Empires' boss, planned to N. Y. on prowl for talent for next year's vaude season at the London Palladium.

Paul Talbot, the Fremantle Television prexy, returned to his New York h.q. last weekend, after a week in London and visits to Rome and Australia.

Eric Pleskow in from Paris for confabs with local UA topper Monty Morton. Pleskow is due to take up his new appointment in N. Y. later this month.

Stuart Allen, former Hollywood MCA agent and publicist, and now manager of the May Fair Hotel, took the Polar route to Los Angeles and San Francisco last Saturday (10).

C. W. Lewis named assistant general manager of Rank's theatre division following the combination of circuit control and sales in one operation. He has been sales controller since 1959.

Dr. Gunther Schwarz, of West Germany, was re-elected honorary treasurer at the annual general assembly of the International Federation of Film Producers Assn. in London last week.

Lionel Gale, who is leaving the Rank Organization after 25 years to become first general secretary of the Screen Advertising World Assn., will be succeeded by Philip Duncombe, who has taken over responsibility for overseas affairs of the ad films division.

Madrid

By Hank Werba

(Habana, 86; Tel. 2590497)

Melvyn and Helen Gahagan Douglas touring the Iberian peninsula.

The Spanish ballet trio, Los Torremolinas, back in Madrid for the new season after playing to G.I. audiences in North Africa.

Gilbert Becaud featured on "Amigos de Lunes," popular Barcelona-based tele variety show produced by Kaps and Johan.

Gabriel Llopert is starring veteran stage star Concha Catala in "Dona Clarines," a Brothers Quintero revival at the Teatro Recoletos.

Fernan Gomez received the Minerva award from the Beaux Arts Circle for his performance last season with Conchita Montes in "My Dear Liar."

Spanish stage lost one of its leading actresses with the recent death of Irene Lopez Heredia at the age of 79. She last appeared in a successful run of "Gigi" in Barcelona.

Paris

By Gene Moskowitz

(66 Ave. DeBreteuil; SUF 5920)

Operetta singer Marcel Merkes to U.S. for a series of concerts of Vincent Scotto tunes.

Frede, of the niterie Frede Le Carroll's, out of hospital for injuries suffered in auto accident.

Yves Montand celebrating his 25th year as a singer during his present one-man show at Theatre De L'Etoile.

Paris hosting a classical and longhair music fest with nine nations giving 29 concerts from Oct. 24 to Nov. 30.

Pic comic Darryl Cowl starring in a legit reprise of the Claude

Magnier farce, "Blaise," at the Theatre Porte St. Martin.

Anita Loos's "Gentlemen Prefer Blondes" opens at Theatre Des Arts legiter this week with Aglae, Daniele Godet and Jeanne Aubert.

Top film hits of season, and record-breakers at the b.o., are "The Longest Day" (20th) and the Brigitte Bardot starrer, "Warrior's Rest."

Henri Varna prepping an operetta at his Mogador next season based on the pre-war Yank film directed by Julien Duvivier, "The Great Waltz" (MGM).

Vaude, revue and pic mime-comedian Fernand Raynaud now doing a stint as the title character of Moliere's "Le Bourgeois Gentilhomme" at the Hebertot legiter.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway; 374-4015)

Japanese thrush Marie Misakura opened at White House bistro last week.

Old Log Theatre, Equity stock company, premed comedy, "Bishop Misbehaves," last week for fortnight stand.

Radisson Hotel Flame Room has Phyllis Diller for two-week run starting Monday (12). Zany comic has been this plush niterie's top draw for last two years.

University of Minnesota Theatre reports that its Centennial Showboat played to "over 101%" of capacity this summer. Shows in 210-seat showboat have drawn 102,549 patrons in five years.

Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 675906)

Titans screened "Prisoners of Altona" for foreign press here.

Harold Hecht here to o.o. "Flight from Ashiya" and chat with press.

Sergio Endrigo, new RCA pactee, packing them in at Grotte del Piccione niterie.

Rossano Brazzi reported set for "Travel Agency," TV-Film series to be lensed at Rome's Incom Studios with Lamont Johnson directing.

RAI-TV bringing Roberto Stampa over from N.Y. to emcee an Italo video version of "Tic-Tac-Dough."

Hugo Butler to Gotham and the Coast for sixweek visit, including side trip to Mexico. Then returns to his Rome home.

Michelangelo Antonini to London to pick an actor for his next pic, a Cervi-Lumbroso production for Dino DeLaurentiis release.

Claudia Cardinale in Paris to get costume fittings for "Pink Panther." Blake Edwards-Martin Jurow project starting here soon.

Channing Pollock in quickie video guestint for Caterina Valente's tele show over RAI-TV, then into starring role for "Roccambole."

In-and-out: Mel Ferrer to Paris; Edmund Purdom to London for tele stint; Ron Gorton to N.Y.; Don Siegal here from Lugano and setting up pic.

Lisa Gastoni pacted for Ugo Gregoretti's episode in Arco Films' "Rogopag." Roberto Rossellini also started directing Rosanna Schiaffino for same episodic pic.

Las Vegas

By Forrest Duke

(DUDley 4-4141)

Twin Tunes returned to the Showboat.

The Characters inked a new three year pact with the Sahara Casbar.

Pals of Liberty Artists' Bob & Melissa Sadoff tossed second wedding anni party for them.

New Frontier and Hacienda lounge singer Edi Domingo changed his pro name to Edi Lane.

Edgar Bergen, now with Tropicana's Folies Bergere, will remain with show until '63 edition opens Christmas week.

Frances Faye, breaking records at Thunderbird lounge, held over by entertainment chief Dave Victorson until Dec. 13.

Benny Baker signed by Monte Proser as comedy star of "South Pacific," skedded to open at Thunderbird Dec. 20.

Ben Goffstein named Elliot A. Mizelle as managing director of Riviera Hotel. Mizelle formerly was veepee of Ambassador in L.A.

Max Arno in to catch Don Rickles' turn at the Sahara. The GAC exec was introduced by the comedian as the man who gave him his first film job in "Run Silent, Run Deep."

Hollywood

Joni James back from Europe. Josef von Stroheim reelected prexy of Motion Picture Sound Editors.

Sanford Abrahams, AA ad-pub topper, back from Madrid confabs on "55 Days at Peking."

Gene Norman reelected national prexy of Associated Night Clubs of America for second term.

Val Cienard, KMPC newscaster, recuping from major abdominal surgery at St. John's Hospital.

M. B. Paul re-rated to first cameraman status by IATSE Local 659 after going inactive in 1948.

Howard Hawks open Paris office to scan story properties for both domestic and international markets.

Jerry Lewis is assembling flock of "blowups" in his current "The Nutty Professor" for use in special reel to bally pic.

Henry Jenkins replaces John Pope as manager of Adams West Theatre, latter moving to Allied Theatres homeoffice as promotion-ad-pub topper.

Harry Zevin to act as director of special events for "Long Day's Journey Into Night" stand at Huntington Hartford Theatre, opening Dec. 18.

Chicago

(DElaware 7-4984)

Bette L. Kurtzman named Midwest promo director for Show mag. Chicago Stage Guild presenting "Champagne Complex" for next two weekends at its north State St. loft.

A hootenanny with 50 area folk singers will kick off ski season at the Four Lakes recreation area in nearby Lisle, Ill., Nov. 25.

Roger Dettmer, Chicago's American drama and music critic, now has Sunday afternoon radio show, "Byline Review," on WGN.

Herb Carlin, vet Chi-based press-agent, gets a respite from his road chores as press rep for "Carnival," which has settled at the Shubert for a run.

Dance team of Nicki & Noel retained to stage the shows at the reactivated Villa Venice. Vet maitre Nick Sankovich will tend the rope at this suburban club.

Iberian Air Lines screened its new promo film, "Skyway To Spain," in conjunction with debut of new bill at the Gitano Club comprised of Ines DeJaun & Salvador DeCastro and guitarist Angel Diezhandino.

Boston

By Guy Livingston

(508 Little Bldg.; 338-7560)

Ford & Reynolds in four week booking at Frolie, Revere.

Hub's Cindy Parker dating at Albany's Ten Eyck Golliwog room.

E. M. Loew building new art theatre on site of his old Lancaster at North Station.

Abbe Lane and Xavier Cugat at Caesar Tamagno's Monticello, Framingham, in 10-day stand.

Tennessee Williams new play, "The Milk Train Doesn't Stop Here Any More," set for the Wilbur opening Dec. 10.

Sunday dancing has been legalized in Boston by a historic 5-3 vote in the city council; first time in Hub's 332-year history.

Norman Prescott, former disk jock turned film producer, back from Europe where he put finishing editing touches on his animated feature pic, "Pinocchio's Adventure in Outer Space."

Max Michaels, manager of the Wilbur Theatre, had unusual distinction of having his playwright son's initial venture, "Thchin-Thchin," world preem; he then journeyed to N.Y. for the Plymouth Theatre opening of the Anthony Quinn-Maret Leighton starrer.

Tel Aviv

By Joseph Lapid

(52 Shlomo Hamalech St.; Tel. 228348)

The Barry Sisters, from New York, touring the country.

American Negro singer Hazel Scott in Adria niterie here.

Violinist Ivri Gittlis back home, as soloist of Haifa Symphony.

Famed Spanish dancer Antonio signed contract for his troupe's appearance this season in Israel.

Ephraim Kishon's comedy, "The Marriage Certificate," closing in on 400 performances in the Ohel theatre, the longest run of any Hebrew play in Israeli history.

OBITUARIES

CARROLL McCOMAS

Carroll McComas, 76, actress, died Nov. 9 in New York.

She made her theatre debut in 1907 and took her final bow 52 years later on Broadway in "The Innocents." Born in Albuquerque, she began in vaudeville as a singer, dancer and whistler.

Afterwards she appeared in musicals on Broadway, and later came her straight acting debut under Charles Frohman and David Belasco and with the Theatre Guild opposite John Drew, Walter Hampden and Lewis Stone.

Her legit credits include "The Single Man," "Dollar Princess," "Marriage Market," "Inside the Lines," "Seven Chances" and Jerome Kern's "O Lady, Lady." She left "O Lady" to tour the battle-front entertaining troops in World War I. Upon her return, she was given the title role in "Miss Lulu Bett," Brook Pemberton's Pulitzer Prize play.

She later appeared in "The Devil's Disciple," "Candida," "Cyrano de Bergerac," as the original Roxanne in Hampden's first season here. She retired from the stage for 15 years, but returned to appear in a USO production of "Our

perman (at one time also on the old Brooklyn Eagle) long represented such personalities as Bob Hope and William Wyler, among others. He limited himself to a handful of clients so that he truly gave "personal representation" service. Originally he started as a Broadway nite club press agent.

Millar was liked and respected within show biz circles for his savvy, especially on newspaper relations. As a former newspaperman he had a keen quasi-editorial insight on how much a paper would "go for," and thus it was almost invariably "no lost motion" when he essayed some sort of campaign, publicity or trade approach. The accent was shrewdly geared to each medium. Result was that the papers, lay or trade, knew Millar was not just another p.a. "trying to get his client's name in the paper." Attendant news values, accordingly, were thus heightened.

His clients were truly his friends and in the case of Bob Hope, the double blow this past week with the passing of 71-year-old Monte Brice, his longtime director-songwriter-companion (more of the latter in recent years), was keenly felt by the comedian. (Monte

gram director. He left to do freelance writing and commercial jingles and later went into tv film sales in Chi. Morey joined the Gotham tv-radio research firm about five years ago.

Wife, mother, two brothers and sister survive.

HENRY BERGMAN

Henry Bergman, 75, a former vaude performer who started his career as a member of Gus Edwards' juve troupes, died Nov. 6 in San Antonio, Tex. He was later partnered with his wife, Gladys Clark, in a song and dance act known as Clark & Bergman. He was credited with having introduced several Irving Berlin songs including "Alexander's Ragtime Band." His picture appeared on the tune's original sheet music edition.

Survived by wife, sister and a brother.

WILLIS H. O'BRIEN

Willis H. O'Brien, 76, specialist in horror films and creator of the film gorilla King Kong, died Nov. 10 in Hollywood. Other films in that genre for which he was responsible included "Mighty Joe Young," "The Lost World" and "The Last Days of Pompeii."

O'Brien, originally a marble cutter, contrived a clay fighter as a gag to oppose another boxer. Later, by stop motion photography, he shot a one-minute film of a clay dinosaur and a cave man which showed his ideas to be feasible. His first film assignment came as a result of this venture when he was given \$5,000 to do "The Dinosaur and the Missing Link" for the Edison Co. of N.Y. It took two months to make and five minutes to show.

He also proved what profits can be made through the process when he made "The Ghost of Slumber Mountain" in 1918 for \$3,000 and it grossed \$100,000. He won an Academy Award for "Mighty Joe Young." It took O'Brien three years to create the film's technical aspects.

Survived by his wife.

TIM COSTELLO

Tim Costello, 67, proprietor of one of the more colorful Third Ave., N.Y., saloons, famous as a hangout for literateurs, died Nov. 7 in New York. His emporium was a haven for such literary figures as Ernest Hemingway, John O'Hara, John McNulty, John Steinbeck and James Thurber, among others.

Since the repeal of Prohibition, Costello occupied the ground floor of his grogshop, having moved the site from two floors above which made it less accessible to revellers. The tavern was a fountainhead of stories and inspired many tales which found their way into magazines and between hard covers.

The wall decorations were provided by Thurber, who drew them over wallboard which Costello put up when the original walls became dingy. They were a major attraction. Costello's was sometimes known as the eastside edition of Bleek's, another hangout for newspapermen and other literary gents.

Survived by wife and town sons.

PERCY CUDLIPP

Percy Cudlipp, 57, broadcaster, political writer and former editor, died Nov. 5 in London. On the South Wales Echo when he was only 12, he later edited the Evening Standard and then the Daily Herald before resigning to found and edit the New Scientist magazine.

He was the elder brother of two other big British newspaper names, Hugh Cudlipp, joint managing director of the Daily Mirror group, and Reginald Cudlipp, former editor of the top-selling Sunday sheet, the News of the World. Survived by his wife.

CARRIE A. KAHN

Carrie Abraham Kahn, 89, grandmother of Jane Kalmus, television advisor to N.Y. Mayor Robert Wagner and wife of public relations man Allan Kalmus, died Nov. 9 in New York.

Mrs. Kahn was also the grandmother of Nancy Waring, former wife of travel columnist Horace Sutton and a former theatrical press agent. A daughter Dorothy Waring, a freelance author, also survives.

JOE HASTINGS

Joe Hastings, puppeteer, died Oct. 25 in London. He started in concert party at the age of four and became a ventriloquist in

vaude, circus revue and music-comedy.

For 30 years he had specialized in "Punch and Judy." He recently finished acting as technical adviser on Tony Hancock's latest film, "The Punch and Judy Man."

DAVE BLUM

Dave Blum, 54, veteran music man, died Nov. 8 in Philadelphia. For the past two years he had been operating his own publishing firm, Odette Music. Over the years he had been associated with such publishers as Bregman, Vocco & Conn, Famous, Chappell and the Music Publishers Holding Co.

His wife, daughter, two brothers, a sister and mother survive.

SYLVAN LEVY

Sylvan Levy, 56, music-comedy performer, died Oct. 30 in New York. He had featured roles as a singer-dancer in "Naughty Riquette" and "Lady Do" during the 1920's. He later appeared in vaudeville and niteries, both here and in England. He also was in the first Marx Brothers film, "The Cocoanuts."

His wife survives.

JAMES SHIRVELL

James Shirvell, 60, legit manager, died Oct. 26 in England. He began as house manager of the Regent, King's Cross, and went on his own with a tour of "The Silver Cord." Since 1913 he toured such top musicals as "The Gypsy Princess," "Desert Song" and "Vagabond King."

Survived by his wife, actress Elizabeth Alys.

V. KENNETH SHIMER

V. Kenneth (Shimmie) Shimer, 70, former Consolidated Film Industries dept. head, died of a heart attack Nov. 7 in Hollywood. Entering the industry in 1919 as a contact man with the Jacobsmeyer Title Co., he was with Pacific Title and Art Studio from 1928 to 1932, when he joined CFI's Title Division. He retired in 1957.

JERRY HIRSCH

Jerry Hirsch, 53, branch manager for the American Guild of Variety Artists in Tampa, died of a heart attack Nov. 7 in Tampa. He died on the eve of a transfer to the union's office in St. Louis. Hirsch, who was with AGVA for a number of years, had worked in several cities as branch manager.

ELBERT A. GRUVER

Elbert A. Gruver, 57, veteran stage manager died Nov. 11 in New York. He was taken ill while touring with "A Shot in the Dark." He had been associated with "Witness for the Prosecution," "Mr. Roberts," "Two for the Seesaw" and "The Miracle Worker."

Surviving are two sisters.

IVY R. BARRETT

Mrs. Ivy Rice Barrett, 64, who appeared as a Mack Sennett bathing beauty from 1915 to the early '20s and later toured with water shows, died Nov. 8 in Hollywood. She retired from show biz 15 years ago.

Daughter, mother, brother and two sisters survive.

CHARLES E. PEIL

Charles Edward Peil, 54, silent picture moppet who acted as a child under name of Johnny Jones, died Nov. 7 in San Andreas, Cal., after a two-year illness. Later he worked under name of Edward Peil Jr.

Mother and sister survive.

EDWARD DONAHOE

Edward Donahoe, 59, longtime production manager, died of cancer Nov. 6 in Hollywood. For years he worked on all the John Ford films and most recently was on "The Real McCoy's."

His wife, brother and sister survive.

WILLIAM BAILEY

William Bailey, 76, early-day film director and later actor, died Nov. 8 in Hollywood. He had been in the industry since 1912.

As a director he worked for Cosmopolitan Pictures for a time. As an actor he did mostly heavies.

KAY D. SPANGLER

Kay Daynes Spangler, 47, wife of film publicist Charles Spangler and former reporter on the old Los Angeles Record, died after surgery Nov. 2 in Hollywood.

Her husband and daughter survive.

Peter Mancuso, 47, guitarist-

singer known professionally as Don Ferrer, died recently of cancer in Milwaukee. His wife, three sons, daughter, two sisters and two brothers survive.

Jean Anderton, producer and teacher, died Oct. 21 in London. She produced many shows of her own and for Fay Compton, Old Vic and Sadler's Wells schools.

George Loos, 82, operator of Greater United Shows, died Oct. 27 in Laredo, Tex., where the carnival was in winter quarters. His wife, son, and daughter survive.

Wanda Ellwood, actress and dancer, died Oct. 28 in Lombard, Ill. Surviving are her husband, four children and father, Francis Wilson, a costume designer.

Stuart Minchew, 27, who broadcast on KGMB, Honolulu, as announcer Stu Martin, died Nov. 3 in that city. Survivors include his wife and two children.

Mother, 88, of Dick Richards, Daily Mirror film critic and Rich of the London bureau of VARIETY, died Nov. 3 at Leigh-on-Sea, Eng.

Wife of Elliott A. Stewart, v.p. of and station manager of WIBX, Utica, N.Y., died Nov. 6 in that city.

Mother, 81, of John J. Crowley, manager of Bucks County Playhouse, New Hope, Pa., died Oct. 31.

Wife of Phillip Phillips, Daily Herald tv and radio critic, died Nov. 3 in Stanmore, Eng.

MARRIAGES

Kathy Nolan to Richard Heckenkamp, Hollywood, Nov. 5. Bride's an actress; he's an actors' biz manager.

Maryon Kantaroff to Michael Coles, London, Nov. 6. Bride is a sculptress; he's an actor.

Edna Percival to Tommy Wright, Ashford, Eng., Nov. 3. Bride is a dancer; he's a singer.

Joy Marshall to Peter King, London, Oct. 25. Bride is a singer; he's a sax player with the Tony Kinsey Quintet.

Lotte Lenya to Russel Detwiller, London, Nov. 2. Bride is the actress-widow of composer Kurt Weiller; he's an American artist.

Mary E. Butterfield to Robert Gorton, Waterbury, Vt., Oct. 20. He's a staffer with Green Mountain Television Co., Burlington, Vt.

Catherine Boyd to John Shirley, Greenock, Scotland, Oct. 27. Bride's a tv makeup artist; he's a tv cameraman.

Cynthia Bebout to Roy R. Scheider, Washington, Nov. 8. Bride is a film actress; he's an actor with Arena Stage, Washington, resident company.

Donna Axelrod to Budd Dolinger, Los Angeles, Oct. 27. He's general manager of Cadence Records.

Penny Fisher to Judd York, New York, Nov. 8. Bride is the daughter of songwriter-music publisher Marvin Fisher and granddaughter of the late Fred Fisher.

Dawn Wells to Larry Rosen, Las Vegas, Oct. 26. Bride is actress-daughter of Joe Wells, operator of the Thunderbird Hotel, Las Vegas; groom, a Hollywood agent, is the son of Jerry Rosen, also an agent.

BIRTHS

Mr. and Mrs. Tom Means, daughter, Nov. 11, Glen Cove, L. I. Father is advertising and promotion director at CBS-TV.

Mr. and Mrs. Desmond Davies, son, London, Oct. 29. Father is an actor.

Mr. and Mrs. Yul Brynner, daughter, Lausanne, Switzerland, Nov. 4. Father's the actor.

Mr. and Mrs. Colin Campbell, son, London, Nov. 6. Father is an actor, currently in "Chips With Everything" at the Vaudeville Theatre.

Mr. and Mrs. Marvin Wolfberg, daughter, Chicago, Oct. 29. Father is controller of Mercury Records there.

Mr. and Mrs. Tom Glazer, daughter, London, Nov. 1. Mother is actress Jean Clarke; father is a tv announcer.

Jessica Spencer to Patrick Coryton, London, Nov. 10. Bride is a tv actress in the "Probation Officer" series.

Mr. and Mrs. Victor Norvick, daughter, Irving, Tex., Nov. 1. Mother is the daughter of Jess Freeman (VARIETY).

Marie Saxon

Town" with Raymond Massey, during the last World War. She remained on the stage until 1959 in "Design for a Stained Glass Window," "Arms and the Man," "The Glass Menagerie" and "The Innocents."

She also played in numerous films, including "Jamaica Run." She also appeared on tele. in "The Loretta Young Show" and the tv version of "The Miracle Worker."

NAT BURNS

Nat Burns, 75, a character actor who had been almost constantly employed since a boyhood appearance in "East Lynne" in 1892, died of a heart attack Nov. 8 in New York.

Born in Philadelphia of an acting family, he had to dye his hair red to play the urchin in "The Ninety and Nine," a melodrama. He appeared in numerous Broadway productions, including "My Romance," "Phoenix in Choir" and "Jolly's Progress." He made hundreds of appearances with road and stock companies in such staples as "Student Prince," "Blossom Time," "The Merry Widow" and "Front Page." He also played in numerous films and tv plays.

Burns, whose legal name was Nat Burden Haines, made a 19-month tour in "Anything Goes" for the USO during the last World War. He played in Europe and Korea, and in virtually every city in the U.S. having a legit theatre. His daughter survives.

MONTÉ BRICE

Marvella (Monte) Brice, 71, staff writer with Bob Hope for the past 14 years, died Nov. 8 in London following a heart attack. He was in Britain to work on the script of Hope's theatrical feature, "Call Me Bwana." He joined Hope after many years in pictures as producer, director and comedy writer.

Brice was best known as a fast man with a gag and punched up Hope's scripts minutes before air time or on the picture set. The London Observer called him "the jester of the Bob Hope Court." In his years with the comedian, he had a hand in every tv show and theatrical film.

He leaves two daughters.

MACK MILLAR

Mack Millar, 57, one of the best known show biz personal publicity representatives, died suddenly of a heart seizure in his Hollywood home Nov. 8. His wife, Rita, who survives as does a son, Stuart, an independent film producer, was on the phone extension when she heard her husband keel over as he was talking.

The former New York newspa-

Brice obit elsewhere also in this issue.

Son Stuart Millar and Lawrence Turman are partnered in an independent UA setup. They had just completed "The Lonely Stage" and were shooting "Summer Flight" in London, also for UA. In turn, Millar, pere, was about to take off for England to powwow with Hope on latter's "Call Me Bwana," which the comedian is filming in London, coincidentally also a UA release. (Monte Brice likewise had worked on the script of "Bwana") Stuart flew home from London.

MARION HARPER

Marion Harper, 73, father of Interpublic chairman Marion Harper Jr., died Nov. 5 in St. Petersburg, Fla., where he had moved for retirement a year ago.

Harper had a long career in advertising, beginning as ad director of the Oklahoma City Times, the Daily Oklahoman and the Oklahoma City Stockman.

In the early '20's, he moved to New York and became president of Plymouth Advertising agency; later joining General Foods Sales Co. as a veepee. During the '30's, Harper and the late Richard Compton owned the Blackman Co., ad agency that is now Compton. Surviving besides his son are his widow and three daughters.

JOHN LOWRY

John Lowry, 79, builder of Radio City Music Hall and other New York landmarks, died Nov. 3 at his home in Mount Vernon, N.Y.

He drafted most of the present New York City Building Code. He was chairman of the board of John Lowry, Inc., which he established in 1907, a year after receiving his engineering degree from N.Y. University.

As president of that company for 55 years, he was responsible for the construction of more than 600 projects, including the International and the RKO buildings in Rockefeller Center, the Museum of Modern Art and numerous others. More recently, his firm helped build the 48-story Time & Life Building.

His wife, son, two daughters and sister survive.

ALBERT C. MOREY

Albert C. Morey, 61, veepee of Broadcast Advertising Reports, died Nov. 5 of a heart attack while traveling by plane from Los Angeles to New York. He died in Chicago, where the plane made an emergency stop, coincidentally the city where Morey had been initiated into broadcasting after a brief career in his youth as banjo player and bandleader.

He worked for WBBM Radio, the Chicago CBS o&o, from 1943 to 1951 in creative capacities, first as a producer and later, as pro-



"What are you looking at? Haven't you ever seen a zebra before?"

The above is an action-packed scene from Granada's popular, alphabetically presented animal series, 'A to Zoo'. Z was for the zebra shown here. Viewers learned that the zebra's conspicuous coat actually serves as perfect camouflage in tall grass. One of his two great defences against enemies. The other?

He runs like hell. What? You still don't see the zebra? No matter. If you've seen one zebra, you've seen them all. Or have you?

The series is available to stations in America or, for that matter, the world. (16mm film, International tracks.) Interested? Call Granada's Kay Campbell, MU 8-1126 (509 Madison Ave.) or write to Paddy Crookshank at

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72 PAGES

PLIGHT OF THE TV PROGRAM MAN

Even JFK Finds D.C. Cultural Center A Tough VIP Sell at \$1,000 a Table

Washington, Nov. 20. The New Frontier is pulling out the stops in a last ditch effort to bolster sagging ticket sales for National Cultural Center Fund raising telecast dinner, Nov. 29.

The Kennedy family, never one to do things half way, embarked on a multi front campaign to boost ticket sales after learning that only one third of the tables for the Washington seg had been taken.

Last Wednesday President Kennedy wired 170 upper echelon types over the city inviting them to a cocktail party for the next Thursday afternoon.

Of group invited, 120 showed. The President made a five minute appearance at the party after which Vice President Lyndon B. Johnson, Justice Arthur Goldberg, and Mrs. Hugh Auchincloss, the First Lady's mother, took over. Mrs. Kennedy joined the group later.

Insiders estimate that 100 more tables (each at \$1,000) were sold after keynoting by Roger Stevens, National Cultural Center chairman, Mrs. Auchincloss, who has been handling local ticket sales, and Edward Foley, local v.p. for Center.

French Ambassador Herve Alphand and his wife gave another party Thursday evening to boost

(Continued on page 62)

Hughie Green's Wkly. Toronto-to-London Commuting on Quiz

London, Nov. 20. Canadian-born British tv quiz man Hughie Green has signed a deal with Lever Bros. to run his "Double Your Money" show from Toronto every week. It's going to be live and to make it Green is going to commute across the Atlantic each and every Monday and Wednesday.

His show here goes out on Thursday. The Canadian version will go out on Tuesday. Which is why the onetime fighter pilot will not fly his own plane as he does across Britain on dates. "As a passenger I'll get a chance to catch up on some work," says Green. "Might even be necessary to work on the show each trip across."

By government edict prizes here are not allowed to be too fancy.

In Britain Green is also contracted to Procter & Gamble doing tv detergent ads.

You will see tomorrow's football games thru

**SUPER UNIVERSAL
ZOOMAR LENS**

Jack and Bill Pegler

Shot by Snowden

London, Nov. 20. An assignment for Lord Snowden (Princess Margaret's press-photographer husband) last week was to shoot a group portrait of the 300 stars, executives, technicians and tea boys of Carl Foreman's "The Victors" unit at Shepperton studios.

The operation took two days to set up and involved the building of special rostrums and scaffolds. The actual shooting was done with five cameras from five different angles by Lord Snowden, who is an exec on Thompson Newspapers, publishers of the Sunday Times and other national and provincial sheets.

St. Petersburg's Senior Citizens Like It Dull

St. Petersburg, Nov. 20. The on-again-off-again bikini queen contest, proposed by St. Pete's publicists, has gone the way of previous fleshy ideas devised to eradicate the "senior citizen" image of this gulf coast Florida sunshine Mecca.

Influential in the decision to abandon the idea was the city's Ministerial Association, which frowned itself to a dim view of crowning a Miss American Bikini Queen in St. Pete on Valentine's Day 1963. At the same time the group glanced askance at the Dec. 1 Santa Claus parade being referred to as a Christmas parade, on sacrilegious grounds.

St. Pete's ad agency has offered

(Continued on page 62)

RING LARDNER JR. TO SCRIPT PREM'S 'GENIUS'

Ring Lardner Jr., who in 1947 was cited for contempt of Congress for refusing to tell a House Un-American Activities Committee whether or not he was (or had been) a Communist, has been hired by producer Otto Preminger to write the screenplay of Patrick Dennis' novel, "Genius." The film is slated to start production in December, 1963 for United Artists release.

Preminger several years ago packed another one of the "unfriendly" Hollywood witnesses, Dalton Trumbo, to screenplay "Exodus." That film turned out to be one of the biggest money-makers in UA history.

HITS OR FLOPS, HE CAN'T WIN

By GEORGE ROSEN

To hear the boys tell it, you're a sucker if you go for a hit schedule. It can only take you one way—through the exit door.

Conversely, if you wind up with too many trouble spots and find yourself riding with a "nervous schedule," the chances are you're heading in the same direction.

All of which adds up to the grim fact that, no matter how you play it, the network program man who can survive the interplays, the cross-currents and the cross-fires in presumably this best of all possible tv worlds, is today's miracle man. Even now the wise money says major changes are inevitable, by Jan. 1, at two—if not all three—of the networks.

Without probing the subtleties and the shadings, or the "hidden powers" in the below-the-surface decisions, this is the way Madison Ave.'s got it figured on the boys who parlayed "success" into oblivion:

The big noise around the networks last season was the NBC bounce-back with a hot schedule and equally hot ratings—to all intents and purposes a schedule "designed" by ex-program chief Dave Levy. But Levy got the bounce,

(Continued on page 34)

Acapulco Eyeing Gambling in Bid To Hypo Tourism

Talent agencies are ready to follow the green baize tables no matter where they lead. Indications are that gambling will become more international, largely as a result of the recent American Society of Travel Agents' convention which met recently in Las Vegas. The travel agents, along with representatives of various governments, were extremely impressed by the Vegas scene, and many are now reportedly working on their top officials to legalize gaming as a tourist lure.

The first net result has been the pressuring of top Government officials to permit casinos in Acapulco, on the west coast of Mexico, which is now regarded as a winter resort, but which can be utilized all year with proper attractions. Business interests in that resort, fronted by former Mexican president Miguel Aleman, are making another attempt to get president Adolfo Lopez Mateos to change the adamant government stand against gambling, as being detrimental to the best interests of the

(Continued on page 50)

Carolyn Leigh's 'Little Me' Lyrics Accent Femme Cleffers' B'way Role

A Sharpshooter's Revenge

Tokyo, Nov. 20. Australian whip act on Japanese tv showed the femme holding up a newspaper while the whip artist lashes it to bits. Name of the publication? VARIETY.

World War II In Show Biz Focus Again, Or Still

Show business is giving World War II a major replay, to the extent that this momentous era in modern history is hard to escape via either motion pictures or television. While many tv and theatrical producers have given attention to the global conflict over the past two decades, of course, there's now a greater accent than ever on the subject. And unlike the Sgt. Bilko sort of comedic thing, much of it is treated realistically.

The playback of the international hostilities of the 1940's is in strong focus in Darryl F. Zanuck's \$10,000,000 production of "The Longest Day." This zeroes in on the Allies' landings in France.

American Broadcasting Co. is going with two hourlong weekly shows, "Combat" and "Gallant Men," concerning the great conflict.

Carl Foreman, independent producer aligned with Columbia, is in

(Continued on page 63)

7 ARTS BANKROLLING 2 LEGIT MUSICALS

Producer Diane Green (Mrs. Milt Krasny) and Seven Arts Productions are associated in the presentation of two musicals, both based on biographies, for Broadway next season.

"Howe and Hummel" is Richard Rovere's study of William Howe and Abe Hummel, turn-of-the-century New York lawyers of widespread notoriety for their representation of gangsters and show-folk. Joseph Heller, author of the novel "Catch-22," is doing the book. Saul Chaplin the music, and Michael Kidd will direct and choreograph. No lyricist as yet.

The other production is based on "The Legendary Mizener," Alva Johnson's biography of Wilson and Addison Mizener, the New York-Palm Beach social eminences of the '20s. S. N. Behrman is working on the libretto, but other assignments are still open.

With the bow of "Little Me" on Broadway last Saturday (17), the musical theatre apparently is turning to the distaff side. Score for the tuner was the collaborative effort of Cy Coleman (music) and Carolyn Leigh (lyrics).

"Little Me" is not Miss Leigh's initial representation on Broadway, having accumulated score credits for "Wildcat" (with Coleman) and "Peter Pan" (with Mark Charlap). Her "Little Me" entry, however, heralds the opening of the legit-tuner gates for other members of the female sex this coming season.

Waiting in the wings are Mary Rodgers, daughter of composer Richard Rodgers, who will be represented by the music for "Hot Spot" (Martin Charnin did the lyrics); Anne Crosswell, who did

(Continued on page 41)

Football Giants' Greer Tackling a Cafe Career As Singer & Guitarist

Roosevelt Greer, star lineman of the N.Y. (football) Giants, will make his New York supper club bow at the Living Room starting Jan. 28. The Negro singer and guitarist has had a show biz hankering for some time, and earlier this year played a date at Harlem's Apollo Theatre.

If date works out, it's anticipated that Greer will play other cafes between football seasons. His show biz career is being captained by the William Morris Agency.

Hi... this is Happy Goday...



Big drive on songs from Lionel Bart's OLIVER! starts November 21 for your best Christmas season programming. David Merrick-Denald Alberty production of Lionel Bart's OLIVER! opens in New York, December 27, at Imperial Theater, after 5 record-breaking months' pre-Broadway tour. John S. Wilson in N.Y. Sunday Times says, "OLIVER! . . . is most enthralling original cast disk since 'My Fair Lady'". 14 big single records released on As Long as He Needs Me, Where Is Love?, Consider Yourself, I'd Do Anything, Who Will Buy? and original cast album on RCA Victor. Call me at Circle 6-8700 for advance professional copies. Please clear songs now and avoid confusions. Thanks. Howard S. Richmond & Al Brackman Happy Goday

HOLLIS MUSIC, INC.

10 Columbus Circle, New York 19, N.Y.

U.S. Producers 'Run Away' to H'wood, German Producers Also 'Run Away' To Yugoslavia, Few Left at Home

By HAZEL GUILD

Frankfurt, Nov. 20.

West German film industryites are faced at the moment with a two-sided problem:

First, American "runaway producers" are tending to go back home, and German studios, German technicians and German bit actors feel the let-down as employment from the Americans drops.

Second, German producers are now tending to become "runaways" themselves, making films on location in other lands where production costs are less, the scenery especially appealing, or they make coproductions in other countries which provide some outside financing.

"Danger for Geiselsgasteig!" was the headline in a recent Nuernberg mass-circulation newspaper, noting that for the first time in years, the Hollywood studios are becoming more attractive to

(Continued on page 63)

Ulanova Rules Out

Any Bolshoi Encore

Galina Ulanova had second thoughts about dancing again with the Bolshoi Ballet in the United States. This had been confirmed as an event for Los Angeles, possibly San Francisco, and probably Madison Square Garden. It's now definite that she will not perform publicly at the Garden.

Longtime prima ballerina travels now with the Bolshoi as one of its directors. Decision not to dance again was apparently made privately on artistic grounds.

Irving Berlin Getting

SPG Milestone Award

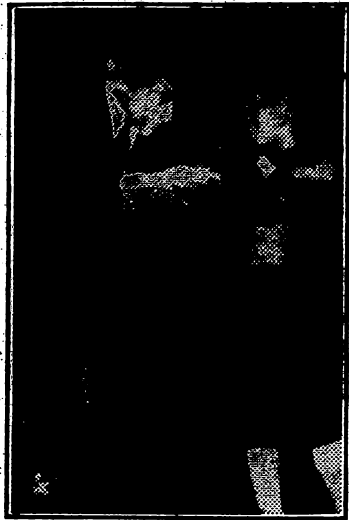
For Pic Achievements

Hollywood, Nov. 20.

Irving Berlin has been named by the executive board of the Screen Producers Guild to receive the 11th annual Milestone Award for "his historical contribution to the world of motion picture entertainment." The award will be presented on March 3, when the Guild holds its awards dinner in the International Ballroom of the Beverly Hilton Hotel.

The Milestone Awards dinner, which in addition to honoring Berlin, will be highlighted by presentations for the best produced theatrical motion picture of the year, the best produced filmed television series of the year and the Jesse L. Lasky-Intercollegiate Competition award.

Past recipients of the Milestone awards have been Bob Hope, Adolph Zukor, Jack L. Warner, Samuel Goldwyn, Spyros P. Skouras, Walt Disney, Cecil B. DeMille, Darryl F. Zanuck, Louis B. Mayer and Jesse L. Lasky.



PAUL ANKA

"There may be a crisis in the Caribbean," but show business is booming.

"I want to thank all of the people in these countries who made my recent tour so satisfying and successful... Nassau, Jamaica, Puerto Rico, Trinidad, Curacao, Venezuela, Panama and Mexico... It was great fun."

London May Fair's Models & Martinis

London, Nov. 20.

Models with the martinis, lingerie with lunch. That's the latest gimmick at the May Fair Hotel. Idea is to put over the caravan-sary's new Boulevard Du Paris room, which is designed like an open air cafe on a Paris sidewalk. Every day a 90-minute fashion show is put on with models strolling casually past tables and through the adjacent bar.

Stunt has already upped the femme patronage of the eatery by

(Continued on page 50)

'Birdie' Authors Donate

Share of Show Royalty

Lee Adams has given 25% of his lyricist royalties from the stock and amateur rights to "Bye Bye Birdie" to The Unitarian Church of All Souls, New York. The gift, which Adams made in the name of his wife, Rita, is valued at around \$22,500. It's to help support the church's program to enlarge its school facilities in Wigan House.

Earlier this year Michael Stewart, who wrote the book for "Birdie," assigned 25% of royalties from the stock, amateur and foreign rights to the musical to Yale Univ. for the establishment of the Lemist Esler Fellowship in Playwriting. Esler, who died in 1960, was associate professor of playwriting at Yale for many years, until his retirement in 1957. Stewart is an alumnus of the Yale Drama School.

Grace Moore Scholarships

Knoxville, Nov. 20.

Applications are now being accepted at the University of Tennessee for two Grace Moore voice scholarships. A scholarship can amount to \$3,800 over a five-year period. The second grant is \$225 renewable each year for three years.

Auditions will be conducted by the university. Deadline for applications is Jan. 31. Miss Moore was a native Tennessean, and the scholarship program was sponsored after her death.

American-in-Paris

Wolfe Kaufman

has an illuminating place on how

Paris'

'Lost Generation'
Of the '20s Sure
'Found' Themselves

one of the many interesting
Editorial Features in the upcoming
57th Anniversary Number
of

VARIETY

Plus other statistical and data-filled
charts and articles

Pic Pioneers' Tribute to Rackmil In Whammo 'Touch of Milt' Setting

By ABEL GREEN

Wedekind's 'Lulu' Musical A La Weill's 'Three-Penny'

Munich, Nov. 20.

Hans J. Pavel, bossman of Drel Mashen Verlag, German play agents and publishers, has announced plans to produce "Lulu," Frank Wedekind's hoary and hardy perennial meller, as an operetta along the lines of "Three Penny Opera."

"Lulu," originally based on Wedekind's earlier plays, "Pandora's Box" (1892) and "Earth Spirit" (1893), ran into censorship problems and was given only private performances until Max Reinhardt produced it shortly after Wedekind's death in 1920. Since then it has been played globally and only recently has been revived by the Theatre Vivant at the Theatre Athenee in Paris. "Lulu" has also served as libretto for Alban Berg's opera of the same name.

Book for operetta version is being adapted by Heinar Kipphardt, author of "The General's Dog," with composer not as yet set. Pavel production is scheduled for spring of 1964.

It's Now Dr. Hornblow

And Dr. Schuman Via

Dartmouth Degrees

Arthur Hornblow Jr., independent film producer, and William H. Schuman, composer and president of New York's Lincoln Center for the Performing Arts, were awarded honorary Doctor of Humane Letters degrees by Dartmouth College, Hanover, N.H., Sunday (18).

Dartmouth, undertaking a stronger role in the arts, has established a Theatre and Motion Picture Advisory Group of its Hopkins Center for Visual and Performing Arts. Hornblow is chairman of this committee whose members also include Bosley Crowther, William Inge, Harry S. Ackerman, Hume Cronyn, Michael Ellis, Leiland Hayward, Arthur Mayer, Jo Mielziner, Jerome Robbins, Robert Ryan, Louise M. Silcox of the Authors League of America, Jessica Tandy, Sylvester (Pat) Weaver and Fred Zinnemann.

REV-TURNED-ACTOR'S

OK BOOK ON H'WOOD

Hollywood, Nov. 20.

"The Reverend Goes to Hollywood" (Crowell-Collier; \$3.95) is a Hollywood story with malice toward none. Under an accurate title that figures nevertheless to sell the book on sight in all manner of markets across country, if less broadly here, character actor

(Continued on page 63)

The Motion Picture Pioneers fete honoring Milton R. Rackmil, at the Americana, N.Y., Monday night (19), was easily the best of the 24 annual dinners to date. If the boss of Decca Records and Universal and now, also, vicechairman of MCA, was gonna be the clay pigeon for the pix biz vets, the combined resources of the three organizations seemingly set out to prove what this w.k. and highly respected brand of showmanship can do to make this shindig different.

From the barrier, with Playboy Club-type "bunnies" shilling the raffle tickets to the show itself, it was as refreshingly new and different as the very environs of the new Americana's Georgian ballroom, where a peak turnout of some 538 was at hand.

In a showmanly paced cavalcade of the boss' Horatio Alger saga, titled "That Touch of Milt" (Mink) (a Universal click pic, what else?) to Bobby Darin's zingy parody of "Rack the Knife," the pace was relaxed, hip and, above all, different from previous Pioneers' dinners. Gene Woods, a radio scripter, given credit for the authoring, probably rates the top bow because his material was good; where the jokes were spotty, confederer Tony Randall, et al, chose to give 'em the tongue-in-the-cheek, but in the main it was above par. Norman Gluck, of the U vidpix echelon, produced and H. H. (Hi) Martin, U's sales veepee, was dinner chairman.

Utilizing a Greek chorus motif (male sextet, save for one femme) in campus-style gowns, the Decca-U talent stable was harnessed into a potent sum total as Jackie Wilson, Ross Hunter, Rock Hudson, Johnnie Ray, Toni Arden, Gregory Peck and Darin punctuated the

(Continued on page 14)

MIRABELLE OF LONDON

SOLD FOR \$630,000

London, Nov. 20.

The Mirabelle, one of Mayfair's ritziest restaurants articularly favored by show biz toppers, has changed hands for the sum of \$630,000, including wine stocks. The De Vere Hotel, Kensington, has bought 100% share capital of New Mirabelle.

The three directors of New Mirabelle, industrialist Denis Brock, Leonard Dennis and Celia Schleyen, widow of the Pole who built up the Mirabelle to its elegant heights, will be joined by the four directors of the De Vere Hotel. These are Leopold Muller, accountant Leslie Jackson, R. G. Marsh and R. C. Constable. The property is on a 45-year lease and president (in an unpaid capacity) will be Brock.



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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)

\$20 a year, \$25 Foreign.

'I WAS A TEENAGE COMPUTER'

Govt. Policy, Not Producers, Prime Runaway, Thinks Robert Taylor

By DAVE KAUFMAN

Hollywood, Nov. 20. Predicting that European film producers will inevitably run into the same combination of circumstances which cause Hollywood's "runaway" production, Robert Taylor asserted here that Hollywood can resolve the problem which has beset the industry by turning out a slate of moderately budgeted pix, utilizing the techniques of tv's hour shows, to keep costs down.

Taylor himself has a co-production deal on the modestly-budgeted western, tentatively called "Cattle King," which Nat Holt is producing, probably for a Metro release. Film, to be directed by Tay Garnett, rolls in about a week, and Taylor, of course, stars.

Taylor, recently returned from several months in Vienna, where he starred in Walt Disney's "The Miracle of the White Stallion," is a vet of overseas productions, having made his first such trip in 1937 to star in Metro's "A Yank at Oxford" in England before there was any so-called "runaway" production.

"We didn't even go to Oxford; that picture could have been made here," he commented. Subsequently, he made many trips for pix overseas, among them "Conspirator," "Knights of the Round Table," "Ivanhoe" and "Quentin Hayward" in England; "Quo Vadis," Italy; "Valley of the Kings," in Egypt, all pix made before the whole exodus of production abroad. The star, analyzing the circumstances which caused production to go to Europe, opined that "the same thing will happen in Europe."

(Continued on page 11)

Music Corp. Net, 9 Mos., \$11,294,000

Hollywood, Nov. 20. Music Corp. of America Inc. chalked up an overall net profit of \$11,294,000 or \$2.33 per share for nine-month period ended Sept. 30, 1962, chairman Jules C. Stein reported. Figure includes consolidated unaudited net earnings of \$9,197,000, after preferred dividends equal to \$1.87 per share on 4,519,603 shares of common stock, and a non-recurring item of \$2,097,000 or 46¢ per share.

Stein stated these figures include, on a "pooling of interests" basis, MCA Inc.'s interest in the reported consolidated net earnings of Decca Records Inc., for same span.

IRV BRISKIN & DEBBIE PARTNER TO PRODUCE

Hollywood, Nov. 20. Irving Briskin, who has an indie pact with Columbia Pictures, has partnered with Debbie Reynolds in Harman Productions Inc., for feature and telepix production. Briskin will be exec producer.

Actress will star in theatrical films to be turned out by new firm but won't appear in any of the teleseries. Harman will finance all tv operations.

7:30 HARD TIX START

Part of Family Come-on For 'Brothers Grimm'

Minneapolis, Nov. 20. Seeking more family patronage, Cinerama's Cooper theatre showing "Wonderful World of Brothers Grimm" (MGM) on hard tickets is starting at 7:30 p.m.

"Earlier evening performances," newspaper ads proclaim. The ads point out that the picture now is over at 10 p.m. on those nights and urge people to "bring the family." "Grimm" now is in its 15th week.

Cinema Historian
Arthur L. Mayer
forecasts the celluloid future in a whimsy
Miracle on Mars
* * *
one of the many Editorial Features in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles

Unintended Rivals: Teach-TV & Toll

Hartford, Nov. 20. Experience here so far is that educational television is noticeably competitive with pay-see television.

WEDH, which began operations Oct. 1 as a teach-tv outlet, seems to be drawing the same kind of audience which otherwise might be attracted by WHCT. Latter is the RKO General-Zenith channel devoted to home toll and which has 1,500 subscribers.

The educational programming, which includes Shakespeare, serious documentaries, Ibsen, Wilde and the classroom stuff, seems to be of appeal to the higher intellect customers. These are the same people in large part who contracted for the fee-tv.

Let Writer Visit Locale For Foreign Atmosphere, Rest Stay Hollywood

Hollywood, Nov. 20. Producer-writer Jack Rose has hit upon a new slant in obtaining authentic foreign flavor for his pix while shooting films 100% in Hollywood. He might be called a "runaway writer," but certainly will be blessed as a hometown-shooting producer by Hollywood guilds and unions.

Rose shortly will embark upon three new projects, each with an overseas locale. He'll write his screenplay in the actual locale, incorporating all the foreign touches that might be added if he actually were to shoot there, but will return to Hollywood for camera work and American thespians and technicians.

Initialer will be "Purpose Pleasure," for which he'll spend some time in the south of France. While abroad, Rose also will write "The Rope Trick," using locale around a race track in Calcutta. Third project centers around two English stories.

'DREARY' TELEVISION AS EXHIBS CHEERY NOTE

Minneapolis, Nov. 20. This area's exhibitors are pleased because of evidence that the public hereabouts is discontented with the television network's new season fare. Theatre-owners relished publication of a long Evening Star column filled with readers' raps at current season video programming. A cause for rejoicing also was the conclusion of the columnist, Forrest Powers, the newspaper's tv-radio editor.

That conclusion was that the public hereabouts apparently agrees unanimously that "we've been shortchanged on the quality of tv programs introduced this fall."

IBM AUTOMATES AIP EXCHANGES

With the cooperation of International Business Machines, American International Pictures is setting up a fully "automized" booking, billing and processing exchange operation that should cut costs in half, James H. Nicholson, reported in New York yesterday (Tues.). There are two key components to the new setup, as explained by Nicholson: (1) an IBM digital computer, to be located in the AIP homeoffice in Hollywood, which actually will function as a "memory" machine; and (2) direct teletype communications between branch offices and the homeoffice computer.

By thus taking the booking, billing and processing functions out of the branch offices and putting them into the h.o., the branch manager is given freedom to concentrate on selling, says Nicholson, who believes the new IBM setup may turn out to be the most revolutionary change in distribution procedures in several decades. The AIP computer is to be installed early next year, but it will be several years before the teletype network between branches and homeoffice is established and fully in work.

When this happens the following procedure will be followed by branch managers: at the end of each day, the manager, or secretary, will teletype all info regarding future bookings, billings, etc., directly into the h.o. computer, which will not only supply data to h.o. personnel, but will automatically remember to "remind" each exchange of upcoming bookings when time comes. Computer will also compare contract terms thus reported by exchangemen and let him know if, perhaps, terms don't equal or better those in previous contracts in same situation.

Says Nicholson: "This is science fiction distribution. About the only thing the machine won't tell us is whether or not we should make a specific film."

The setting up of this prototype system, designed by the IBM research labs in Hollywood, will cost "several hundred thousand dollars," but the cost will be infinitesimal in terms of savings, (Continued on page 14)

WB Asks 60% On 'Gypsy' But With An Escape Hatch

Warners is asking 60% of the top dollar for first-run bookings of "Gypsy," but with a "review" clause contained in the exhibitor contracts. Means that theatremen have a chance at recouping possible losses in the event that the musical doesn't hold up sufficiently to warrant the 60% tariff.

The deal, in simplification, is that every \$100 taken in at the boxoffice is split 40% for the theatreman and 60% for WB. But the "review" provision, while not unusual, apparently has point. There was no such stipulation for, for example, WB's deals with "Music Man."

Meanwhile, Seven Arts contribution to Warners, "What Ever Happened to Baby Jane?" is scoring big. Warners, separately, is running into fiscal trouble with "Gay Purrée." Latter is a cartoon feature and not going well.

Julie Andrews Screening

Hollywood, Nov. 20. Julie Andrews, star of "My Fair Lady," makes her film bow in Walt Disney's "Mary Poppins," picturization of the children's classic in which she will costar with Dick Van Dyke. It's from books (plural) of Pamela Travers.

Bourguignon's 'Sudden' N.Y. Hit; He Decries Paris Critics Pushing Selves As Film Directors

By VINCENT CANBY

Gerard Willem Van Loon

is captious with the 'Nouvelle Vague' in his bright piece

The Pause That Depresses

one of the many Editorial Features in the upcoming

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Plus other statistical and data-filled charts and articles

The more positive aspects of the power of the New York film critics, particularly the N.Y. Times' Bosley Crowther, to make or break foreign films was dramatized last week with the ecstatic reviews which greeted Davis-Royal's French import, "Sundays and Cybele" (Les Dimanches De Ville D'Avary) and subsequent new found fame for its young (31-year-old) director, Serge Bourguignon, whose first feature this is.

Bourguignon, who had arrived in New York the week before, had not exactly been overwhelmed by an eager press corps clamoring for interviews prior to the Monday (12) opening of the pic at the Fine Arts. A cocktail reception for him at the French Film Office the previous Friday (9) had drawn only a few of those who cherish bending their elbows in famous company. Then came Tuesday (13) morning and the lay press reviews (Crowther called the film a "masterpiece"), and for Bourguignon, the Fine Arts and Davis-Royal, everything suddenly was coming up roses.

Commented the director last Friday (16), on the eve of his return to Paris and the premiere of the film there today (Wed.), "It is a little frightening." One reason, of course, for the earlier lethargy is the fact that aside from its screening at the recent Venice fest, where the film took a couple of secondary awards, the film had not been seen and there was no advance word-of-mouth, which would inevitably have found its way across the Atlantic, had the pic already had a successful Paris bow.

Bourguignon, however, was not (Continued on page 15)

'Manchurian' Tops Preem Showcase

Judging by theatre gross, United Artists' "The Manchurian Candidate" looks to become the most successful pic to go out via the Premiere Showcase plan for day-dating Broadway firstruns with key theatres throughout the New York metropolitan area.

As of last week, the Frank Sinatra-Laurence Harvey starrer had taken in \$569,039 in its first three weeks at 11 local houses. The picture was held for a fourth week ended yesterday (Tues.), the gross on which won't be in until after presstime. The three-week "Candidate" gross includes what UA calls a new high for a third PS week—\$138,811.

The "Candidate" receipts thus compare with the following totals on previous Showcase attractions: "Road to Hong Kong," three weeks, 13 theatres, \$335,619; "Bird Man of Alcatraz," three weeks, 11 theatres, \$490,249; "Judgment at Nuremberg," four weeks, 14 theatres, \$645,184. To equal the four-week record of "Nuremberg," the Sinatra film will have to take in \$76,145 in its final PS frame. (Late Monday, UA estimated "Candidate's" fourth week would hit \$112,000, for a four-week total of \$687,399.)

Meanwhile, Columbia is reportedly considering the release of its "War Lover" in New York via the Premiere Showcase type of handling. If so, it's understood that UA would not be adverse to Col's using the now established Premiere Showcase name as well as logo.

'Diversify,' Is the Cry; National General Taking Over Mobile Rentals

Los Angeles, Nov. 20. Board of directors of National General Corp. has voted to acquire Mobile Rentals Corp. on a share-for-share exchange of stock, according to joint announcement of NGC proxy Eugene V. Klein and MRC proxy M. E. Hersch. MRC is national designer-producer of "instant space" mobile trailer-type units used as classrooms, offices and a wide variety of industrial and commercial applications.

Move is in line with its large-scale diversification program, with heavy emphasis upon real estate. Deal, which was approved recently by MRC directorate, is subject to approval of company stockholders and a final tax ruling, Hersch reported. Latter will continue as his company head and also a top officer in NGC.

National currently has 2,830,363 shares of common outstanding, Mob. 482,000.

Brokers' London Buy of 'Mutiny'

London, Nov. 20. West End theatre ticket agencies, who last month made precedent by making cash guarantees for Columbia's "Lawrence of Arabia," and then Metro's "How the West Was Won," have now made a new guarantee for Metro's "Mutiny on the Bounty," which equals a capacity gross for 15 weeks playing time. In terms of actual cash, the brokers are advancing \$168,000 against \$100,000 for the "Lawrence" eight weeks season, and \$280,000 in the first year of "West." The latter deal represented 10 weeks' capacity take.

The ticket brokers declined to make a "blind" offer for "Mutiny," but responded to a Metro invitation to view the picture privately ahead of its opening. The successful outcome of the preview was made known within three or four days.

"Bounty" started European preem engagement at the Royalty Theatre yesterday (19), with Lord Mountbatten heading the guest list at the charity gala.

BROADCASTERS SIN VS. TRUTH RE FILMS

Watchdog exhibitors are still reporting fraudulent usage of "first-run" and "color" in blurbs for theatrical features showing on tv. Alleged among more recent culprits are video outlets in Columbus, O., per that state's Allied-affiliated exhib body.

Past complaints of like infractions to the National Assn. of Broadcasters drew the vague response that telecaster members were at all times urged to comply with good-practice provisions of the NAB code. Some stations apparently did not construe this as a "cease and desist" order.

Looking Up at Allied Artists; Sundry Promising Screen Releases

Hollywood, Nov. 20. Powdered by Sam Bronston's "El Cid," Allied Artists' fiscal tone is in a restorative direction. Distributor's first quarter (ended Sept. 29) tote up for all operations shows a profit of \$163,000. That's net because of no provision for Federal taxes owing to losses the prior fiscal annum.

The quarterly figure compares with a net deficit of \$730,000 in the corresponding year ago period. Gross income for the latest quarter hit \$7,986,000, as against \$2,365,000 a year ago. To emphasize: "Cid" tipped the scales.

Stockholder morale at last Wednesday's (14) annual meeting here was further uplifted by prez Steve Broidy's word on future production. Adds up to fresh momentum and more accent on "important" features, as earlier avowed by the president.

For one, a firm deal for Western Hemisphere (plus Japan) distribution of Philip Yordan's "The Thin Red Line," from the current James Jones wartime novel. Start of production is unspecified, but the scripter-producer probably gets to it once his current "Day of the Triffids" sci-fi yarn (also for AA) is out of the way.

Another is the long-dormant yarn of the painter Maurice Utrillo, "Streets of Montmartre," which is to be activated next summer by John Huston as a \$2,600,000 project with AA staking half the coin. Also filmed is an Audie Murphy vehicle, "The Great Gunfighters," which Ben Schwab is to put before the cameras next month.

Added to the upbeat are the earlier-announced "Soldier in the Rain," Blake Edwards production with Jackie Gleason and Steve McQueen, scheduled to roll in June; and the Polan Banks-George Marshall entry, "Maharajah," starting in Pakistan late next year. Meanwhile, currently filming is Herman Cohen's "The Black Zoo."

Shareholders also learned from Broidy that AA has a five-pic deal with Leon Fromkes, all reportedly to be made next year, with the first commencing in January under Samuel Fuller's direction. Specifics on these projects, however, are still lacking.

Expectably, Broidy has a rah-rah report on "55 Days at Peking," based on 90 minutes of footage shown him by producer Sam Bronston. It will run about three hours, and the prexy is convinced the spec will be good as, maybe better than, "Cid." Latter's b.o. performance admittedly has gone better than management dared hope, and Broidy now says the company's guarantee should be exceeded by 100-150%.

The meeting re-elected all officers: W. Ray Johnston (chairman), Broidy as prez (natch); George D. Burrows, exec v.p.; Edward Morey, v.p.; Norton V. Ritchey, vicepresident; Earl Revbor, treasurer; Jack M. Sattinger, assistant v.p. and secretary; G. N. Blatchford, comptroller; J. U. Frierhoff, assistant secretary; Milton Segal, ditto; and Constantine Hambas, chief accountant.

Directors also repeat, including Broidy, Burrows, Sherrill Corwin, Claude A. Giroux, Roger W. Hurlock, Johnston Morey, Paul Porzelt and Herman Rifkin.

As for the acknowledged dickers on "fresh money" with Messrs. Milton Sperling and Sheldon Smerling (keep those names straight), the meeting disclosed no word, although it's believed talks are continuing.

BERGER BLAST DUE AT CLEVELAND MEET

Minneapolis, Nov. 20. In one of the principal speeches at the forthcoming Allied States annual convention in Cleveland, Dec. 3-5, Bennie Berger, chairman of North Central Allied's board of directors, is expected to make one of his scathing indictments against the film companies.

Berger confirms that his talk will emphasize "the inequity of present film sales policy and the absolute need of its revision if any part of the industry is to survive."

Allied Artists Pfd.

Hollywood, Nov. 20. Board of Allied Artists okayed a regular quarterly dividend of 13 and 3/4 cents per share on the company's 5 1/4% preferred stock.

It's payable Dec. 15 to holders of record Dec. 3.

Paco Michel's Feature: He's Coproducer, Director Star-Composer of 'Amor'

San Juan, Nov. 20. A modest-budget Technicolor musical comedy with Spanish-soundtrack using numerous Puerto Rican players—was launched here last week by Paco Michel. The Mexican singer-actor, with 19 film roles to his credit, is acting as co-producer for this project. He is also handling the male lead.

Deal is financed by All-American Film Productions of Miami Fla.

The film (entitled "Bailando Nacio El Amor" (Love Was Born Dancing), includes Ita Medina, Sara Ayala, and Nora Osorio, plus local television comedians Paquito Cordero and Adalberto Rodriguez. Cordero is also directing—his first feature-length film directorial stint.

Michel said the film is budgeted at "around \$75,000."

"If the cost seems high," he continued, "it's because there will be musical sequences filmed in the Dominican Republic, the Virgin Islands, Miami Beach, as well as some choice locations in Puerto Rico."

Michel is a recording star and guitar-strumming cinema cowboy, says he has composed two melodies for the new film. He describes "Calypso Tequila" as a Mexican melody with a calypso beat, and "Linda Puertorriquena" as a serenade to a pretty Puerto Rican girl.

LAST TIME I SAW SOUTH POLE: CARAS

Roger A. Caras, assistant director of story-talent department at Columbia, spent his vacation last year at the South Pole.

As a result he's an author; his book, "Antarctica: Land of Frozen Time" has been published by Chilton Books and a second tome, "Dangerous to Man," is pencilled in for publication in 1963. Author-talent and story scout Caras also is a member of the Explorers Club.

CALL IN COLUMBIA PFD.; ONLY 47,510 STILL OUT

Number of Columbia's \$4.25 cumulative preferred issue shares continues on the decline.

Film company last week retired 2,380 shares of the stock, bringing the total outstanding down to 47,510.

L.A. to N.Y.

Lucille Ball
Greg Benedict
Charles Boasberg
Edward G. Bockser
Jules Bricken
Frederick Brisson
Mort Curtis
Stuart L. Daniels
Bobby Darin
Ruby Dee
Jimmy Durante
Tom Ewell
Robert Haggag
Alfred Hitchcock
Ross Hunter
Rock Hudson
Jennings Lang
David A. Lipton
Vincente Minnelli
Gregory Peck
Seymour Poe
Leah Salisbury
Gloria Swanson
Vivian Vance
Bob Van Scoyk
Sandra Warner
Lew Wasserman
Bill Waters
Sam Weisbord

Europe to U.S.

Mildred Freed Alberg
Norman Corwin
Gwen Ffrangcon-Davies
Richard Easton
Meriel Forbes
Jimmy Gardner
John Gielgud
Malcolm Keen
Howard E. Kohn 2d
Jacqueline Mackenzie
James Maureri
Geraldine McEwan
Laurence Naismith
Eric Pleskow
Ralph Richardson

U.S. to Europe

Americo Aboaf
Armando Armanni
Jean Bartel
Peter Bridge
Warwick Brown
Lewis Freedman
Forsyth Hardy
Grace Logan
Jimmy Logan
Leslie A. Macdonnell
Milton R. Rackmil
Eddie Rich
Peter Ustinov

N.Y. to L.A.

Lee Adams
Hillard Elkins
Dan Frazer
Edward LeVeque
Charles Strouse
Roland Winters

'Films as Communications' Awards (AT SAN FRANCISCO FESTIVAL)

San Francisco, Nov. 20.

Golden Gate Award for best entry in the "Films as Communication" competition a contest within a contest at the San Francisco International Film Festival, went to "The People Versus Paul Crump," a 60 minute film by William Friedkin of Station WBKB, Balaban & Katz Chicago station. It was an entry in Category IX Adult Education (for general public via direct screening or television).

A Special Golden Gate Award went to "Discovering Perspective," made by Film Associates of California, entered in the Classroom Films (primary, elementary and secondary schools) category.

A silver award and an honorable mention were made in each of the nine categories, in addition to the two major awards. Other than India, Canada, Hong Kong and Great Britain, each of whom took one prize, all the other awards went to American films.

The prize winners in the various categories were:

Category I (Art and Culture)—Silver Award—"What Is a Painting?" (US), On Film Inc., New York; hon. mention—"Around My Way" (US), Stewart Wilensky, New York.

Category II (Film As a Medium for Artistic Expression)—Silver Award—"Smoke" (US), Joseph Kramer, Pennsylvania; hon. mention—"Bliss" (India), Arts and Co.

Category III (Industrial, Government and Institutional Films for Internal Use)—Silver Award—"Princeton Contexts" (US), John McKee, Illinois; hon. mention—"Read My Arm" (US) Harold Mantell, Inc., New York.

Category IV (Government Films for General Information to the Public)—Silver Award—"Friendship 7" (US), General Dynamics/Astronautics, California; hon. mention—"When I'm Old Enough . . . Good-bye!" (US), Louis de Rochemont Associates, N. Y.

Category V (Films Sponsored By Industry, Companies or Other Commercial Institutions for the Public)—Silver Award—"In Mortal Combat" (US), Charles Guggenheim & Associates Inc., Missouri; hon. mention—"Youth Physical Fitness" (US), Equitable Life Assurance Society, N. Y.

Category VI (Films Sponsored by Civic Organizations or Other Non-Profit Institutions for Public Use)—Silver Award (none awarded); hon. mention—"Design For Disaster" (US), Los Angeles City Fire Department, California.

Category VII (Classroom Films—primary, elementary and secondary schools)—Silver Award—"Chemical Families" (US), Davidson Films, Calif.; hon. mention—"Beaver Dam" (Canada), Contemporary Films Inc., N. Y.

Category VIII (Adult Education—technical, training and college classroom)—Silver Award—"Pulse of Life" (US), Pyramid Film Producers, California; hon. mention—"Rituals of Rice" (Hong Kong), Dayak Films.

Category IX (Adult Education—for general public via direct screening or television)—Silver Award—"To Janet A Son" (Great Britain), Eothens Films, Ltd.; hon. mention—"U. S. I; American Profile" (US), NBC News, Washington, D.C. The NBC entry was entered in Category V, but award was given in Category IX.

Mike Callan's Advice to Actors On Make: Do Your Own Ballyhoo

By GENE ARNEEL

They Shall Not Pass

Buffalo, Nov. 20.

UA's Detroit publicity chief Howard Pearl was here on behalf of "Taras Bulba," upcoming, but in wanting to see manager Frank Arena of Shea's Buffalo he found himself the victim of his own bally. The doorman, despite pleas, threats, etc., was adamant, "No, I have orders from United Artists that nobody enters this theatre until they can see 'The Manchurian Candidate' from the very beginning." Pearl was stuck outside for 25 minutes until the picture broke.

"So you see," he told Arena eventually, "when UA creates a policy it sticks even though it may inconvenience its own pressagent."

Michael Callan went from the "West Side Story" legitter on Broadway to Hollywood four years ago, at the age of 22, "expecting everybody to be coming to me for interviews. But it didn't happen." So, he said in New York last week, he hired his own pressagents on both Coasts and has had them ever since. (Trade paper advertising is also useful.)

The point made by Callan is that the studios just ignore talent buildups, "plug the pictures, not the players." In the face of this, he commented in a private interview, he undertook to hire his own bally personnel. He stated the reason: "I want to develop an audience—an audience that will come along with me in upcoming years in films, the clubs and other show business outlets." He mentioned Frank Sinatra as being among those who developed a following in the early stages of his career and maintained the fans as he expanded.

Callan, under contract to Columbia, started pic work with "They Came to Cordura," then "Pepe," was featured in Robert Cohn's highly successful production of "The Interns" and is now set for a featured role in Carl Foreman's "The Victors," in London.

Young actor showed surprising savvy about the state of the picture business and made one point which might come as a jolt to some of his confreres, this concerning the orbital remuneration demands on the part of the stars: He put it this way: "There should be a way of limiting salaries—maybe this is unconstitutional—it's up to actors to make pictures and care less for ego."

Callan reports he's in favor of television work but only limited to a special or a dramatic one-shot. Continuing exposure has been all right for some people but also has hurt many careers, he opines. Besides, "it's a grind."

San Francisco Festival Winners

San Francisco, Nov. 20.

At the conclusion last Tues. (13) of the sixth annual San Francisco Film Festival these awards were disclosed:

Best Film—"Keeper of Promises" (Brazil).
Best Actor—Keir Dullea in "David and Lisa" (U.S.).
Best Actress—Janet Margolin in "David and Lisa" (U.S.).
Best Director—Andrei Tarkovsky for "Childhood of Ivan" (USSR).
Best Supporting Actor—Noe Murayama in "Tlayacan" (Mexico) and Georges Wilson in "Il Disordine" (Italy) (jointly).
Best Supporting Actress—None.
Best Documentary—"L'Amerique Insolite" (France).
Best Animated Short—"My Financial Career" (Canada).
Best Experimental Short—"Zoo" (Netherlands).
Best Complete Newsreel—"N.Y. V. Polygood" (Netherlands).
Best Camera Work—Documentary Film Studio (Poland).

(Jurors for the Golden Gate feature and short film awards were Japan's Mrs. Kashiko Kawakita; Czech director Jiri Weiss; Argentine director Leopoldo Torre-Nilsson; French composer Darius Milhaud, and U.S. director Lewis Milestone.)

Why Not Protest Beforehand?

Mexican Consul General here, Adolfo G. Dominguez, protested Frisco International Film Fest. scheduling of his country's entries on Sunday afternoon as "discrimination" in a statement Friday (16). And if the practice is not stopped, he declared, "I will have to recommend against Mexico's future participation in the Festival."

Festival director Irving M. Levin replied that scheduling was worked out three months ago with Mexican Producers Assn. "and nobody protested then."

In addition to doubling up "Tlayacan" and "Smiles of the City" as an afternoon showing, neither was repeated, as is practice here with films shown in evenings. Former won best actor award, and last year "Animas Trujano" took best film prize.

Dominguez declared that "in four years Mr. Levin has never seen fit to give us an evening performance or a repeat. And there is a large Spanish-speaking audience in San Francisco that deserves the chance to see these good pictures."

Film Group Productions Separate But Domestic Handling Via Am. Intl.

American International Pictures is taking over domestic distribution of Roger Corman's Filmgroup Productions. It was revealed jointly yesterday (Tues.) by AIP prexy James H. Nicholson and Filmgroup head Corman. It was emphasized that Filmgroup will continue to maintain its separate identity as a production company and has blueprinted a 15-picture sked for the next two years. Cost of the sked is said to be \$12,000,000.

Filmgroup product heretofore has been distributed via its own net of domestic franchisers. The Corman company will also maintain its own ad-pub department, with AIP functioning only as releasing org for Corman, in addition to handling its own AIP roster.

PLAYING FOOTAGE WITH 'CLEO'

Remember, Subliminal? It's Back!

Precon Process & Equipment Corp., of New Orleans, has received a patent for motion picture projectors that produce subliminal perception. Inventors are Dr. Robert E. Corrigan, a psychologist, and Hal C. Becker, an electronics engineer. Both are veeps of the company.

Several years ago the company cooperated in the making of two feature films—"My World Dies Screaming" and "A Date with Death"—which attempted to employ subliminal effects to heighten the audience's feelings of participation in the screen stories.

Film Newcomers Already Trained; Openings, Not More Instruction, Great Need: Rees Answers Stevens

"On the face of it, George Stevens Jr.'s idea is an excellent one," writes David I. Rees, Executive Director of West Wind Productions at Ajo, Arizona. Reference is to Stevens' recent articulation of a plan to create 'openings' for young filmmakers in the film industry. But Rees thinks there is an element of unreality, since 30-odd American university courses are turning out trained men year after year who find their skills go begging. More instruction, in short, is not what's needed and any scheme which essentially does not go beyond mere 'readying' of candidates is double-talk. The problem is paid work, not further study.

Rees points out "that many of the graduates obviously have great artistic ability." Of itself this avails naught. Moreover, whatever experience they may obtain working for the armed services or even George Stevens' own U. S. Information Agency is not the same thing as experience in the actual American film industry. The latter, for all practical purposes, is closed and sealed against newcomers, partly in order to protect the seniority rights of theatrical craft union members.

Rees makes a point that the exclusion from theatrical screens in the United States of short subjects by itself handicaps young directors attracting attention. In the early period of films the standard germinal bed was the two-reeler. It is without any magic now. He emphasizes that USIA it- (Continued on page 15)

Battle Realism Beats Dismantle Costs on 'Peking'

Madrid, Nov. 20. At a time when film sets are taking up more and more acreage to make dismantling costs higher than ever, producer Samuel Bronston has an economy gimmick written into his "55 Days at Peking" screenplay which calls for the progressive destruction of the huge Legation City set by potent fire-arms and special-effect flames. Most of the destruction has been taking place during the past two weeks.

Filming of massive battle action sequences have already leveled three-dimensional compound buildings, ripped apart the British and Yank Legations and reduced the 100 ft. high by 80 ft. wide Chien Men Tower to a hollow, carbonized hulk. Step-by-step destruction of Peking-in-Madrid also solves the producer's dilemma as he faces pressure from all quarters—official and public—to preserve what no one any longer doubts is the architectural marvel of motion picture decor, as a permanent Bronstonland of oriental beauty and fantasy.

Peking in Castile is a brainchild of director Nicholas Ray (who never quite shook off the impact of serving an apprenticeship years ago under Frank Lloyd Wright), and art directors Colasanti and Moore. It was built at a price that can be safely fixed at over \$1,500,000.

Allied: 'That's Our Joe'

Joseph E. Levine is to be garlanded "producer of the year" by the Allied States Assn. convention in Cleveland Dec. 3-5.

Embassy Pictures prez will be on hand for the salute, and to screen his upcoming release, "Madame" (nee "Madame Sans Gene"), with Sophia Loren.

'Ad Libs Within Reason': Ustinov's Shooting Creed

Chicago, Nov. 20. Peter Ustinov sees no heresy in film actors improvising, not even in a \$1,500,000 picture like "Billy Budd." As producer of the pic (as well as director, coauthor and actor), Ustinov advocates hand-picking a cast and crew and giving them "free rein within the framework of disciplined direction and a tight script."

"I don't think that ad-lib is a dirty phrase," Ustinov said in an Ambassador Hotel suite. "For (Continued on page 15)

DIRECTORS GUILD SUMMONS MANK

The necessity of any additional "spectacle" scenes (not battle scenes, but, presumably, "bridging" scenes) which may be needed for "Cleopatra" will not be decided upon until 20th-Fox prexy Darryl F. Zanuck completes editing of the picture, and that won't be for three or four weeks.

DFZ spent most of the past weekend at the New York home-office "reviewing" the "Cleo" footage. Also on hand at these sessions were Elmo Williams, Zanuck's overseas production rep, as well as an editor in his own right; Barbara McLean, head of the studio cutting department; Dorothy Spencer, "Cleo" director Joseph L. Mankiewicz' cutter, who worked with the director during filming of the picture, and Alex North, who is composing the "Cleo" score.

Following these sessions, the prexy indicated he was "reasonably certain" some additional shooting would be required. Involved would be stars Richard Burton and Rex Harrison and nine other cast members. The problems, according to Zanuck, are not artistic or creative, but technical and mechanical, having to do with the Todd-AO process. North has completed all the musical themes for the film, but cannot start scoring until Zanuck gives him a "block out" of the final version of the pic. Prexy expects to have about 50% of the film ready for North to start scoring soon.

In the meantime, Zanuck has survey teams in Europe "auditioning" locations, should it finally be decided additional footage is necessary. In that case, he doesn't anticipate that more than a week's work, "probably five days' shooting," will be required. Yugoslavia already has been ruled out for the possible shooting, and locationers currently are checking Spain. The objective is a terrain most closely approximating the Mediterranean shore of Egypt.

Certainly all of this would take place in Europe for the reason that (Continued on page 15)

Disney Gives 'Notice' to MPAA; Questions Payments Structure; Awkward If 'Pure Films' Walk

Walt Disney Productions and its distribution company, Buena Vista, have served notice of resignation with the Motion Picture Assn. of America. If it sticks it would be one of the most disastrous turning points in MPAA affairs because Disney represents a strong argument in behalf of the entire film business so far as censorship is concerned.

It's known that Roy Disney, Prez of Disney Productions, and Irving Ludwig, president of BV, both feel an injustice obtains in the membership fee structure.

Cardon Walker of Disney calls present situation a "study" of payments to film trade associations generally as "a matter of good business." Implications of change in the works is strong.

The thought on the Disney side is that MPAA is occupied largely with censorship matters. And going hand in hand with this is the conclusion that Disney is perhaps the only company which does not agitate the blue pencil impresarios. Indeed, the Disney reasoning is that this company, with its continuing program of for-the-family films, represents a good argument against censorship.

Disney thus is doing the full film business a good turn, it's argued, and yet Disney is forced to ante up similarly as the studios which are stirring the censorship movement.

The threatened bowout from MPAA couldn't become effective until next June because it must await a contractual time period. But the action thus far suggests, at least, dissatisfaction with MPAA.

Unclear is whether Disney would, or could, also break off from MPAA's foreign trading arm, the Motion Picture Export Assn.

(On the Coast, Disney indicated bowout also from the Assn. of Motion Picture Producers.)

MGM Coin Sources

Following is a breakdown on Metro's various sources of income for fiscal 1962:

Film rentals, foreign theatre receipts, and other related items—\$96,048,444;

Television income—\$21,174,495;

Records and music—\$15,103,344;

Net receipts of foreign film rentals blocked in prior years—\$3,620,317;

Miscellaneous—\$1,052,402.

Total consolidated income amounted to \$136,999,002, compared with \$140,539,527 in fiscal 1961.

Metro Net Dips; Vogel Sees Money In Three New Pix

Fiscal 1962, which ended Aug. 31, was "disappointing" for Metro, according to Joseph R. Vogel, president. The year brought net earnings of \$2,589,000, or \$1.01 per common share, compared with \$12,677,000, or \$5.02 per share, in 1961.

Chief exec said production-distribution earnings fell off more than anticipated. In conformity with the policy of the past several years, all pictures have been written off up to date, these including losses on 1961 pictures and anticipated losses on films released as of Nov. 6.

Vogel, in his report to stockholders, is sanguine anent the future, however. Television activities experienced a pickup the past year and further benefits are envi- (Continued on page 11)

THEY WON'T MISTAKE YOUR ABSENCE FOR EVIDENCE OF SUCCESS...

One thing about show Business: it is success-eager and success-impressed. Show Business's span of attention does not prolong itself. Memory lingers, but also falters. You must re-charge the batteries of your own standing, re-stage the drama of your own prestige. You cannot assume that your importance, your credits, your market value is assumed.

One admirably effective occasion of reminder is again imminent. You may be present at nominal cost. But if absent, few will suppose your absence proof of unimpaired prestige. Fame is an intangible. Neglect its nourishment at your own risk. The smart ones in Show Business enroll in that annual Who's-Doing-What of amusement, to wit

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Poe to Italy Re Haggiag Deal To Represent 20th

Twentieth-Fox global sales veep Seymour Poe goes to Rome Saturday (24), presumably in connection with a reported (but unconfirmed) deal for a new 20th distribution setup in Italy. It's understood that the deal, still being negotiated would be with the Haggiag Brothers who would set up a new company for handling 20th pix in that territory.

The Haggiags, via their D.E.A.R. Films, are Italo distribs for United Artists product. The 20th link would not disturb the UA-D.E.A.R. pact. Robert Haggiag, in New York on negotiations, will probably return with Poe.

Embassy-20th In British Contract

Word in Manhattan has it that negotiations are completed for 20th-Fox to release for Embassy Pictures in the British market and most Commonwealth countries.

Terms may be announced this week, but it's understood the pact is for five years and, initially, covers more than a dozen pix in the Embassy catalog.

It's Only Money

Zany world of the oldtime Jerry Lewis is revisited, with slapstick fun sufficient to guarantee a good payoff.

Paramount release of Paul Jones production. Stars Jerry Lewis; features Zachary Scott, Joan O'Brien, Mae Questel, Jesse White, Jack Weston. Directed by Frank Tashlin. Screenplay, John Fenton Murray; camera, W. Wallace Kelley; editor, Arthur Schmidt; music, Walter Scharf. At Paramount homeoffice projection room Nov. 16, '62. Running time, 84 MINS.

Lester March Jerry Lewis
Gregory DeWitt Zachary Scott
Wanda Paxton Joan O'Brien
Cecilia Albright Mae Questel
Peter Flint Jesse White
Leopold Jack Weston

Jerry Lewis is a would-be private eye undertaking to locate a missing heir who turns out to be himself in "It's Only Money." Lewis is once again the slapstickier for laughs as of old, sans imitations of Chaplin and Jolson, and when playing himself he plays best. It's nonsense of the type which brought the performer a robust following in past and doubtless will be a boxoffice click.

Lewis herein is a television repairman who has had an overdose of Mike Hammer paperback and yens to be a shamus, as is his friend, Jesse White. They hear about the quest for the missing heir of an electronics tycoon and set out to locate same. Turns out their quarry is none other than Lewis.

That's about the nub of the John Fenton Murray screenplay. It makes for a sturdy hook upon which to hang a frolicsome string of cinematic shenanigans ranging from Pearl White cliff-hanging and murderous hayhem as per Peter Lorre to the broadest burlesque on private detective.

Lewis demonstrates his familiar flair for the absurdities, like when he used to cavort with erstwhile partner Dean Martin. Besides which at the end he gets the girl, she being pretty-shapely Joan O'Brien.

Mae Questel is an amusing character, a middle-aged Betty Boop who's looking for her late brother's long-lost son and at the same time awaiting her marriage to the family's attorney. Latter is played villainously in the broadest sense by Zachary Scott. White and Jack Weston, as the butler, similarly eschew the subtleties, and the overall effect is yockville for the Lewis fans.

Producer Paul Jones and director Frank Tashlin had an apparent field day in dishing out the zanyisms on screen. Perhaps overplayed but nonetheless laughable is one scene in which Lewis comes under attack by an army of electronic lawn mowers. Tashlin has gotten an abundance of insane action in those 84 minutes of running time.

Walter Scharf's music blends nicely with the sight gags and the editing by Arthur Schmidt is tight. Camera work is in sharp focus and other technical credits all professional. Gene.

Everybody Go Home

(Tutti a Casa)

(ITALIAN)

Davis-Royal release of Dino de Laurentiis production. Stars Alberto Sordi; features Martin Balsam, Serge Reggiani, Carla Gravina. Directed by Luigi Comencini. Screenplay, Comencini, Age Scarpelli and Marcello Fondato; camera, Carlo Carlini; music composed by Francesco Lavagnino. Directed by Franco Ferrara. At New York's Guild Theatre. Running time, 115 MINS.

2nd Lt. Alberto Innocenzi. Alberto Sordi Corp. Fornaciari Martin Balsam
Priv. Ceccarelli Serge Reggiani
Young Codegato Nino Castelnuovo
Capt. Passerini Mario Feliciani
"Available" girl Didi Perego
Silvia Modena Carla Gravina
Maria Fornaciari Jole Mauro
American Paratrooper Alex Nicol
Innocenzi's father Eduardo de Filippo

(Italian, With English Titles)

Alberto Sordi, very popular film performer in his native Italy, hasn't yet been too strong an export commodity, presumably because his pictures have been basically designed for local appeal. He was introduced to the U.S. with "Best of Enemies" and now is at hand in "Everybody Go Home," an unusual and interesting study of wartime Italy which has the air of authenticity and enough dramatic impact to indicate successful bookings in specialized situations in the American market.

Translated from "Tutti a Casa" into "Everybody Go Home," Dino de Laurentiis' production is often a skilled combination of delicate comedy and yet a provocatively graphic reproduction of a battle-weary country and the soldiers and

citizens who were so frustratingly caught in the state of displacement that came with Italy's armistice with the Allies. This was in 1943.

Sordi is an agreeable and persuasive player with a range of deft nuances conveying mild little satire, dramatic emotionalism and straight story-telling points. He's a second lieutenant herein, very much concerned about returning to his home, as is everybody else on view.

If there's a complaint to be offered, it is that the picture is so vivid in its staging of the confused, impoverished Italian homeland that the efforts at satire perhaps might not have been undertaken at all.

Director Luigi Comencini and cinematographer Carlo Carlini, working on the screenplay by Comencini, Age Scarpelli and Marcello Fondato, show a keen awareness of the dramatic potency that can be drawn from real-life hardships. The Italians' lust for food, the soldiers who are being taken to Germany, a girl who is "available"—these are the elements brought in with cinematic understanding.

Martin Balsam, an American, is quite at home as the Italian corporal traveling with Sordi. Sergi Reggiani as a private, Carla Gravina as a Jewish girl seeking refuge from the Nazis and Alex Nicol as a Yank paratrooper who finds a haven with an Italian family register with uniform competence.

Francesco Lavagnino composed a serviceable musical background, editing is sound and all technical credits are good. English titles are to the point, leave no doubt as to what's going on and being said. Gene.

Hansuli Banker

Upakatha

(Folk Tales of River Bend)

(INDIAN)

San Francisco, Nov. 13. A S. L. Jalan production. Directed and written by Tapan Sinha. From original story by Tara Shankar Banerjee; camera, Bimal Mukherjee; music, Hementa Mukherjee. At San Francisco Film Fest. Running time, 96 MINS.

Kali Banerjee Banwari
Dilip Roy Karali
Ranjana Banerjee Pakhi
Anuva Gupta Kalobau
Lily Chakraborty Nasu Bala

What Satyajit Ray's "Apu" films said about one Indian family, "Folk Tales of River Bend" attempts to say about the village as a whole. Director Tapan Sinha, a juror at the 1961 Frisco festival, conveys an awareness of the changing India through both his story line and the use of contrasting styles in enactment. The basic earthiness of the Indian people comes over better in this film than perhaps in those of Ray, supplying a humor that is greatly needed. "The past" is portrayed in an exaggerated, flowery style and language.

Sinha's people are not as universal as Ray's but they ably present two aspects of Indian life. While not the poet with the camera that his better-known contemporary is, he keeps his story and cast moving.

Inhabitants of a small village on a bend of the Kopai River are tied to their less-than-adequate existence through a combination of circumstances—the greed and ruthlessness of their "landlord," the fears and restrictions of their religious beliefs and superstitions, and their illiteracy.

They are "led" by a chief who is a mixture of courage and amiable stupidity, aware of his people's needs and his own inadequacies. The role is excellently played by Kali Banerjee in an "old school" manner that allows the handsome, virile thespian to use virtually every known melodramatic gesture.

The break in this isolationism is made by Karali (Dilip Roy), young, restless, and intelligent lad, who eventually leads the younger men from their drab provincialism. He never loses his love for his village, and people but realizes that, like the chief, some will never change. When the chief is slain, the final break is made. The film ends (the action is in 1941) when the ravages of a monsoon are followed by the outbreak of war and progress is forced upon them.

Hementa Mukherjee's score makes frequent use of folk songs that are particularly effective. Printing of the subtitles is very bad, and frequently hard to read.

Sinha's combination of styles may be confusing to some filmgoers but his social comments are obvious, interesting and well-stated. And his people are heartwarming. Robe.

Portrait Robot

(FRENCH)

Paris, Nov. 13. Disexi release of Pavox-Cinetel-Silver Films production. Stars Maurice Ronet, Andrea Parisy, Jacques Riberoles; features William Sabatier, Nanna Michael. Written and directed by Paul Paviot. Camera, Andre Villard; editor, Francine Grubert. At Lath. Paris. Running time, 78 MINS.

Gilbert Maurice Ronet
Clotilde Andrea Parisy
Pascal Jacques Riberoles
Karla Nanna Michael

Moderate little suspense item is not strong enough on story, personages or treatment to rank this as more than dualer abroad. A young journalist, whose love life is shaky, awakens one morning after a big drunk to find himself a murder suspect.

He gets back his girl but finally goes into hiding with a friend. He discovers that it is the latter who did the killing.

Director Paul Paviot keeps this moving but can not do much with the facile story. Thesping is acceptable and technical aspects passable. Mosk.

In Search Of The

Castaways

(BRITISH-TECHNICOLOR)

Spectacular, lively piece of Disney hokum. A certain b.o. winner.

London, Nov. 13.

Walt Disney production and release. Stars Maurice Chevalier, Hayley Mills, George Sanders, Wilfrid Hyde White; features Michael Anderson Jr., Keith Hampshire, Wilfrid Brambell, Antonio Cifariello. Directed by Robert Stevenson. Screenplay by Lowell Hawley from Jules Verne's novel "Captain Grant's Children"; camera (Technicolor), Paul Beeson; special effects, Peter Ellenshaw; editor, Gordon Stone; music, William Alwyn; songs, Robert B. Sherman, Richard M. Sherman. Previewed at Studio One, London. Running time, 100 MINS.

Jacques Paganel Maurice Chevalier
Mary Grant Hayley Mills
Thomas Ayrton George Sanders
Lord Glenarvon Wilfrid Hyde White
John Glenarvon Michael Anderson Jr.
Thalcave Antonio Cifariello
Robert Grant Keith Hampshire
Bill Gave Wilfrid Brambell
Captain Grant Jack Gwillim
Guard Ronald Fraser
Maori Chief Inia Te Wiata

Walt Disney has come up with another splendid piece of spectacular hokum, lavishly colored and packed with incident and special effects. It can hardly fail to appeal to all types of audience, though apparently aimed mainly at the moppets. "Castaways" is a blend of every Disney trick, combining adventure and humor. With a cast headed by Maurice Chevalier, Hayley Mills and George Sanders, the marquee is safely taken care of.

Jules Verne's yarn concerns a French scientist who finds a bottle containing a note which reveals the whereabouts of Captain Grant who mysteriously disappeared two years before. The Frenchman and the sea captain's two children persuade a wealthy shipping owner and his son to set off for South America in search of the missing man.

The trail eventually leads successfully to Australia and New Zealand. What goes on during the 100 minutes' screenplay is nobody's business. Without giving away too much of the action, it can be revealed that the party survives giant condors, jaguars, flood, lightning, crocodiles, an avalanche, an earthquake, a huge waterspout, mutiny by Grant's former quartermaster, imprisonment by unfriendly Maoris and an erupting volcano. Apologies to Disney if anything has been omitted in this blow by blow report.

Paul Beeson's lensing does magnificent justice to some canny special effects while Robert Stevenson keeps the action moving constantly. There are a couple of lively songs and a cheerful score.

Thesping is done throughout with a tongue in the cheek exuberance which suggests that Disney and Stevenson have given the actors the go ahead to have fun. At times it almost looks as if they are making up the situations and dialog as they go along. Maurice Chevalier as the scientist and Wilfrid Hyde White, as the shipowner, particularly ham it up most engagingly. Although both look as if they are not taking their chores very seriously, the end product is a couple of very astute, pleasant performances. George Sanders is a suave heavy while Wilfrid Brambell has a riotous time as one of Captain Grant's crew who has been captive for two years. He has become a Bible punching nutcase but manages to lead the party out of Maori hands with ingenious ease and a series of fascinating cackles.

Jack Gwillim, Ronald Fraser, Antonio Cifariello and Inia Te

Wiata are other adults who lend useful support. The three young people, of course, fit excellently into the adventurous scheme of things. Hayley Mills is a resourceful, charming young heroine. Keith Hampshire and Michael Anderson Jr. intrepidly face the innumerable hazards. Proof that young Miss Mills is rapidly growing up is evident in a closing sequence. There's a hand in hand scene between her and Anderson Jr. which points to romantic things to come for the teenage star.

It is easy to poke gentle fun at such a tongue-in-the-cheek pic. But not at the boxoffice where business will be both serious and highly profitable. Rich.

La Risa de la Ciudad

(Smiles of the City)

(MEXICAN)

San Francisco, Nov. 13. A Cinematografica Jalisco S.A. (Valentin Gazon) production. Directed by Gilberto Gazon. Screenplay, Gilberto Gazon and Francisco Cordova from original story by Cordova; camera, Ignacio Torres; music, Gustavo Cesar Carrion. At San Francisco Film Fest. Running time, 110 MINS.

Beto Joaquin Cordero
Don Tencho Jose Elias Moreno
Leticia Alma Della Fuentes
El Ronson Adalberto Martinez
Polo Julio Aleman

Despite the disadvantages of being shown late in the festival, "Smiles of the City" displayed cinematic values of its own that made an excellent impression. Most of the contemporary Mexican films seen at six fests have dealt with the country peasant. It was refreshing to see one that depicts a side of big-city life.

While lacking in really superb acting, scripting and choreography that have made some Mexican films cinematic works of art and far from subtle in its patriotic propaganda (to sell the worthy efforts of the country towards self-improvement), "Smiles" is superior to the run-of-mill films made purely for the local Mexican market. This is particularly noticeable in the ensemble acting and the skilled direction of Gilberto Gazon. With his actors, he has achieved better results than with his technical crew. Actors can be inspired, a budget can't.

Plot deals with street performers living in a "squatters' village" on the edge of Mexico City. Like the other "citizens" of this area, they have no ambition, satisfied to eke out a daily existence. Their leader, Joaquin Cordero, is a clown who keeps his group together more by bluster than inspiration. Things begin to change when an old man, nicely played by Jose Elias Moreno, enters their lives. He is, of course, Cordero's grandfather although he never reveals his identity.

New problems are dealt with as they come up, old ones more slowly, but changes in integrity, self respect and moral values are gradually introduced by the old man. Tragedy continues to plague them, however, and poverty is ever present. When their "village" is destroyed by fire, the government moves them to a more remote area. They at first rebel but, led by Cordero, who has truly become a leader, they create decent quarters and new lives. End of moral.

Moreno, Cordero and, to a lesser extent, Julio Aleman, as a strolling musician-pickpocket who reforms when his younger brother begins to follow the same pattern, frequently overcome their cliché-ridden lines. Fortunately, the overall ensemble work is excellent. Strains of "La Strada" are sometimes apparent, but fleetingly.

Because of the limited budget, the poor technical aspects of the film detract from it. An original touch is used to both combine and contrast the extremes of emotions present on the "day of the dead," with fast cross-cutting between the laughter and carnival of the celebrants and the grief of a funeral party. Some of the settings are different, having the heroine work in a chicken slaughter-house or the performers working in front of a national monument or cathedral. The half-light that, used by Gabriel Figueroa, could be artistic but here only underscores the inadequate lighting facilities. Gustavo Carrion's score is adequate but uninspiring.

While unlikely to make a big impression on the more discriminating international market, "Smiles" should do very well in the Spanish-language situations. Its promise is great enough, also, to make one wish to see what director Gazon could do with an adequate budget and a first-rate script. Robe.

Hamlet

(WEST GERMAN)

German TV film dubbed for U.S. dates. Unorthodox approach. Some art situation appeal.

A Dmytryk-Weller presentation of a Bavaria Atelier Gesellschaft (Hans Gottschalk) production. Stars Maximilian Schell. Adapted and directed by Franz Peter Wirth from the A. W. von Schlegel translation of play by Shakespeare. Camera, Kurt Gewissen, Hermann Gruber, Rudolf H. Jakob; Boris Gerlup; music, Rolf Unkel; English dialog director, Fred Brown. English dubbing directed by Edward Dmytryk. At San Francisco Film Festival. Running time, 130 MINS.

Hamlet Maximilian Schell
Claudius Hans Caninberg
Gertrude Wanda Roth
Ophelia Dunja Marar
Polonius Franz Schaefelins
Laertes Dieter Kirchlechner
Horatio Karl Michael Vogler
Rosenkrantz Eckard Dux
Guildenstern Herbert Botthcher
Osric Karl Lieffen
Bernardo Rolf Boyen
Francisco Michael Paryla
The Ghost Alexander Engel
First Player Adolf Gerstung
Gravedigger Paul Verhoeven

Produced originally in 1960 by Hans Gottschalk for television presentation on Eurovision, the Frisco Fest showing of "Hamlet" is a world preem of footage as a theatrical presentation. The film will undoubtedly have initial success in the specialized film houses because of the star and story but novelty aspect may quickly dissipate.

Film is one of considerable merit and, in its televised form, met with great success, as much for Wirth's imaginative staging within the confines of the small screen as for Schell's interpretation of the title role. It's told in the format of a chamber play. Schell's conception sees the Dane as a modern, healthy-minded, loving son whose desire to revenge the murder of his father and the usurpation of his throne lead him to feign madness. Speeches have been edited, eliminated, moved, even given to other characters to speak as backdrop to Hamlet's maudlinings.

American director Edward Dmytryk, having worked with Schell on "The Reluctant Saint," convinced him that the filmed "Hamlet" could find favor in English-speaking countries. They decided to dub the film in order to permit Schell to repeat his role in English and because of the difficulty in condensing Shakespearean lines into captioned subtitles. This decision was a mistake. A translation is no good unless, as someone said, it gives you the music of a poem along with the words in it. And this one is, at best, only an echo.

Watching actors mouth German while the ear is hearing English is distracting enough but the effort to convince one's self that the emotion depicted on the screen is exactly duplicated by another person's voice becomes too taxing. Even the bilingual Schell suffers in the process. Frequently his lips move slowly while his voice ripples rapidly through the lines, making them sometimes unintelligible and having little meaning as in his "There are stranger things in heaven and earth."

Shakespearean English requires flawless diction and doubly so when the English is spoken with an accent. This is evident in the choice of voices for the dubbing cast, but it might have been better, actually, to have used accented English throughout as some of the precise, English-stage-type voices used by lesser characters sound alien against the varied accents of Hamlet, Claudius and others. Frequently the voices sound detached from the bodies. Wirth uses many closeups, particularly of the major characters, and holds them for the extended speeches. This accentuates the conflict between the visual German and the aural English.

Director Wirth's staging will certainly cause controversy but "Hamlet" has been presented in many variations and has withstood them all. His use of multi cameras to simultaneously shoot a scene is inventive and helps considerably in diminishing the confinement of the small playing area, and must have been a great help in the editing. Original without being arty in his choice of camera angles and framing, he makes the minimum of scenery and use of stylized props; balance the sometimes ornate costumes. The latter, for the most part, are black with little ornamentation and an occasional touch of white or grey. The lighting is truly skillful and many of the shots have a beautiful heavy-lit lithographic effect.

Some touches in filming and adaptation are brilliant. The "To

(Continued on page 12)

SPAIN: KISSING NOT MISSING

Make-'Em-Good-Or-Pack-Your-Bag

Spain's '3' Rating Called Equivalent of Involuntary Bankruptcy

Madrid, Nov. 20. A pitched, publicly-aided battle is developing with increasing intensity in Spain between foes and friends of new film classification attitudes exemplified by the initial dozen ratings approved by the Director General for Cinema and his team of film subsidy classifiers.

As reported last week, classifiers branded two of the first 12 to be submitted to them with an economic wasteland "3" rating and two more in the next lowest "2B" category. Such ratings relieve the exhibitor from obligatory screen protection time for Spanish pix and either disqualifies the producer totally, or in most part, from subsidy aid.

One producer, Tony Leblanc (also actor and director), recipient of a "3" rating, publicly announced he was through making features because the classification board had bankrupted him. Similar misgivings were voiced in many influential film circles and were perhaps best expressed in print with a lambast of the government's "produce quality pix or pack-your-production bags" approach. The article is signed by Adro, pen name for Alejandro Villamayor, a total participant in the film industry as distributor, entertainment advertiser and leg man for United Artists. Referring to the Director General's clear-cut pronouncements in a recent interview, Adro openly attacked the classification corps for ruining producers guided by an entirely different set of subsidy concepts when the low-rated pix went into production prior to ministerial shuffle.

To the Director General's statement that low ratings existed under the old board, too, with the illogical difference that classification penalties were handed down almost invariably on pix of non-conformist design sparking Spanish prestige at Int'l festivals, Villamayor sharply contested that these pix laid an egg with Spanish moviegoers and had dubious prestige value abroad.

In defense of his policy, the Director General made it clear that his classification board is not discriminating against commercial product in favor of art-house, festival-slanted pix. He pointed to top ratings for such films as "Dulcinea," "Rehearsal for Murder," "Murder Blues" and "St. Valentine Returns" as quality-made commercial entries as compared to the no-talent entries produced by and large for pure subsidy gains.

The government film chief also criticized the classification system and pointed out it had few, if any, supporters in the industry. Until time-consuming administrative decisions were taken to change the system, government policymakers are left with only the rating system to discourage the mounting film junk pile and encourage quality. Director General Garcia Escudero is not fighting a lone battle. In addition to full support from his boss, Minister of Information Fraga Iribarne, he is receiving widespread support from opinion-molding film critics, scribes and film aficionados.

While it is too early to envisage a showdown, opposing forces are skirmishing defiantly. Outcome of the big battle ahead will influence Spanish film production for many years to come.

GOLDEN HEART OF COKE

Tent 35 Honors Charles Okun of Refresher

Variety Club of New York, Tent No. 35, tendering its Golden Heart Award to Charles Okun, who represents the Coca Cola Co. in concession dealings with exhibitors, at a Hotel Astor, New York, luncheon Nov. 29.

Okun has been for many years a familiar figure at meetings of theatremen and is well known for his support of good-works causes within the trade.

More Liberal Omens

Madrid, Nov. 20.

Spanish government's new group of film censors continued last week to reverse traditional censor mentality. "Arthur's Island," San Sebastian festival winner this year, and a film with patent homo overtones, was cleared with a single cut. Eliminated was the physical seduction of a hypersensitive youth by a bosomy Sicilian lass, although sufficient sequence footage remains to prognosticate end result.

In another overwhelming majority vote (reports say 14 to 2), censors authorized release of the Laurence Harvey starrer, "Walk on the Wild Side," with a single cut proposed by the distribution company.

Refuse Film Demand For 39 Years of Refunds On Pennsy Censor Fees

Philadelphia, Nov. 20.

Pennsylvania Supreme Court unanimously rejected an appeal by eight major film distributors seeking repayment of \$4,637,258 in taxes paid over a 39-year period under the outlawed film censorship act. The appeal was first turned down in October 1961 by the State Board of Finance and Review on the grounds that was a five-year limit for such recovery and the court upheld this stand.

The distributors contended the \$2 license fee paid to the Censor Board for every film shown in Pennsylvania was paid under duress and sought repayment of the tax from 1915 through 1953. The Censorship Act was ruled unconstitutional in 1956. The distributors, however, were allowed \$337,436 for the years subsequent to 1953.

Chief Justice John C. Bell Jr. noted in his opinion that the showmen had made no effort to test the constitutionality of the act during the intervening 39 years.

RACKMIL, ABOAF TO O'SEAS SALES HUDDLES

Milton R. Rackmil, prexy of Universal Pictures and Decca, as well as vice chairman of MCA, and Americo Aboaf, veep and foreign general manager of Universal International, plane to Europe Friday (23) to launch a series of sales conferences.

U managers, sales staffs and distributors from both Europe and the Middle East will meet with Rackmil and Aboaf in three separate conferences, the first of which will be held in Hamburg Nov. 26 to be followed by meetings in Paris and Rome. Ben M. Cohn, assistant foreign manager will also attend.

Rackmil will detail spheres of activity of the new MCA, Decca and Universal grouping and outline upcoming production plans. As per their usual custom, the Rackmil-Aboaf tandem will follow up the European meetings with a Latin American sales conference in January, and a Far Eastern sales meeting in Tokyo in the spring.

Union Balks Sound Award For 'Runaways'

Hollywood, Nov. 20.

In a protest against runaway production, Motion Picture Sound Editors have voted to eliminate from consideration any American films on which sound editing was done out of the U.S. by foreign technicians, for organization's annual Golden Reel Awards honoring best sound edited efforts.

This year's affair will be held March 2 at Beverly Hilton Hotel.

FILM CENSOR IS MORE LIBERAL

By HANK WERBA

Madrid, Nov. 20.

The Minister of Information's vow, upon taking office four months ago, to ease up censor restrictions was not lightly issued. Policies revealed by Minister Fraga Iribarne have already been given practical application by the new Director General for Cinema and his new censor team.

A VARIETY check among American distrib chiefs in Spain reveals definite progress in liberalization which Yanks feel will have a positive reaction at the box office.

Typical of the new atmosphere was the Director General's reported answer to a Spanish distrib submitting "Susan Slade" (WB) for approval. In his letter the distrib said he was joining extra footage to the print, giving censors the opportunity to select one of several available finales. The Director General is said to have answered that not only was the original ending satisfactory, but would the distributor kindly restore self-imposed cuts in the kissing sequences. As a result, "Susan Slade" did much heavier business than anticipated.

United Artists has already released Billy Wilder's "One, Two, Three" and will soon send out "Jessica." Neither has suffered scissoring.

Hopes are high at Paramount that two previously banned pix, "World of Susie Wong" and "Breakfast at Tiffany's," will now get a censor green light for release during the coming season. "Susie Wong" was cleared as an entry at the recent International Film Congress in Barcelona. Particularly indicative of loosening censor reins is the current Paramount release of "View from the Bridge." Submitted with little hope, for censor approval eight months ago, "View" was authorized for Spanish programming under the new regime despite an undisguised, and hitherto taboo, suicide finale.

Over at Metro the distrib list includes four of the top controversial films of the year—"Private Affairs" with Brigit Bardot, the Venice festival winner "Cronaca Familiare," "Lolita" and the San Sebastian fest winner, "Artura's Island." Preliminary approval has been granted for the Bardot vehicle in the Metro version, which will mark the first time BB flesh will appear on Spanish screens. Metro toppers are optimistic about clearance for the others with the possible exception of Zurlini's "Cronaca." A half year ago Metro chief in Spain, Cesar Alba, would not even have bothered to secure censor reaction on any of the four listed.

"Bonjour Trieste," long held up by blue noses, was premed in Madrid sans mutilation. Also without precedent in new censor look is the presence on screen of Spanish señoritas in bikinis in another current release, Spanish co-produced, "Bay of Palma."

Radio Films (successor to RKO) has been authorized to program "Eclipse," the first of Antonioni to enter Spain. The same distrib is also bringing in "Last Year at Marienbad."

There have been many reports that Luis Bunuel's "Viridiana" has been okayed by new film regimens. When this comes to pass, the event will culminate the unmistakable swing of the pendulum in Spain from unmitigated censor severity to a new horizon of cinematographic tolerance.

Lloyd to Japan

Harold Lloyd is now working for Columbia, as well as himself.

The oldtime comedian left for Tokyo over the past weekend to drumbeat for "Harold Lloyd's World of Comedy," compilation of clips from his past films, which he owns and which is being distributed in the Far East by Col.

Bestow Non-Theatrical Recognition

Washington Group, Unpaid, Does Selecting—Set Up Under State Dept. - ASIA Prod.

Grandma's Manager

San Benito, Tex., Nov. 20.

Benito Canas has been appointed manager of the Juarez Drive-In Theatre which was recently opened here by Mrs. Esther Ruenes. Canas is a grandson of the owner.

Mrs. Ruenes also operates the Azteca Theatre in Harlingen.

C.S. Monitor Declines Dassin's 'Phaedra' Ads; Won't Promote That Sort

Los Angeles, Nov. 20.

Christian Science Monitor, which has its own policy regarding pix with themes it disapproves, last week refused an ad for its Coast edition blurring UA's "Phaedra." The Jules Dassin production is based on a Greek tragedy on the illicit relationship between a mother and her stepson, and this was reason for Monitor's turndown.

Frank McKee, a rep for the Monitor locally, explained: "The Monitor has a very particular aspect about amusement advertising. It will not accept advertising for any picture that has a theme which it does not wish to promote or exploit. They do not feel they wish to carry advertising for such pictures."

McKee said the turndown had been decided on at the Monitor's home office in Boston, that while the 2x2 ad submitted by UA's Bill Scholl had been nixed, it would accept a listing ad, one simply naming the film and its stars and the theatre where it's playing. UA wasn't interested in this, he indicated.

McKee said the Monitor recently carried a capsule review of the film which described it as having "detailed emphasis on the erotic," "sensationalized soap opera," and for "adults only."

McKee said as far as he knows this is the first time the Monitor has rejected amusement advertising.

35 SITUATIONS SOON FOR 'LONGEST DAY'

With the scheduling of 15 more openings of "The Longest Day" in December, the Darryl F. Zanuck production will be playing in a total of 35 theatres in the domestic market at the yearend.

The 20th-Fox roadshow attraction is to open Dec. 20 in Pittsburgh; Dec. 21, Asbury Park, Columbus, O., Dayton, Honolulu, Indianapolis, Milwaukee, Montclair, N.J., Providence, San Antonio, San Diego, Seattle, Vancouver; Dec. 22, New Orleans; Dec. 27, Louisville.

KNOXVILLE'S HOPE

Locals Aid For Preem Of 'All The Way Home'

Knoxville, Nov. 20.

Many who worked in Paramount's "All The Way Home" hereabouts are hopeful the world premiere of the picture will be held in Knoxville. Jack Grossberg, associate producer, praised the co-operation received from the citizenry and city government.

Remaining sequences will be shot at Panam Productions in New York. Picture is based on novel by James Agee "A Death in the Family." Panam is a producing affiliate of Paramount. Filming time in Knoxville was slightly over five weeks.

A completion date or release of the picture has not been set. Panam said they spend in excess of \$500,000 on the production in Knoxville.

Washington, Nov. 20.

At a Fourth Annual Exhibition of Films of Merit here last Tues. (13) of medals, Golden Eagle certificates and Grand Prizes were awarded by the Committee on International Non-Theatrical Events (CINE) for American documentary films selected for showing and chosen as winners at three international Film Festivals this year.

CINE serves as the official coordinating agency for American non-theatrical entries in the foreign festivals.

Count Gian Luigi Milesi Ferretti of the Italian Embassy in Washington presented gold medals for winners at the Venice Film Festival.

They went to "Boy to Man," produced by Churchill Films of Los Angeles, and "Sunday on the River," by Gordon Ray Hitchens and Ken Resnick, both of New York. "Sunday on the River" also won the festival's Silver Gondola award.

A Special Diploma from the Venice Festival went to "Whaler Out of New Bedford," by Francis Thompson of New York.

Grand Prize awards went to a pair of American films entered in the Sodre Festival at Montevideo, Uruguay, last August. Winners were "Color Collage" by Eastman-Kodak, and "Here at the Water's Edge," by Leo Hurwitz and Charles Pratt, both of New York.

Michael Robb, information minister of the British Embassy in Washington, presented certificates of participation to 10 U.S. films selected for programming at the Edinburgh Film Festival.

Of the many U.S. film submitted for showing, only these were selected:

"The Man Who Has Everything," by William Deneed of Detroit; "Mark," by George F. Johnston of Washington; "A Night Out with Mr. Toad," by Ken Middleham Productions of Riverside, Calif.; "Orange and Blue," by Peter Chermayess of Cambridge, Mass.; "A Publisher is Known by the Company He Keeps," by Louis DeRochemont Associates of New York.

HITCHENS-RESNICK WIN

"Sunday on the River," by Gordon Ray Hitchens and Ken Resnick of New York; "Vincent Van Gogh—A Self Portrait," by Louis J. Hazam of NBC.

"Waterscape," by Richard Forstmann of New York; "Wire for Sound," by Paul Cohen and Eric Lawrence of New York, and "Liquid Jazz," by Joseph Kramer of Broomall, Pa.

CINE's chairman, John Flory of Eastman-Kodak, presented Golden Eagle certificates to producers of 56 films selected by the agency for showing in international festivals. The non-theatrical films represent industrial, educational, science, medical and other types of documentary material.

The Exhibition was held in the Crabtree Auditorium of the National Education Assn. It was planned primarily for embassy and State Department officials.

CINE members give their time on a voluntary basis and each is responsible for films in a given area. Most of the members have an exceptional acquaintanceship with cinematographic materials of all types and are specialists in film media, per CINE. Now in its fifth year, the agency was organized originally through the efforts of the State Department and U.S. Information Agency to serve as a processing and selection agency for outstanding American non-theatrical films for showing at diplomatic and cultural film events abroad.

Kapahulu Theatre, Honolulu, near-Waikiki first-run outlet for Japanese films, when an auto skidded into the front of the theatre, damaging the building and clipping the theatre office.

L.A. Biz Best in Weeks; 'Bounty' Big \$31,000, 'Period' Perky 15G, 'Phaedra' Socko 11G; 'Jane' Whopping 33G, 2d

Los Angeles, Nov. 20. Firstruns generally are sturdy this time around, with seven new bills helping to best session since Labor Day week. These are headed by "Mutiny on Bounty," which is reaching for a boffo \$31,000 on initialer at Egyptian. "Music Man," in first general release, looks torrid \$33,000 in five theatres. "Period of Adjustment" is shaping to get stout \$15,000 in first at Hollywood Paramount.

"Phaedra" looks sock \$11,000 at Fine Arts. "White Slave Ship" is disappointing in two houses on opener as is "Billy Budd" at Fox Wilshire.

Regular holdovers are topped by "Baby Jane," rated great \$33,000 in second week, four houses. "Manchurian Candidate" looks good \$14,500 in second frame in two locations.

"Brothers Grimm" looms bang-up \$17,000 in 15th session at Warner Hollywood. "Longest Day" is strong \$18,000 in sixth week at Carthay.

Estimates for This Week
Egyptian (UATC) (1,392; \$1.80-\$3.50) — "Mutiny on Bounty" (MGM). Boffo \$31,000. Last week, "Gone With Wind" (MGM) (re-issue) (2d wk 5 days), \$5,900.

Hollywood Paramount (State) (1,468; \$2-\$2.40) — "Period of Adjustment" (MGM). Stout \$15,000. Last week, "Music Man" (WB) (16th wk), \$16,500.

Fox Wilshire (FWC) (1,990; \$1.25-\$2) — "Billy Budd" (AA). Fair \$10,000 or near. Last week, with State, Iris, Village, Loyola, "Baby Jane" (WB). "Guns of Darkness" (WB), \$60,200.

Fine Arts (FWC) (631; \$1.49-\$2) — "Phaedra" (Lope). Socko \$11,000. Last week, "Boccaccio '70" (Embassy) (16th wk 6 days), \$2,400.

Warren's Hollywood (Metropolitan-FWC) (1,757; \$56; 90-\$1.25) — "White Slave Ship" (AI) and "The Huns" (AI). Light \$9,500 or near. Last week, "No Man Is Island" (U), "To Hell and Back" (U) (re-issue) (2d wk), \$6,400.

Los Angeles, Wiltern, Vogue, Village, Baldwin (Metropolitan-SW-FWC-State) (2,049; 2,344; 810; 1,535; 1,800; 90-\$1.75) — "Music Man" (WB) (1st general release). Torrid \$33,000 or close. Last week, Los Angeles with Hawaii, "Nero's Mistress" (Man), "Red Cloak" (Man), \$6,800. Wiltern, Vogue, Baldwin with Hillstreet, "Lobo" (BV), "Whistle Down Wind" (Indie) (re-issue), \$17,900.

Hawaii (G&S) (1,106; \$1-\$1.25) — "El Cid" (AA) (re-issue). Slim \$3,700.

State, Iris, Loyola, El Rey (UATC-FWC) (2,404; 825; 1,298; 856; \$1-\$1.50) — "Baby Jane" (WB) and "Guns of Darkness" (WB) (1st, El Rey; 2d wk, others). Great \$33,000 or near.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; \$1-\$1.49) — "Manchurian Candidate" (UA) and "War Hunt" (UA) (2d wk). Good \$14,500.

Music Hall (Ros) (720; \$2-\$2.40) — "Kind of Loving" (Gov) (2d wk). Dull \$3,700. Last week, \$4,000.

Beverly (State) (1,150; \$1.49-\$2) — "Very Private Affair" (MGM) (2d wk). Dim \$3,000. Last week, \$4,500.

Four Star (UATC) (868; \$1.50-\$2) — "Gigot" (20th) (4th wk). Hefty \$4,000. Last week, \$3,300.

Warner Beverly (SW) (1,316; \$1.49-\$1.75) — "Requiem for Heavyweight" (Col) (5th wk). Pale \$3,000. Last week, \$4,000.

Carthay (FWC) (1,316; \$1.80-\$3.50) — "Longest Day" (20th) (6th wk). Boffo \$18,000. Last week, \$20,000.

Pantages (RKO) (1,512; \$1.25-\$2.75) — "Chapman Report" (WB) (6th wk). Off to \$7,500. Last week, \$8,900.

Lido (FWC) (876; \$2-\$2.40) — "Divorce, Italian Style" (Embassy) (6th wk). Firm \$4,200. Last week, \$5,600.

Crest (State) (750; \$2) — "Coming Out Party" (Indie). Fine \$5,000. Last week, "Matter of Who" (Herts) (10th wk), \$2,000.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80) — "Brothers Grimm" (MGM) (15th wk). Bangup \$17,000. Last week, \$20,700.

Chinese (FWC) (1,408; \$1.25-\$3.50) — "West Side Story" (UA) (49th wk). Strong \$18,000. Last week, \$20,000.

Key City Grosses

Estimated Total Gross
This Week \$2,500,000
(Based on 22 cities and 260 theatres).
Last Year \$2,426,500
(Based on 23 cities and 272 theatres, chiefly first runs, including N.Y.)

'Day' Great 12G, K.C.; 'Lobo' 11½G

Kansas City, Nov. 20. Biz is perking nicely here this week with a bevy of strong pix, including newcomers "Legend of Lobo" at Plaza-Granada combo, and "Period of Adjustment" at Saxon. The many strong holdovers include "Longest Day" at Roxy, "If a Man Answers" at Brookside and "Manchurian Candidate," third week, at the Capri.

Weather turned cold and wet for the weekend, but not enough to dampen biz.

Estimates for This Week
Brookside (Fox Midwest-Nat. Gen. Theatres) (820; \$1-\$1.25) — "If a Man Answers" (U) (2d wk). Bright \$5,000; holds. Last week, \$6,500.
Capri (Durwood) (1,260; 75c-\$1.50) — "Manchurian Candidate" (UA) (3d wk). Good \$6,000; stays. Last week, \$6,400.

Empire (Durwood) (1,294; 90c-\$2.75) — "Brothers Grimm" (MGM) (15th wk). Stout \$7,000; holds. Last week, \$8,000.

Kimo (Dickinson) (504; \$1.25-\$1.50) — "Viridiana" (Indie) (4th wk). Hefty \$1,800. Last week, \$2,000.

Paramount (Blank-UP) (1,900; \$1-\$1.25) — "We'll Bury You" (Col) and "Cash on Demand" (Col) (4 days) and "Gidget" (Col) and "Gidget Goes Hawaiian" (Col) (reissues) (3 days). Slow \$3,500. Last week, "No Man Is Island" (U), \$6,000.

Plaza, Granada (FMW-NGT) (1,630; 1,217; \$1-\$1.25) — "Legend of Lobo" (BV) and "Public Pigeon No. 1" (MGM) (reissue). Fat \$11,500. Holding. Last week, Plaza "What Ever Happened to Baby Jane" (WB) (2d wk), \$8,500.

Roxy (Durwood) (664; 90c-\$2.75) — "Longest Day" (20th) (2d wk). Great \$12,000; holds. Last week, \$14,000.

Saxon (Durwood) (1,600; 75c-\$1.50) — "Period of Adjustment" (MGM). Good \$6,000 or close. Last week, "Requiem for a Heavyweight" (Col) (2d wk), \$3,500.

Uptown (FMW-NGT) (2,043; \$1-\$1.25) — "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (4th wk). Fine \$5,500. Last week, \$9,000.

'Girls' Lively \$18,000, Frisco; 'Day' Sock 12G, 6

San Francisco, Nov. 20. Firstrun trade generally is slow here this stanza. Regular-scale pix are being paced by "Girls, Girls, Girls," which looks great at the St. Francis. "Period of Adjustment" looms good at Warfield, also on initial week. "Longest Day" is climbing in current (6th) week with a socko session in prospect at the Alexandria.

"What Ever Happened to Baby Jane" still is big in third round at Paramount.

Estimates for This Week
Golden Gate (RKO) (2,859; \$1.25-\$1.50) — "If a Man Answers" (U) and "Stagecoach to Dancer's Rock" (U) (2d wk). Okay \$7,000. Last week, \$14,500.

Fox (FWC) (4,651; \$1.25-\$1.50) — "First Spaceship on Venus" (Indie) and "Varan" (Indie). Mild \$7,500. Last week "Legend of Lobo" (BV) and "Make Way for Lila" (Indie), \$9,000.

Alexandria (United California) (1,200; \$1.50-\$3.50) — "Longest Day" (20th) (6th wk). Upped to sock \$12,000. Last week, \$11,000.

Orpheum (Cinedome) (1,439; \$1.49-\$2) — "Legend of Lobo" (BV) and "Make Way for Lila" (Indie), \$9,000.

(Continued on page 10)

'LOBO' LIVELY \$8,000, PORT.; 'ANSWERS' 6G, 3D

Portland, Nov. 20. Biggest money for newcomers this session is going to "Legend of Lobo," which is rated bright at Orpheum. "If a Man Answers" is trim at Broadway in third. "West Side Story" looks fast in 36th and final week at Music Box. "Manchurian Candidate" still is fine in third at Paramount.

Estimates for This Week
Broadway (Parker) (1,890; \$1-\$1.50) — "If a Man Answers" (U) and "Come September" (U) (reissue) (3d wk). Trim \$6,000. Last week, \$6,200.

Fox (Evergreen) (1,600; \$1-\$1.49) — "Baby Jane" (WB) and "Guns of Darkness" (WB) (2d wk). Loud \$8,000. Last week, \$10,100.

Hollywood (Evergreen) (1,180; \$1.49-\$2) — "Cinerama Holiday" (Cinerama) (8th wk). Hot \$7,500 for final week. Last week, \$5,000.

Music Box (Hamrick) (640; \$1.50-\$3) — "West Side Story" (UA) (36th final wk). Fast \$4,700. Last week, \$4,600.

Orpheum (Evergreen) (1,536; \$1-\$1.49) — "Legend of Lobo" (BV) and "Make Way for Lila" (BV). Bright \$8,000 or over. Last week, "Boccaccio '70" (Embassy) (2d wk), \$5,700.

Paramount (Port-Par) (3,006; \$1-\$1.50) — "Manchurian Candidate" (UA) and "Valiant" (UA) (3d wk). Fine \$5,000 in 5 days. Last week, \$7,700.

'Girls' Sockeroo \$9,000, Mpls.; 'Jane' Wow 11G; 'Day' Smooth 9G, 5th

Minneapolis, Nov. 27. Decks are clear for at least somewhat of a boxoffice spurt instead of the usual pre-Thanksgiving holiday slump here. Grade A newcomers like "Girls, Girls, Girls," "Legend of Lobo" and "Pressure Point" started off stoutly and indicated capability to turn the trick with "Girls" rated boff at the Gopher. Continued h.o. potency of numerous holdovers spells busy wicket activity.

Even though they've been around a long time, "Brothers Grimm," "Longest Day" and "Manchurian Candidate" are among the longruns doing well. "Baby Jane" still is wow in second at Century.

Estimates for This Week
Academy (Mann) (1,000; \$1-\$1.25) — "Legend of Lobo" (BV). Pert \$8,000. Last week, "Boccaccio '70" (Embassy) (5th wk), \$5,000 in nine days at \$1.50 top.

Avalon (Frank) (800; \$1) — "Immoral West" (Indie) and "Watch Your Stern" (Indie) (reissue) (2d wk). Okay \$1,000. Last week, \$1,200.

Campus (Mann) (600; \$1) — "Shadows" (Indie). Oke \$1,300. Last week, "Antigone" (Elis), \$1,200.

Century (Par) (1,300; \$1.25-\$1.50) — "What Ever Happened to Baby Jane" (WB) (2d wk). Great at \$11,000. Last week, same.

Cooper (CF) (808; \$1.65-\$2.50) — "Brothers Grimm" (MGM) (14th wk). Big \$11,500. Last week, \$11,000.

El Lago (Carisch) (600; \$1) — "Fast Set" (Indie) and "Twilight Girls" (Indie). Mild \$1,000. Last week, "Love Is My Profession" (Indie) (reissues) (2d wk), \$900.

Gopher (Berger) (1,000; \$1-\$1.25) — "Girls, Girls, Girls" (Par). Boff \$9,000. Last week, "Num and Sergeant" (UA) and "War Hunt" (UA), \$4,500.

Lyrie (Par) (1,000; \$1-\$1.25) — "Pressure Point" (UA). Good \$6,000 or near. Last week, "Requiem for a Heavyweight" (Col) (3d wk), \$5,000 at \$1.25-\$1.50 scale.

Mann (Mann) (1,000; \$1.25-\$2.80) — "Longest Day" (20th) (5th wk). Fine \$9,000. Last week, same.

Park (Field) (1,000; \$1.50) — "Only Two Can Play" (Kings) (4th wk). Strong \$4,000. Last week, \$4,500.

State (Par) (2,200; \$1.25-\$1.50) — "Manchurian Candidate" (UA) (3d wk). Corking \$8,000. Last week, \$10,500.

Suburban World (Mann) (800; \$1.25) — "Carry On, Teacher" (Gov) (4th wk). Neat \$2,000. Last week, \$2,200.

World (Mann) (400; \$1.25-\$1.50) — "Gigot" (20th) (3d wk). Healthy \$4,000. Last week, \$5,000.

'Bounty' Fancy \$20,000, Philly; 'Jane' Big 12G, 3d, 'Candidate' Hot 12G, 2d

Broadway Grosses

Estimated Total Gross
This Week \$558,000
(Based on 32 theatres)
Last Year \$598,200
(Based on 31 theatres)

'Candidate' Loud \$17,000 in Balto

Baltimore, Nov. 20. "Manchurian Candidate" is still the big news here currently. It's doing nicely in second week at both the downtown New and the nabe Uptown. "Phaedra" is good in third week daydating the Charles and Crest. "What Ever Happened to Baby Jane" looks fair in second round at Stanton. "Period of Adjustment" shapes nice in opener at the Town. "War Lover" looms good in first session at the Hipp. "Gigot" is good in third at the Mayfair and "Operation Snatch" is okay in bow at the Little. "Yojimbo" is fair in first at the Five West.

Estimates for This Week
Aurora (T-L) (367; 90-\$1.65) — "Cleo From 5 to 7" (Zenith). Slow \$1,800. Last week, "God Created Woman" (Kings) and "Lady Chatterley's Lover" (Kings) (reissues) (2d wk), \$1,700.

Charles (Fruchtman) (500; 60-\$1.50) — "Phaedra" (Lope) (3d wk). Nice \$4,600. Last week, \$5,000.

Crest (Fruchtman) (1,700; 90-\$1.50) — "Phaedra" (Lope) (3d wk). Okay \$4,000. Last week, \$7,000.

Cinema (Schwaber) (460; 90-\$1.50) — "Tales of Paris" (Times). Slow \$1,400. Last week, "Virgin Spring" (Janus) and "Through Glass Darkly" (Janus) (reissues), \$1,800.

Hippodrome (T-L) (2,200; 90-\$1.65) — "War Lover" (Col). Mild \$4,000 or near. Last week, "We'll Bury You" (Col), \$4,000.

Five West (Schwaber) (435; 90-\$1.50) — "Yojimbo" (Indie). Fair \$1,800. Last week, "Carry On Teacher" (Gov) (4th wk), \$1,200.

Little (T-L) (300; 90-\$1.65) — "Operation Snatch" (Cont). Okay \$2,000. Last week, "Waltz of Toreadors" (Cont) (3d wk), \$1,500.

Mayfair (Fruchtman) (700; 60-\$1.50) — "Gigot" (20th) (3d wk). Good \$4,000. Last week, \$5,000.

New (Fruchtman) (1,600; 90-\$1.50) — "Manchurian Candidate" (UA) (2d wk). Fine \$8,000. Last week, \$10,000.

Playhouse (Schwaber) (365; 90-\$1.50) — "Kind of Loving" (Gov) (3d wk). Passable \$1,200. Last week, \$1,400.

Stanton (Fruchtman) (2,800; 90-\$1.50) — "Baby Jane" (WB) (2d wk). Fair \$8,500. Last week, \$13,000.

Town (T-L) (1,125; 90-\$1.65) — "Period of Adjustment" (MGM). Warm \$6,000. Last week, "Requiem for Heavyweight" (Col) (3d wk), \$4,000.

Uptown (Fruchtman) (1,100; 90-\$1.50) — "Manchurian Candidate" (UA) (2d wk). Sock \$9,000. Last week, \$10,000.

'Girls' Smooth \$11,000, Buff.; 'Jane' Hep 10G, 2d

Buffalo, Nov. 20. Firstrun trade is lagging generally here this session. However, "Girls, Girls, Girls" shapes brisk at Paramount. "Manchurian Candidate" is passable in third at the Buffalo. "Baby Jane" is rated fast in second at the Center. "If a Man Answers" is doing okay in two houses for second round.

Estimates for This Week
Buffalo (Loew) (3,500; 70-\$1.49) — "Manchurian Candidate" (UA) (3d wk-5 days). Passable \$8,000. Last week, \$12,000.

Center (AB-PT) (2,500; 90-\$1.25) — "Baby Jane" (WB) (2d wk). Fast \$10,000 or near. Last week, \$14,300.

Century (UATC) (2,700; 90-\$1.25) — "We'll Bury You" (Col) and "Wild Westerners" (Col). Drab \$3,500 or near. Last week, "Requiem for Heavyweight" (Col) (2d wk-6 days), \$3,500.

Paramount (AB-PT) (3,000; 90-\$1.25) — "Manchurian Candidate" (UA) (2d wk). Good \$4,000. Last week, \$6,000.

Philadelphia, Nov. 20. Cold, wet Sunday sloughed weekend trade but there are some strong spots currently. "Manchurian Candidate," smash in second at the Fox, and "What Ever Happened to Baby Jane," socko in third at Stanton, still are leaders here.

"Mutiny on Bounty" is rated not up to expectations but still very strong in first session at the Stanley. "War Lover" is slow at Randolph. "If a Man Answers" shapes trim at Midtown.

Estimates for This Week
Arcadia (S&S) (622; \$1.20-\$1.80) — "Chapman Report" (WB) (6th wk). Okay \$5,000. Last week, \$6,000.

Boyd (SW) (1,536; \$2-\$2.75) — "Brothers Grimm" (MGM) (17th wk). Neat \$10,000. Last week, \$9,500.

Fox (Milgrim) (2,200; 95-\$1.80) — "Manchurian Candidate" (UA) (2d wk). Smash \$19,000. Last week, \$21,500.

Goldman (Goldman) (1,000; \$2-\$2.75) — "Longest Day" (20th) (6th wk). Big \$13,000. Last week, \$15,000.

Midtown (Goldman) (1,200; 95-\$1.80) — "If a Man Answers" (U). Trim \$10,000 or near. Last week, "We'll Bury You" (Indie), \$7,800.

Randolph (Goldman) (2,200; 95-\$1.80) — "War Lover" (Col). Poor \$8,000. Last week, "Forever My Love" (Par), \$7,000.

Stanley (WB) (2,100; \$2-\$2.75) — "Mutiny on Bounty" (MGM). Fancy \$20,000 or over. Last week, "Pigeon That Took Rome" (Par) (4th wk), \$6,500.

Stanton (SW) (1,483; 95-\$1.80) — "Baby Jane" (WB) (3d wk). Socko \$12,000. Last week, \$16,000.

Studio (Goldberg) (383; 95-\$1.80) — "Flesh Merchant" (Indie) and "Mr. Peter's Pets" (Indie). Hot \$5,600. Last week, "She Should Have Said No" (Indie) and "Daughter of Sun" (Indie) (2d wk), \$5,500.

Trans-Lux (T-L) (500; \$1.20-\$1.80) — "Gigot" (20th) (4th wk). Good \$4,000 or better. Last week, \$6,500.

Viking (Sley) (1,000; 95-\$1.80) — "Requiem for Heavyweight" (Col) (4th wk). Okay \$6,500. Last week, \$8,000.

World (R&B-Pathe) (499; 95-\$1.80) — "Bergman Festival" (Janus) (3d wk). Fine \$3,600. Last week, \$7,800.

'LOBO' LUSTY \$13,000, DENVER; 'DAY' 12G, 3D

Denver, Nov. 20. Outstanding newcomer here in the current brisk stanza is "Legend of Lobo," which shapes rousing at the Denver. "If a Man Answers" looks to land a big total on opener at Orpheum. "Manchurian Candidate" is rated fast in third at Paramount. "Period of Adjustment" looms smash in first at Denham after a solid 28-week run for "West Side Story." "Longest Day" still is sockeroo in third at the Aladdin.

Estimates for This Week
Aladdin (Fox) (900; \$1.25-\$2.50) — "Longest Day" (20th) (3d wk). Socko \$12,000 or close. Last week, \$13,000.

Centre (Fox) (1,270; \$1.25-\$1.45) — "Baby Jane" (WB) (3d wk). Fair \$8,500. Last week, \$10,500.

Cooper (Cooper) (814; \$1.65-\$2.50) — "Brothers Grimm" (MGM) (15th wk). Big \$11,000 or close. Last week, \$10,600.

Denham (Indie) (800; \$1-\$1.45) — "Lobo" (BV). Rousing \$13,000 or Smash \$9,000. Last week, "West Side Story" (UA) (28th wk), \$6,000.

Denver (Fox) (2,432; \$1.25) — "Lobo" (BV). Rousing \$13,000 or close. Last week, "White Slave Ship" (AI) and "Capture That Capsule" (Indie) \$7,000 in 6 days.

Esquire (Fox) (600; \$1.25) — "I Like Money" (Indie) (3d wk). Mild \$1,600. Last week, \$2,000.

Orpheum (RKO) (2,690; \$1.25) — "If a Man Answers" (U) and "Stagecoach to Dancer's Rock" (U). Big \$10,000 or near. Last week, "Requiem for Heavyweight" (Col) and "Pirate and Slave Girl" (Indie) (2d wk), \$5,000.

Paramount (Wolfberg) (2,100; 90-\$1.25) — "Manchurian Candidate" (UA) (3d wk). Fast \$10,500. Last week, \$14,500.

Towne (Indie) (600; \$1.25-\$1.45) — "War Lover" (Col) (2d wk). Good \$4,000. Last week, \$6,000.

(Continued on page 10)

'BOUNTY' SELLOUT HELPS HUB

'Bounty' Whopping \$24,000, Chi Ace; 'Lovers' Hotsy 20G, 'Candidate' Tall 19G, 3d; 'Day' Rousing 20G in 6th

Chicago, Nov. 20.

"Mutiny On Bounty" is grabbing a wow \$24,000 hardticket preem session at the Todd in what otherwise shapes as a tame round here. "Tales of Paris" looks snappy on Surf debut. First round of Monroe duo of "Nights of Shame" and reissued "The Roots" shapes neat. "War Lovers" is posting a lively second United Artists session. Same lap of "Gay Purr-ee" shapes drab at State-Lake. World reissued pair, "Aida" and "Madame Butterfly," is nice in second stanza.

"What Ever Happened To Baby Jane" is smart in third Chicago frame. "Manchurian Candidate" is sharp in its Woods third. "Phaedra" looks hotsy in third at Esquire while "Gigot" is rated good for Loop third.

"Requiem For A Heavyweight" shapes modest in fourth Oriental round. "Operation Snatch" is okay for fifth Cinema stanza.

On hardticket, "Brothers Grimm" is perky in 14th week at the McVickers while "Longest Day" is notching a hardy sixth Roosevelt canto.

Estimates for This Week

Carnegie (Telem't) (495; \$1.25-\$1.80)—"Il Trovatore" (Indie) (reissue). Modest \$2,400. Last week, "Anna Karenina" (Indie) (reissue) (2d wk), \$2,500.

Chicago (B&K) (3,900; \$1.25-\$1.80)—"What Ever Happened To Baby Jane" (WB) (3d wk). Fine \$27,000. Last week, \$37,000.

Cinema (Stern) (500; \$1.50)—"Operation Snatch" (Cont) (5th wk). Okay \$2,500 in 5 days. Last week, \$3,700.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Phaedra" (Lope) (3d wk). Sizzling \$12,000. Last week, \$17,200.

Loop (Telem't) (606; \$1.25-\$1.80)—"Gigot" (20th) (3d wk). Good \$8,700. Last week, \$10,500.

McVickers (Cinerama) (1,100; \$1.75-\$3.50)—"Brothers Grimm" (MGM) (14th wk). Fine \$14,500. Last week, \$15,500.

Monroe (Jovan) (1,000; 65-90)—"Nights of Shame" (Indie) and "The Roots" (Indie) (reissue). Tidy \$4,500. Last week, "Sex Kittens" (Continued on page 10)

'Comedy' Bright \$8,000, L'ville; 'Requiem' Okay 5½G; 'Grimm' 7G, 12th

Louisville, Nov. 20.

Some bright spots are showing at first-runs this week. "Whatever Happened To Baby Jane" at the Mary Anderson shapes big. "Harold Lloyd's World of Comedy" at the United Artists is doing nicely. Final (12th) week of "Brothers Grimm" at the Rialto is bringing in those patrons who suddenly decided time is running out, and will produce an upturn.

"If A Man Answers" at the Kentucky in fourth, and "Requiem For Heavyweight" in second at the Ohio, are both satisfactory.

Estimates for This Week

Kentucky (Switow) (900; 75-\$1.25)—"If A Man Answers" (U) (4th wk). Good \$4,500 after \$5,000 in third.

Mary Anderson (People's) (1,100; \$1-\$1.25)—"Baby Jane" (WB). Big \$13,000 or close. Last week, "Damn the Defiant" (Col) (2d wk), \$3,500.

Ohio (Settos) (900; 75-\$1.25)—"Requiem For Heavyweight" (Col) (2d wk). Oke \$5,500. First week, \$6,500.

Rialto (Fourth Avenue) (1,100; \$1.25-\$2.50)—"Brothers Grimm" (MGM) (12th wk). Final stanza bringing in added biz for bright \$7,000. Eleventh week, \$6,000.

United Artists (Fourth Avenue) (3,000; \$1-\$1.25)—"World of Comedy" (Cont) and "World in My Pocket" (MGM). Perky \$8,000. Last week, "Two Weeks in Another Town" (UA), \$8,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Day' Smash 20G, St. Loo Standout

St. Louis, Nov. 20.

Although there are few new pix here this round, there is enough strength in the extended-runs to make for a good all-round week. "Longest Day" is standout with a smash take in second stanza at Ambassador.

"If Man Answers" is rated fine in third at Esquire. "Baby Jane" is nice in third at the Fox while "Manchurian Candidate" looks boffo in third at Loew's Mid-City. "Gay Purr-ee" looks good at the St. Louis.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.25-\$2.50)—"Longest Day" (20th) (2d wk). Sock \$20,000 or near. Last week, \$19,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Game for Six Lovers" (Indie). Good \$2,500. Last week, "Counterfeiters of Paris" (Indie), \$2,000.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25)—"If Man Answers" (U) (3d wk). Fine \$9,500 or over. Last week, \$10,000.

Fox (Arthur) (5,000; 90-\$1.25)—"What Ever Happened To Baby Jane" (WB) (3d wk). Nice \$20,000. Last week, \$16,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Manchurian Candidate" (UA) (3d wk). Boff \$10,000. Last week, \$10,500.

State (Loew) (3,600; 60-90)—"Boccaccio '70" (Embassy) (3d wk). Good \$7,500. Last week, \$8,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Gigot" (20th) (3d wk). Big \$5,500 or near. Last week, \$5,000.

St. Louis (Arthur) (3,800; 75-90)—"Gay Purr-ee" (WB) and "Count of Monte Cristo" (Indie). Fine \$12,000 or close. Last week, "Mr. Hobbs Takes Vacation" (20th) and "North to Alaska" (20th), \$6,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"Sky Above" (Embassy). Good \$3,000. Last week, "Divorce, Italian Style" (Embassy) (4th wk), \$2,000.

'Girls' Sweet \$8,000 In Indpls; 'Answers' 5G, 3d

Indianapolis, Nov. 20.

Biz is moderately good at first-runs here this stanza, with "Girls, Girls, Girls" opening well at Circle to lead city. "If Man Answers" is okay in third. "Brothers Grimm" looks good in 14th. "Manchurian Candidate" shapes sluggish in third round. Downtown theatres launched Christmas season by showing "Tom Thumb" free to an estimated 8,000 kids following Santa Claus parade last Saturday morning.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Girls, Girls, Girls" (Par). Nice \$8,000. Last week, "Requiem For Heavyweight" (Col), \$5,000.

Indiana (C-D) (1,100; \$1.25-\$2.50)—"Brothers Grimm" (MGM) (14th wk). Good \$5,500. Last week, \$5,000.

Keith's (C-D) (1,300; \$1-\$1.25)—"If Man Answers" (U) (3d wk). Okay \$5,000. Last week, \$7,000.

Loew's (Loew) (2,427; 75-\$1.25)—"Manchurian Candidate" (UA) (3d wk). Slow \$4,500. Last week, \$6,000.

'GIRLS' FAST 17G, 'DAY' SOCK 19G

Boston, Nov. 20.

Biz continues strong at the box-office here this week, with cold weather, much student activity, and opening of "Mutiny on Bounty" at the Saxon Theatre, a sellout all the way, all helping. Only other new arrival, "Girls, Girls, Girls" is fancy at the Paramount.

Holdovers are bright with "Manchurian Candidate" sock at Music Hall in third, and "What Ever Happened To Baby Jane" looks big at Memorial in third round. "War Lover" is hep in second frame at Orpheum.

"Phaedra" is still loud at the Beacon Hill in its fifth week. "Longest Day" held at socko in sixth session. "Brothers Grimm" is robust in 16th week at the Boston. "Gigot" is rated good at Capri in fifth. Wednesday (21). "Divorce, Italian Style" is still hefty at the tiny Park Square on ninth round.

Estimates for This Week

Astor (B&K) (1,170; \$1.80-\$2.95)—"Longest Day" (20th) (7th wk). Sixth week was socko \$19,000. Last week, \$24,000.

Beacon Hill (Sack) (900; \$1-\$1.80)—"Phaedra" (Lope) (5th wk). Lofty \$15,000 or near. Last week, \$17,000.

Boston (Beacon Ent) (1,345; \$1.20-\$2.95)—"Brothers Grimm" (MGM) (16th wk). Robust \$15,000. Last week, \$16,800.

Capri (Sack) (850; 75-\$1.80)—"Gigot" (20th) (5th wk). Good \$9,000. Last week, \$10,000. "Lobo" (BV) opens Nov. 21.

Exeter (Indie) (1,276; 90-\$1.49)—"Island" (Indie) (3d wk). Fine \$7,000. Last week, \$9,000.

Fenway (Indie) (1,300; \$1.50)—"Question 7" (Indie) (3d wk). Okay \$5,000. Last week, \$5,500.

Gary (Sack) (1,277; \$1.50-\$3)—"Barabbas" (Col) (6th wk). Gushing \$17,000. Last week, \$18,000.

Mayflower (ATC) (689; 90-\$1.80)—"Chapman Report" (WB) (6th wk). Fast \$7,000. Last week, ditto.

Memorial (RKO) (3,000; 90-\$1.50)—"What Ever Happened To Baby Jane" (WB) (3d wk) and "Payroll" (AA). Fancy \$18,000. Last week, \$24,000.

Music Hall (Sack) (4,300; 90-\$1.80)—"Manchurian Candidate" (UA) and organist Louis Weir on-stage (3d wk). Powerful \$33,000. Last week, \$36,000.

Orpheum (Loew) (2,900; 90-\$1.49)—"War Lover" (Col) and "Mothra" (Indie) (2d wk). Slick \$15,000. Last week, \$18,000.

Paramount (NET) (2,357; 70—(Continued on page 10)

'Candidate' Fast 11G, Prov.; 'Girls' Big 9G

Providence, Nov. 20.

Mainstem houses are finally happy and nearly all looking good for a change. State leads the list with "Manchurian Candidate" rated sock in first. Strand's "Girls, Girls, Girls" also is big. "What Ever Happened To Baby Jane" at Majestic is solid in third. "Escape From East Berlin" shapes fair on opener.

Estimates for This Week

Albee (RKO) (2,200; 75-\$1)—"Escape From East Berlin" (MGM) and "Frightened City" (AA). Fair \$6,000. Last week, "Legend of Lobo" (BV) and "Walk Proud Land" (U), \$6,500.

Elmwood (Snider) (724; 90-\$1.25)—"Requiem For Heavyweight" (Col) (4th wk). Okay \$4,500. Last week, \$6,000.

Majestic (SW) (2,200; 75-\$1.25)—"Baby Jane" (WB) and "I Like Money" (Indie) (3d wk). Nifty \$9,000. Second was \$8,000.

State (Loew) (3,200; 75-\$1.25)—"Manchurian Candidate" (UA). Very heavy weekend trade to boost this to sock \$11,000 or over. Last week, "King Solomon's Mines" (MGM) and "Naked Spur" (MGM) (reissues), \$5,500.

Strand (National Realty) (2,200; 75-\$1.25)—"Girls, Girls, Girls" (Par). Very nice \$9,000 or near. Last week, "War Lover" (Col) and "Follow A Star" (Col), \$5,000.

B'way Marks Time Pre-Thanksgiving; 'Cybele' Wow \$17,500, 'Absence' 11G, 'Bounty' 47G, 2d, 'Day' 39G in 7th

It's the period before Thanksgiving holiday week, and business on Broadway reflects this since many firstruns wind their weeks prior to Turkey Day. Absence of many major newcomers also is a handicap as was the wet, snowy Sunday (18). Several new pix are being launched today (Wed.) to cash in on the long holiday weekend.

Probably the standout newcomer is "Sundays and Cybele," playing the arty Fine Arts, with a wow \$17,500 for initial session, one of the tallest figures at this house. Reissue combo of "Operation Petticoat" and "Pillow Talk" landed okay \$11,500 in first, and only week at the Palace which covered eight days. "After A Long Absence" looks like a good \$11,000 for stanza at the Little Carnegie.

"Manchurian Candidate" held with a nice \$28,000 in fourth round, day-dating the Astor and Trans-Lux 85th St., but winding run at both houses. "Period of Adjustment" slipped to modest \$21,500 in third session, day-dating the Paramount and Murray Hill.

"Gypsy" with stagshow, looks to hold with a big \$142,000 in third session at the Music Hall. It stays, of course. "Requiem For Heavyweight" got fair \$26,200 in fifth week, day-dating the Criterion and Kips Bay.

"Mutiny on Bounty" is getting the most coin of the hardticketers, with a near-capacity \$47,000 probable for its second session. "Longest Day" still is smash at around \$39,000 for seven round at the Warner.

"Two For Seesaw" opens today (Wed.) at Astor and Trans-Lux 85th St. "Only Money" preems the same day at the Forum. "Pleasure and Vices" tees off the same date at the Embassy. "World of Comedy" also opens Wednesday at the Guild.

"If Man Answers" is preeming today (Wed.) also at the Palace and Kips Bay. "Candidate" teed off Monday (19) at the New Baronet.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2)—"Two For Seesaw" (UA). Opens today (Wed.), day-dating with Trans-Lux 85th St. In ahead, "Manchurian Candidate" (UA) (4th wk), nice \$19,500 or near after \$25,000 for third round.

Cinerama (Loew) (1,552; \$1.50-\$3.50)—"Brothers Grimm" (MGM) (16th wk). The 15th week completed Sunday (18) was big \$26,000 after \$29,000 for 14th round, both helped by extra holiday matinee.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Requiem For Heavyweight" (Col) (6th wk). Fifth session finished yesterday (Tues.) was good \$20,000 after \$25,000 for fourth. At Kips Bay also until today. "Lawrence of Arabia" (Col) opens on hardticket Dec. 16, but reissue combo of "Pal Joey" (Col) and "Eddy Duchin Story" (Col) comes in for 12 days Nov. 28. Then house closes to install new curtain and prep for "Lawrence."

DeMille (Reade) (1,463; \$1.50-\$3.50)—"Barabbas" (Col) (6th wk). This stanza ending today (Wed) is heading for big \$17,000 after \$24,000 for fifth week. Stays, with no closing set until after the holidays.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"Pleasure and Vices" (Mishkin). Opens today (Wed.). Last week, "I Love, You Love" (Indie) (2d wk-5 days). Mild \$5,000 after \$7,600 for opener.

Palace (RKO) (1,642; \$1.25-\$2)—"If Man Answers" (U). Opens today (Wed.). In ahead, "Operation Petticoat" (U) and "Pillow Talk" (U) (reissues). Okay \$11,500 in eight days.

Forum (Moss) (813; \$1.25-\$1.80)—"Only Money" (Par). Opens today (Wed.). Last week, "Temptation" (Indie) (2d wk-5days), \$5,500 after \$10,200 on initial week.

Paramount (AB-PT) (3,665; \$1-\$2)—"Period of Adjustment" (MGM) (4th wk). Third round finished yesterday (Tues.) was mod-

est \$21,000 or close after \$27,000 for second.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75)—"Gypsy" (WB) with stagshow (3d wk). This stanza ending today (Wed.) looks like big \$142,000 after \$173,500 for second. Holds a fourth week, with Christmas stagshow and "Jumbo" (MGM) due in forefront of December.

Rivoli (UAT) (1,545; \$1.50-\$3.50)—"West Side Story" (UA) (57th wk). This session ending today (Wed.) is heading for great \$27,000 after \$29,500 for 56th week, including one extra matinee on Nov. 12. Continues.

State (Loew) (1,850; \$1.50-\$3.50)—"Mutiny on Bounty" (MGM) (2d wk). This round ending tomorrow (Thurs.) looks like near-capacity \$47,000 after \$49,400 for first. Both weeks had an extra matinee.

Victoria (City Inv.) (1,003; \$1.25-\$2)—"Chapman Report" (WB) (6th wk). Fifth stanza ended yesterday (Tues.) was mild \$10,000 after \$13,000 for previous week. Holds until sometime late in December when "The Lion" (20th) comes in.

Warner (SW) (1,813; \$1.50-\$3.50)—"Longest Day" (20th) (7th wk). This week finishing tomorrow (Thurs.) is heading for wow \$39,000, with help from added matinee on Thanksgiving Day. Sixth was \$39,400. Stays indef. of course.

First-Run Arties

New Baronet (Reade) (430; \$1.25-\$2)—"Candidate" (Union). Opened Monday (19). "Loneliness of Long Distance Runner" (BL) (6th wk). Dipped to fair \$5,500 after \$7,500 for fifth week.

Fine Arts (Davis) (468; \$1.80-\$2)—"Sundays and Cybele" (Davis) (2d wk). First round ended Sunday (18) soared to whom \$17,500, close to high at this house. Last week, "Kind of Loving" (Gov) (6th wk), \$4,400.

Beekman (Rugoff Th.) (590; \$1.50-\$2)—"Trial and Error" (MGM). First week ending tomorrow (Thurs.) looks to hit good \$10,000. (Continued on page 10)

'Candidate' Paces Pitt, Wow \$15,000; 'Gigot' Big 9G, 3d; 'Grimm' 14G, 15

Pittsburgh, Nov. 20.

"Manchurian Candidate" is a blockbusting newcomer this round at the Fulton and leading Pitt biz. All houses looking forward to extended weekend this round with trade expected to soar. "What Ever Happened To Baby Jane" remains fast in third at Stanley.

"Brothers Grimm" is getting new strength in 15th session, and will stay at the Warner until Dec. 20. "War Lover" remains okay in second at Gateway. "Divorce, Italian Style" at the Squirrel Hill still is great in third. "Gigot" continued strong in third at the Penn but came out today (Tues.) to make way for "Period of Adjustment."

Estimates for This Week

Fulton (Assoc.) (1,530; \$1-\$1.50)—"Manchurian Candidate" (UA). Socko \$15,000. Last week, "Requiem For Heavyweight" (Col) (3d wk), \$4,000.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"War Lover" (Col) (2d wk). Okay \$5,500. Last week, \$8,000.

Penn (UATC) (3,300; \$1-\$1.50)—"Gigot" (20th) (3d wk-6 days). Snappy \$9,000. "Period of Adjustment" (MGM) opens Nov. 21. Last week, \$10,700.

Shadyside (MOTC) (750; \$1.25)—"Best of Enemies" (Col) (3d wk). Fancy \$3,500. Last week, \$3,900.

Squirrel Hill (SW) (834; \$1.25)—"Divorce, Italian Style" (Embassy) (3d wk). Big \$5,500. Last week, \$4,800.

Stanley (SW) (3,700; \$1-\$1.50)—"Baby Jane" (WB) (3d wk). Fine \$9,000. Last week, \$16,000.

Warner (SW) (1,516; \$1-\$1.50)—"Brothers Grimm" (MGM) (15th wk). Holiday helping this to smash \$14,000 or near. Last week, \$9,500.

Det. Better; 'Candidate' Big \$17,000, 'Period' 10G; 'Day' Wham 15G, 4th

Detroit, Nov. 20.

First-run biz is picking up speed this week. "Manchurian Candidate" looks big for opening round at the Michigan. "Whatever Happened to Baby Jane," which started slowly last week, is smash in second round at the Palms.

"Longest Day" continues wham in fourth week at Mercury. "Period of Adjustment" looms average in first at the Adams. "Brothers Grimm" stays boffo in 16th session at Music Hall. "Requiem for Heavyweight" is hep in third week at the Grand Circus.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; \$1.25-\$1.49)—"Head" (T-L) and "Horror Hotel" (T-L). Okay \$12,000. Last week, "Spit on Grave" (Indie) and "Ninth Bullet" (Indie) (6th wk-5 days), \$6,500.

Michigan (United Detroit) (4,026; \$1.25-\$1.49)—"Manchurian Candidate" (UA). Big \$17,000. Last week, "Pigeon Took Rome" (Par) and "Happened in Athens" (Par) (2d wk), \$9,000.

Palms (UD) (2,995; \$1.25-\$1.49)—"Baby Jane" (WB) and "Count of Monte Cristo" (WB) (2d wk). Big \$19,000 or near. Last week, same after slow start.

Madison (UD) (1,408; \$1.25-\$2)—"Chapman Report" (WB) (4th wk). Good \$10,000. Last week, \$12,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Requiem for Heavyweight" (Col) (3d wk). Hep \$11,000. Last week, \$13,000.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Period of Adjustment" (MGM). Average \$10,000. Last week, "Escape from East Berlin" (MGM) (2d wk), \$5,000.

United Artists (UA) (1,667)—Reopens Nov. 21 with "Mutiny on Bounty" (MGM).

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"Brothers Grimm" (MGM) (16th wk). Great \$14,000. Last week, ditto.

Mercury (United Motion Picture Co.) (1,468; \$1.50-\$3)—"Longest Day" (20th) (4th wk). Wham \$15,000. Last week, \$15,300.

Trans-Lux Krim (Trans-Lux) (980; \$1.80-\$2)—"Gigot" (20th) (3d wk). Good \$5,000. Last week, \$6,000.

CHICAGO

(Continued from page 9)

Go to College" (Indie) and "Angel Baby" (Indie), \$4,300.

Oriental (Indie) (3,400; 90-\$1.80)—"Requiem for Heavyweight" (Col) (4th wk). Modest \$12,000. Last week, \$14,500.

Roosevelt (B&K) (1,400; \$1.75-\$3.50)—"Longest Day" (20th) (6th wk). Big \$20,000. Last week, \$19,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Gay Purr-ee" (WB) (2d wk). Dull \$8,500. Last week, \$20,000.

Surf (H&E Balaban) (685; \$1.50-\$1.80)—"Tales of Paris" (Indie). Bright \$3,500. Last week, "A Kind of Loving" (Gov) (m.o.) (2d wk), \$3,200.

Todd (Todd) (1,089; \$2.20-\$3.50)—"Mutiny on Bounty" (MGM). Whopping \$24,000 or over, which is \$3,000 below capacity. Last week, "West Side Story" (UA) (38th wk), \$5,000 in 4 days.

Town (Teitel) (640; \$1.25-\$1.80)—"The Island" (Indie) (3d wk). Brisk \$3,500. Last week, \$4,000.

United Artists (B&K) (1,700; 90-\$1.80)—"War Lover" (Col) (2d wk). Sharp \$20,000. Last week, \$25,000.

Woods (Essaness) (1,200; 90-\$1.80)—"Manchurian Candidate" (UA) (3d wk). Smart \$19,000. Last week, \$23,000.

World (Teitel) (608; 90-\$1.25)—"Aida" (Indie) and "Madame Butterfly" (Indie) (reissues) (2d wk). Nice \$4,500. Last week, \$5,000.

UA Hot in Japan

Tokyo, Nov. 20.

United Artists topped American company earnings in Japan during Oct. with \$262,000 for the month. "Sergeants 3" and "West Side Story" contributed heavily to UA's showing.

Metro ran second with \$243,000, Columbia third with \$209,000 and Universal fourth, with \$173,000. Others in order of earnings were: 20th-Fox, \$135,000; Par, \$133,000; Warners, \$96,000; RKO (Disney and BCF), \$84,000; and AA, \$47,000.

BUFFALO

(Continued from page 8)

\$1.25)—"Girls, Girls, Girls" (Par). Brisk \$11,000. Last week, "No Time for Sergeants" (WB) and "Sayonara" (WB) (reissues), \$5,000 in 4 days.

Cinema (Martina) (450; 90-\$1.25)—"If Man Answers" (U) (2d wk). Okay \$3,000. Last week, \$4,000.

Amherst (Dipson) (1,000; 90-\$1.25)—"If Man Answers" (U) (2d wk). So-so \$4,000. Last week, \$5,000.

Granada (Schine) (1,000; \$1-\$1.25)—"Gigot" (20th) (3d wk). Fair \$3,000. Last week, \$4,000.

D.C. Uneven; 'Grimm' Boff \$14,500; 'Jane' Tall 12G, 3d; 'Candidate' Big 11G

Washington, Nov. 20.

Trade is on a moderate plateau this session, with several strong holdovers providing the most strength. "Brothers Grimm" is boffo in second frame at the Uptown. "Longest Day" is going into sixth sock session at Ontario.

"Manchurian Candidate" looks solid in third round at Keith's. The one initialer, "Palace of Shame," at Plaza looks lofty.

"Gigot" looms nice in third at Playhouse. "Phaedra" at Dupont and "Divorce, Italian Style" at the Apex holding strong. "Baby Jane" is sock in third for two houses.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; \$1,000; \$1-\$1.49)—"Baby Jane" (WB) (3d wk). Fast \$12,000. Last week, \$14,000.

Apex (KB) (940; \$1.25-\$1.40)—"Divorce, Italian Style" (Embassy) (3d wk). Hotsy \$9,500. Last week, \$10,500.

Capitol (Loew) (3,240; \$1-\$1.49)—"Fancy Pants" (Par) and "Seven Little Foys" (Par) (reissues). Mild \$7,000 in five-day run. Bolshoi Ballet now playing here.

Dupont (Mann) (400; \$1-\$1.65)—"Phaedra" (Loew) (4th wk). Boff \$7,500. Last week, \$8,000.

Keith's (RKO) (1,839; \$1-\$1.49)—"Manchurian Candidate" (UA) (3d wk). Nifty \$11,000. Last week, \$13,000.

MacArthur (KB) (900; \$1.25-\$1.40)—"Kind of Loving" (Embassy) (2d wk). Sad \$2,500 after \$2,800 in first.

Ontario (KB) (1,240; \$1.49-\$2.75)—"Longest Day" (20th) (6th wk). Sock \$10,000 or over. Last week, \$12,000.

Palace (Loew) (2,360; \$1-\$1.49)—"Billy Budd" (AA) (3d wk). Good \$6,000. Last week, \$10,000.

Playhouse (TL) (459; \$1.49-\$2)—"Gigot" (20th) (3d wk). Nice \$4,500. Last week, \$6,000.

Plaza (TL) (278; \$1.49-\$1.80)—"Palace of Shame" (Indie). Lofty \$8,000. Last week, "Cleo from 5 to 7" (Indie), \$4,500.

Town (Kings) (800; \$1-\$1.49)—"Requiem for Heavyweight" (Col) (2d wk). Fair \$7,000 after opening at \$7,500.

Trans-Lux (TL) (599; \$1.49-\$2)—"War Lover" (Col) (2d wk). Hefty \$8,500 after \$10,000 for opener.

Uptown (SW) (1,300; \$1.65-\$2.75)—"Brothers Grimm" (MGM) (2d wk). Sock \$14,500 after opening with \$22,000 in 11 days.

Warner (SW) (1,250; \$1.25-\$2.30)—"West Side Story" (UA) (10th wk). Big \$7,000. Last week, \$7,200.

BROADWAY

(Continued from page 9)

000. In ahead, "Boccaccio" (Embassy) (subrun) (3d wk-4 days), was \$4,000 after \$7,800 for second seven-day week.

Carnegie Hall Cinema (F&A) (300; \$1.50-\$2)—"Yojimbo" (Indie) (18th wk). Fifth week ended Sunday (18) was big \$5,300 after \$6,400 for fourth round.

Cinema One, Cinema Two (Rugoff Th.) (700; 300; \$1.50-\$2)—"Billy Budd" (AA) (4th wk). Third round finished Monday (19) was smash \$18,000 after \$21,000 for second.

Kips Bay (Baker) (519; \$1.50-\$2)—"If Man Answers" (U). Opens today (Wed.). In ahead, "Requiem for Heavyweight" (Col) (5th wk). Fair \$6,000 after \$7,000 for fourth round.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Loneliness of Long Distance Runner" (Cont)

(subrun) (2d wk). First week ended Sunday (18) was big \$5,000.

Normandie (T-L) (592; \$1.25-\$2)—"Legend of Lobo" (BV) (2d wk). This week ending tomorrow (Thurs.) looks like big \$7,500 after \$11,000 for initialer. Stays.

Little Carnegie (L. Carnegie) (520; \$1.25-\$2)—"After a Long Absence" (Hakim). First session winding today (Wed.) is heading for good \$11,000. Holding.

Guild (Guild) (450; \$1-\$1.75)—"World of Comedy" (Cont). Opens today (Wed.). Last week, "Everybody Go Home" (Davis) (2d wk). Slipped to \$5,200 after \$8,000 for first.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"Period of Adjustment" (MGM) (4th wk). Third week completed yesterday (Tues.) was okay \$6,500 after \$7,500 for second.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce, Italian Style" (Embassy) (10th wk). Ninth week finished Sunday (18) was socko \$18,000 after \$21,500 for eighth.

Plaza (Lopert) (525; \$1.50-\$2)—"Phaedra" (Loew) (5th wk). This stanza finishing up today (Wed.) is heading for a sock \$11,500 after \$14,500 for fourth week.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Kill Or Cure" (MGM) (2d wk). Initial week ended Sunday (18) was good \$9,000.

Tower East (Loew) (588; \$2-\$3.50)—"Long Day's Journey Into Night" (Levine) (6th wk). This week ending today (Wed.) looks to push to great \$13,000 after \$12,000 for fifth. Stays.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Chapman Report" (WB) (6th wk). Good \$6,000 for fifth after \$7,000 in fourth. Stays.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Two for Seesaw" (UA). Opens today (Wed.), daydating with Astor. In ahead, "Manchurian Candidate" (UA) (4th wk). Was solid \$8,500 after \$11,000 for third week. Held up much better than anticipated.

World (Perfecto) (390; 90-\$1.50)—"Immoral Mr. Teas" (Mishkin) (9th wk). Eighth round finished Thursday (15) was splendid \$8,000 after \$8,400 for seventh week. Holds.

'Bounty Boff 20G, Cleve.; 'Jane' 17G, 2

Cleveland, Nov. 20.

"Mutiny on Bounty" is the big news here, currently, which feed off with a sellout benefit preem sponsored by the Variety Club.

It is going for a smash figure in opening session at the Hipp. "What Ever Happened to Baby Jane" still is socko in second round at the Allen, while "Gigot" is rated excellent on first at Colony Art.

Otherwise, biz is mostly sluggish although "Phaedra" is nice, playing in two spots, third week.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1-\$1.50)—"Baby Jane" (WB) (2d wk). Socko \$17,000. Last week, \$22,000.

Colony Art (Stanley-Warner) (1,354; \$1.50)—"Gigot" (20th). Excellent \$7,500. Last week, "Operation Snatch" (Cont) (2d wk), \$2,200.

Continental Art (Art Theatre Guild) (900; \$1.50)—"Tales of Paris" (Indie). Slow \$1,600. Last week, "Shoot Piano Player" (Indie), \$1,100.

Heights Art (Art Theatre Guild) (925; \$1-\$1.50)—"Phaedra" (Loew) (3d wk). Strong \$3,400 after \$3,800 last week.

Hippodrome (Eastern Hipp) (1,522; \$1.25-\$2.75)—"Longest Day" (20th). Opening night, a Variety Club-sponsored benefit, landed a total of \$7,600. Looks to get smash \$20,000 opening week on hardticket. Last week, "Flame in Streets" (Indie) (2d wk), \$5,600 in five days.

Ohio (Loew) (2,700; \$1.25-\$1.50)—"War Lover" (Col). Fair \$8,000. Last week, "Passed for White" (Indie) and "Hell to Eternity" (Indie), \$5,000.

Palace (F & A Theatres) (2,759; 75-\$2)—"Best of Cinerama" (Cinerama) (2d wk). Okay \$8,500. Last week, \$14,500.

State (Loew) (3,700; \$1-\$1.50)—"Manchurian Candidate" (UA) (3d wk). Good \$8,000 after \$9,000 last week.

Stillman (Loew) (2,700; \$1.50)—"Legend of Lobo" (BV) (2d wk). Fair \$5,000 after \$6,000 opener.

Westwood Art (Art Theatre Guild) (955; \$1-\$1.50)—"Phaedra" (Loew) (3d wk). Nice \$2,200. Last week, \$3,000.

Cincy Okay; 'Answers' Fine \$7,000; 'Day' Socko 12G; 'Grimm' 10G, 15th

Cincinnati, Nov. 20.

Most firstruns here bid for favorable returns for this betwixt holidays session. "If A Man Answers" looms fine on opening at the Valley, suburban deluxer. Downtown holdovers continuing potent include "Brothers Grimm" on 15th session at Capitol, and "Longest Day" in third round at the Grand, which is getting traffic boost from relocation of Mabley's swank department store in same Vine Street block.

"Manchurian Candidate" in third stanza at Keith's looks fairish. Same applies to "Chapman Report" at Twin Drive-In, and reissues of "Fancy Pants" and "Seven Little Foys" at Palace.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"Baby Jane" (WB) (3d wk). Nice \$8,500 after \$9,500 for second.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"Brothers Grimm" (MGM) (15th wk). Swell \$10,000, stepped up by extra shows. Last week, \$8,000.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Carry On, Teacher" (Gov) (4th wk). Sharp \$1,400. Last week, \$1,600.

Grand (RKO) (1,400; \$1.25-\$2.50)—"Longest Day" (20th) (3d wk). Socko \$12,000. Last week, \$12,500.

Guild (Vance) (300; \$1.25)—"Divorce, Italian Style" (Embassy) (5th wk). Okay \$1,600 to top \$1,500 in fourth.

Keith's (Cin-T-Co) (1,500; 90-\$1.25)—"Manchurian Candidate" (UA) (3d wk). So-so \$5,000. Last week, \$6,000.

Palace (RKO) (2,600; \$1-\$1.25)—"Fancy Pants" (Par) and "Seven Little Foys" (Par) (reissues). Fair \$6,000 or near. Last week, "Escape From East Berlin" (MGM), \$7,000.

Twin Drive-In (Cin-T-Co) (800 cars; 90c)—West side only: "Chapman Report" (WB) and "Rome Adventure" (WB) (subruns). Oke \$4,500. Last week, "Teenage Bride" (Indie) and "Untamed Mistress" (Indie), at \$1 scale, \$4,400.

Valley (Cin-T-Co) (1,275; \$1.25-\$1.50)—"If A Man Answers" (U). Fine \$7,000. Last week, "Gigot" (20th) (3d wk), \$3,500.

SAN FRANCISCO

(Continued from page 8)

\$2.75-\$2.95)—"Brothers Grimm" (MGM) (15th wk). Edging up to \$21,800. Last week, \$21,500.

Faramount (Par) (2,646; \$1.50-\$1.75)—"Baby Jane" (WB) (3d wk). Big \$14,000 or near. Last week, \$16,000.

St. Francis (Par) (1,400; \$1.50-\$1.75)—"Girls, Girls, Girls" (Par). Great \$18,000. Last week, "We'll Bury You" (Col), \$4,500.

United Artists (No. Coast) (1,151; \$2.25-\$2.75)—"Manchurian Candidate" (UA) and "Hero's Island" (UA) (3d wk). Big \$9,000 or over. Last week, \$10,000.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Period of Adjustment" (MGM). Good \$10,000 or close. Last week "Damon and Pythias" (MGM) and "Savage Guns" (MGM), \$3,200.

Vogue (S.F. Theatres) (346; \$1.50)—"Boccaccio '70" (Embassy) (m.o.) (3d wk). Okay \$2,000. Last week, \$2,500.

Metro (United Calif.) (1,000; \$1.50-\$1.80)—"Divorce, Italian Style" (Embassy). Smash \$10,000.

Esquire (No. Coast) (846; 90-\$1.50)—"Tower of London" (UA) and "Vampire and Ballerina" (UA). Nice \$5,500. Last week, "Roman Holiday" (Par) and "Sabrina" (Par) (reissues), \$3,000.

Add Meiselman Chains

Atlanta, Nov. 20.

H. B. Meiselman Theatres, Charlotte, N.C.-based chain, is building two new 870-seat houses in widely separated suburban areas in Atlanta and expects to have them open by Christmas.

A third one is on the drawing board, but pending final negotiations outfit is keeping mum as to its location. Three here will bring Meiselman chain to a round 20 theatres, all four-wallers.

One of new ones, yet unnamed, is located in what is known as Atlantic Discount Center on Memorial Drive in south section of Atlanta. Second, to be called the Miracle, will be located on Cherokee Plaza, a shopping center on Peachtree Road, in north section of city.

U.S. DISTRIBS HIKE NET B.O. IN JAPAN

Tokyo, Nov. 20.

U.S. importer-distributors registered an increase in total earnings of \$2,376,000 from Jan. to Sept. over the same period last year. Total earnings for the nine months was \$13,970,000.

Boost can be partially attributed to a hike in admission prices, reduced taxes and liberalized import quotas. Boffo new pix over the period have been "West Side Story" (UA), "Blue Hawaii" (Par), "El Cid" (Col) and "101 Dalmatians" (Disney).

UA once again headed the list with \$2,617,000 while MG placed second with \$2,221,000 and Par was third with a take of \$1,881,000. Other companies in order of earnings: RKO (including Disney and BCF), \$1,676,000; Col, \$1,456,000; 20th-Fox, \$1,329,000; U, \$1,151,000; WB, \$1,031,000 and AA, \$336,000.

National Boxoffice Survey

Trade Turns Uneven; 'Day' Still Champion, 'Jane' 2d, 'Candidate' 3d, 'Grimm' 4th, 'Gigot' 5th

Most key cities covered by VARIETY this session do not reflect the Thanksgiving holiday upsurge. Hence, takings are somewhat spotty and on the sluggish side in many keys. Rain and snow was figured as a downbeat factor in many spots experiencing this weather change.

"Longest Day" (20th) still is pacing the field although closely pursued by "What Ever Happened to Baby Jane" (WB). "Day" is playing fewer keys on hardticket but making more individually big showing. "Baby Jane," which is an easy second-place winner, is playdating some 19 keys. In most key cities this pic is proving an amazing grosser for most exhibs.

"Manchurian Candidate" (UA) is finishing third with "Brothers Grimm" (MGM), fourth. "Gigot" (20th) is winding up in fifth spot.

"West Side Story" (UA), for months on top, is dropping down to sixth and showing up in only five keys covered by VARIETY. "Phaedra" (Lope) is copping seventh position.

"Period of Adjustment" (MGM), a newcomer, is landing in eighth spot. "If Man Answers" (U) will be ninth. "Requiem for Heavyweight" (Col), which has been much higher, is finishing 10th. "Divorce, Italian Style" (Embassy) is capturing 11th place while "War Lover" (Col) rounds out the Top 12.

"Legend of Lobo" (BV), "Boccaccio" (Embassy) and "Chapman Report" (WB) are the runner-up films.

"Mutiny on Bounty" (MGM) shapes as next big hardticketer, based on its showings this week. It is rated virtual sellout in Boston, wow in Chi, boffo in L.A., fancy in Philly and mighty in N.Y., where in second round.

"Girls, Girls, Girls" (Par) also looks highly promising, being socko in Minneapolis, big in Providence, brisk in Buffalo, hot in Indianapolis and great in Frisco. "Gay Purr-ee" (WB), fine in St. Louis, looks mild in Chi. "Billy Budd" (AA), big in N.Y. and good in Washington, looks fair in L.A.

"Trial and Error" (MGM), another newie, looks good in N.Y. "Walks of Toredors" (Cont) looks lusty in Toronto.

(Complete Boxoffice Reports on Pages 8-9-10).

CAN PLUG OWN FILMS BUT NOT SNUB RIVAL'S

Albuquerque, Nov. 20. Albuquerque exhibitor Ed Lawrence is now in the precarious position of having to occasionally plug his competition's bookings.

Lawrence, manager of Don Pancho's Art Theatre here, last week started series of five-minute radio shows on KHFM station in which he previews current art films showing in the city.

As such, he has opportunity to plug bookings at his own art house, but as part of the bargain must also include comments on bookings skedded at competing art house, Lobo Arts Theatre—which is owned and operated by Albuquerque Theatres Inc. Also on the agenda are mentions for the once-a-week art films being screened by U. of New Mexico Film Society, which include classics.

Irish Cinemas' Capital

Dublin, Nov. 13. Rank-controlled Irish Cinemas Ltd. is to increase its capital by \$840,000 in common shares of 70c each and capitalize \$280,000 of its reserves for issue in the form of fully paid common shares to the common stockholders.

The company is diversifying its activities and with Odeon (Ireland) Ltd., another Rank-controlled company, is redeveloping the site of the 3,500 seat Theatre Royal and adjoining property as an office block. It has also gone into the hotel business with the acquisition of the South County Hotel, which is to be extended, and the purchase of a site for a new hotel in Cork; and it has also entered the field of renting and selling tv sets.

INVETERATE MOVIEGOER
Allen Boretz
in between writing and producing
confesses to unreconstructed
hookey-playing at the
movies in a bright
piece entitled
Afternoon of a Fan
* * *
another Bright Feature
in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

Jack Grossberg Lams on Susskind

Jack Grossberg has quit "under protest" as associate producer of "All The Way Home," now being produced by David Susskind for Paramount release. Grossberg's walkout came Friday (16) at wind-up of five weeks' location shooting in Knoxville, reportedly highlighted by many differences of opinion between Grossberg and director Alex Segal and by a number of production difficulties.

It's understood that the pic, originally budgeted at \$650,000, already has hit close to \$720,000 and may climb to over \$1,000,000 before another month's shooting is completed at studios in New York.

YUGOSLAV DAILY CHIDES CENSOR RE 'LOLITA'

Belgrade, Nov. 20. "Lolita" is an item of unusual controversy in this Communist republic. It's unusual because a leading daily, Nin, has adopted the viewpoint that it's preposterous to ban such a film in such a country as this. Catholic countries like Spain and Ireland, yes, they might reasonably be expected to exclude the story of the nymphet. But, says Nin, Yugoslavs should be more broadminded.

Citing the film as being derived literature and James Mason's "delicate treatment," the daily thinks the public here could readily view the film safely. However it may be that as Yugoslavia moves again toward closer ties with Soviet Russia there is a tightening of official resistance toward U. S. features.

Rank's Bowling Plot

London, Nov. 20. Rank Organization is stepping up its plans for bowling alleys, and hopes to have 50 centres in operation within the next five years. Their 12th opened last Thursday (15) and another is due to start functioning in Coventry next month.

E. G. Forsyth, general manager of Rank's tenpin division, reveals that a contract has been signed with Brunswick for 600 automatic pinsetting machines and bowling lanes. That's in addition to an existing contract for equipment from A.M.F.

All but one of the new centres would be new building developments, and many would be in schemes built by other developers.

British Press U. S. Film Distribs On Music Performance Fee Payments

In an effort to cash in on the increasing play given British films this side, the Performing Right Society, the association of British composers, authors and music publishers, has appointed New York attorney Michael Mayer its special counsel in connection with problems of performance fees for British releases this side. According to their basic agreement with British film producers, members of the Society are due a percentage of the

Taylor Re 'Runaway'

Continued from page 3
The costs of pictures will go higher proportionately, so the desirability for making movies abroad won't be so great.

Governments' Part

He said "runaway" production "is partly our own fault. It is not only the actor, but the producers and directors who have been a little bit greedy. At a time when everybody was making money demands, the production slowdown began here because of high costs and the favorable attitude of foreign governments toward pictures, so that it just had to result in production going abroad. The tax factor also was partly responsible. The Federal Government hasn't given the picture business any break at all. If you make a buck, they grab it—not only from salaried people, but from producers' companies. You can't really blame people in pictures for trying to get more money. But somewhere along the line, the brakes should have been on."

As the answer to Hollywood's woes, Taylor believes an industry-wide slate of pic budgeted at approximately \$750,000-800,000 a film would revive production here. The cost is about equivalent to that of the average U.S. pic made in Europe, considering the extra time it takes to shoot a film there, and this would enable the industry to turn out good, competitive pic without exorbitant costs, he feels.

The star cautions, however, that maximum efficiency is required for such product, which is why he recommends they be done on the same basis as an hour television. "Romp on it a bit. You have to get a director who can bring it in fast, people who will be prepared, so that no time is wasted."

"Preparedness is one of the most important elements in making a picture. If you start a movie without knowing how you are going to shoot a sequence, it will take a long time to get it. If a tv cameraman operated like that, he would be over-budgeted the first day. Altogether too much of that has gone on in the past. There have been actors who come in unprepared, not knowing their lines, and they are responsible as much as anyone for what has happened. There are not many of them, but there are such instances and it's unforgivable."

"A lot of first takes can be printed if everybody is there working. I used to make pictures at Metro with Woody Van Dyke, and we don't think it any great achievement to knock out a picture in 16-17 days."

Metro Net Dips

Continued from page 5
sioned, he said. Music and record also are pushing ahead, he added.

As for the all-important theatrical end, Vogel said he has high hopes for several productions, including "How the West Was Won" and "Billy Rose's Jumbo." He said "Wonderful World of Brothers Grimm" is "performing satisfactorily."

M-G in each of the past three quarters has paid a dividend of 50c, an increase from the 40c shelled out the first quarter of the past fiscal year.

Corporation in fiscal 1962 had a gross of \$136,999,000, compared with \$140,540,000 in 1961 and \$130,445,000 in 1960. Current book value of the stock, which is listed on the New York Stock Exchange, is \$38.22 per share.

Venice Winning Short May Not Be Seen

'American Illustrator' (Rockwell) Film Excluded From Homeland—Ellis Sard's Lament

Author-Editor

Edward Anthony

whose biography of the late humorist will soon be expanded into a Broadway play, details why he was

'O Rare Don Marquis' Indeed!

one of the many interesting features in the upcoming

57th Anniversary Number

of
VARIETY

Plus other statistical and data-filled charts and articles

Unless Congress specifically acts to correct the situation, it seems highly likely that the American public will never be allowed to see the film which won the U.S. Information Agency first prize in the tv documentary category at this year's Venice film fest. The film is "American Illustrator," a 30-minute documentary about Saturday Evening Post illustrator Norman Rockwell.

As a result, Ellis Sard, president of Trident Films, which produced the pic for USIA, is plenty miffed. The picture, which is expected to be translated into as many as 70 different languages for showing abroad, cannot be shown here because of a law which prohibits any department of the government from publicizing itself. A similar restriction has so far prohibited the U.S. release of the film made about Mrs. Jacqueline's trip to India earlier this year.

Sard does not deny that his desire to see "American Illustrator" get a release this side is not altogether altruistic: it would be a great and effective bit of promotion for the burgeoning activities of Trident. However, he also feels that a commercial release of the film would help "the taxpayers recoup some of the USIA's investment" in the film, as well as show the taxpayers just what "the USIA can do and occasionally does."

Sard, who produced as well as wrote the Rockwell subject, also is somewhat irritated by the USIA's inclination to take all the bows for the picture, which was conceived and executed by Trident and done on a straight contract for the USIA. For one thing, USIA has kept the Lion of St. Mark plaque, won by the film, though Sard has been told it will be lent to him, if he wants to have a duplicate copy made at his own expense. This he has refused to do on general principles, though it would look good on his "poverty stricken walls."

Since taking over Trident about a year ago, Sard has been slowly edging the firm, previously identified with industrial films, commercial and other non-theatrical subjects, more and more towards theatrical film fare. One of its shorts, "A Trip With Currier & Ives," done in the iconograph technique which utilizes a film camera exploring still pictures, is currently being distributed by George K. Arthur. Now being readied for theatrical release is "The Slob Story," an animated, non-objective color short narrated by Hermione Gingold. Sard emphasizes that Trident isn't doing this sort of thing just for prestige, but aims to make a profit on the \$10,000 subject.

Like many other commercial and industrial film producers these days, Trident now is planning to make the big switch with a feature-length theatrical film. The company is putting together a package based on "The Crooked Road," written by Morris L. West, author of "The Devil's Advocate" and "Daughter of Silence." West and James W. Conniff have already finished the first draft of the screenplay, with which Sard hopes to obtain the commitments of a director and a U.S. star, which package will be presented to a major distrib for financing.

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TOLSTER ROSENHOHN BUYS PITTSBURGH RENS

Pittsburgh, Nov. 20. Bill Rosenohn, one of the pioneers in closed circuit tv and the copromoter of the first Patterson-Johannson heavyweight title fight, had bought the Pittsburgh Rens and will operate the team this year in the American Basketball League.

Rosenohn also promoted the closed circuit tv showings of Notre Dame football in theatres and the fights between Ray Robinson and Carmen Basilio, Patterson and Roy Harris, Patterson and Brian London. He also had over 100 closed circuit tv shows.

Rosenohn will be based at Pitt's Civic Arena and will spend half his time here and the other part of the week to take care of his bowling interests.

'Universal' Enough Name, Per Rackmil

Remarked at a trade luncheon recently by Milton R. Rackmil, the prez of Universal-International Pictures, was that the cumbersome hyphenation is on the way out. Indication from the exec was that soon enough the producer-distrib is to be known simply as Universal (as it generally is in VARIETY).

Change would revert the firmery to its identification prior to the acquisition, in '46, of International Pictures Corp., then headed by Leo Spitz and William Goetz (who thereupon became production heads at the studio).

JACK BRODSKY NEW FILMWAYS' TOUT CHIEF

Reflecting Filmways' increasing activity in the theatrical film field, company has named Jack Brodsky to the new post of ad-pub director. Brodsky is resigning his publicity chores at 20th-Fox, where he has been since 1956, to take on the Filmways duties, effective Dec. 2.

Brodsky, whose most recent title at 20th was assistant publicity manager, served as 20th's ad-pub coordinator in Rome during the major portion of the "Cleopatra" filming. Prior to joining 20th, he was a member of the Sunday Department of the New York Times.

At Filmways, the exec will be concentrating on the worldwide promotion of the Filmways pic being produced next year by Filmways chairman Martin Ransohoff for both Metro and United Artists. These include "The Wheeler Dealers" and "The Americanization of Emily" for Metro, and "The Light of Day" for UA.

Novo Corp. Profit

Novo Industrial Corp., Walter E. Bronston chairman, had a net consolidated income of \$207,928 for the nine months ended Sept. 30, compared with a loss of \$100,942 after a tax credit for the corresponding period in 1961.

Novo is a diversified operation whose holdings include the QXR FM stereo network and the Bonded Services Division, which deals in film handling for the theatrical and television industries.

worked out by the French producers' association and French composers (the Societe des Auteurs, Compositeurs et Editeurs de Musique). Mayer represents SACEM in the States, whose members get 2½% of the producer's share of Stateside revenue.

In addition to these duties, Mayer also is exec director of the Independent Film Importers & Distributors of America.

This is the arrangement already

THE BIG ROAR OF ENTERTAINMENT EXCITEMENT IS ON ITS WAY!



20th Century-Fox

**WILLIAM
HOLDEN**
TREVOR HOWARD
CAPUCINE

a Samuel G. Engel production

“Only a brave man
goes after the lion...
only a fool goes after
the lion's mate...”

—OLD AFRICAN PROVERB



In the bush country of Kenya, “The Lion” stands for the Male of Males ...taking what he wants. This is the story of two such men...fighting for a woman each had loved—and had to possess again...each trying to claim her child — who called them both father!

co-starring

PAMELA FRANKLIN directed by Jack Cardiff

Selected Pre-Release
Engagements For
CHRISTMAS!
Yours For
**FEBRUARY
HOLIDAYS!**

screenplay by Irene Kamp and Louis Kamp

based on the
novel by
Joseph Kessel

Ben Marcus States His Credo

Allied Better for New Leadership—Industry Overboard On Blockbusters Which Neglect Issue of 'Supply'

Detroit, Nov. 20. New leadership and peaceful co-existence are the keynotes of an article by Ben Marcus, chairman of the board of Allied States Assn. of Motion Picture Exhibitors for Allied's 1963 Merchandising Manual published in conjunction with Allied's annual convention to be held Dec. 3-5 in Cleveland.

"Ever since a new, young and vigorous leadership came into National Allied, a distinct change has taken place in our relationship with distribution," Marcus said. "Where bickering, mistrust and confusion formerly prevailed, this new leadership has created an atmosphere of serenity in our relations with distribution in the hope that on this ground work, a sound basis would be built for mutual understanding and cooperation."

Marcus declared: "Our future lies in the development of more youthful and visionary leadership in all phases of our industry. The trend for this type of leadership is already moving ahead in production and distribution. The type of leadership that we need is exemplified by the Mirisch Brothers, Rube Jacker, Abe Schneider, Robert Benjamin, Stanley Kramer, Max Youngstein, Arthur Krim, Sol Schwartz and others like them who are engaged in this industry."

Marcus complained that "production has concentrated on too many blockbusters where production costs have run into astronomical figures with the result that in many cases, they have 'put all their eggs in one basket' at the expense of the rest of their releasing schedule which, unfortunately, in most instances, falls into a class of mediocrity. The rank and file of theatres cannot exist for 52 weeks a year on three, four or five so-called blockbusters and this especially holds true for those in suburban and outside areas which are so necessary to our industry's economy."

Marcus, in discussing high-salaried players, declared that they are "no assurance that these productions will be successful grossers. It is important," he continued, "that production take heed and develop fresh new screen personalities. If a production has a good story, good script, good direction, accompanied by an intelligent publicity and merchandising campaign, it can be a successful box-office attraction even though it features a cast of new personalities." As an example, Marcus cited "The Interns."

Marcus also called for research and development of "new mediums of motion picture presentation," and of "new methods of selling and merchandising motion pictures." In addition, he asked for facelifting and modernization of theatres.

IBM Vs. Film Row

Continued from page 3

the prexy believes. Nicholson is not one of those industryites who believes distrib costs should be cut by eliminating exchanges. "It's all very well to say that all you need to sell the 3,000 most important accounts is a New York telephone number—if you have a hit film. But to get the most revenue out of the 'inbetween' pictures, you need to sell them in depth in every territory."

At the present time, Nicholson estimates that the cost of running an exchange comes to between 22% and 25% of that exchange's gross business. This figure can be cut to between 11% and 13%, he believes.

In addition to announcing the IBM setup, Nicholson reported AIP is opening up its own branch in Boston, where AIP previously went through Joe Levine's distrib-

ber. This brings AIP's total of fully owned exchanges in the U.S. to 11. Company is repped by franchisees in the 14 other exchange centers.

When the IBM setup is fully in work, Nicholson believes AIP will be able to offer producers the marked savings in distribution they've been seeking, without sacrifice of regional distribution in depth.

TAG 25 THEATRE MGRS. FOR AD-PUB WORKSHOPS

Los Angeles, Nov. 20. National General Corp. has named 25 of its top theatre managers as field representatives of the pub-ad department to carry out monthly picture-selling workshops in each of the territories of the circuit's 220 theatres. Paul Lyday, pub-ad director, will supervise the project in conjunction with studio and distribution ad departments.

New policy has been tagged "The Terrific Twelve" because of its concentration on a selected list of 12 boxoffice pix to play the circuit in the coming months. First attraction will be Walt Disney's "In Search of the Castaways," opening in Los Angeles and Kansas City, Mo.

Field reps are Murt Makins, Bremerton, Washington; Dean Matthews, Portland, Oregon; Bob Apple, San Francisco; John Fredricks, Fresno; Emil Franke, San Diego; Fay Reeder, Yuma; Al Sachs, Hollywood; Al Bogatch, Los Angeles; Dudley Winscott, Santa Monica; Jerry Nutting, South Pasadena; Bill Hertz, Anaheim; Roy Quinn, Long Beach; Bob Sweeten and Charlie Allum, Denver; Russ Berry, Cheyenne; Jim Sutton, Laramie; Bill Souttar, Ogden; Al Young, Murray, Utah; Bob Peck, Wichita; Willis Shaffer, Hutchinson, Kansas; Harold Guyett, Kansas City; George Hunter, Springfield, Mo.; Cobby Stewart, Topeka; Phil Hill, Belleville, Ill., and Bob Hockensmith, Jacksonville, Ill.

cavalcade of the honored guest's pursuit of life and love.

Rack's penchant for the femmes was a running theme in the pleasant kidding—"good man at figures" (mathematics and s.a. departments).

This teed off with "That's Milton Rackmil" (parody on "That's Entertainment"); and continued with "he was good at numbers—38, 23, 38"; "the '20s was the era of 'Running Wild,' drinking gin and doing the Charleston—and that's what our hero was doing: running wild, drinking gin and doing the Charleston" (in between going to night business school). Miss Arden, who boffoladed them with her Italo chansons, continued the playboy pitch with her parody on "All The Things You Are"; "Accustomed To His Tie (Face)," an inside joke on his preference for white ties only ("he must have been scared by Georgie Raff"); and then Darin's sock "Rack The Knife" parody. It was a tribute to material and delivery because, at a rather late period in the longish show, the outfronters wanted more. Here, too, Darin indulged in a couple of inside nifties (Randall likewise has made a point of "proxy"), including a neat lyric line reference to Lew Wasserman (Lew was on the dais, along with Jules C. Stein), plus the entire industry's top brass.

Peck picked up the cavalcade; there were other references to "A Few Of His Favorite Things." But deftly interlarded was testimony to family fealty. His 88-year-old father was out-front (his 85-year-old mother was home, still complaining "it's a man's world," although it's a cinch that the Decca diskery execs taped a complete transcript of the funfest). There were also sentimental references to his daughter and his three grandchildren.

The success story was ipso facto but also part of the script. Generously Rackmil, in saluting Rock Hudson, simply stated that "without Rock there might not be a Universal today" and also to relative newcomer ("only two years with U") Gregory Peck he paid tribute. Accent was on his lifetime team of staffers east and west.

Ray and Wilson could have been held down one song each, and that applied also to Miss Arden, but

'Marilyn' for Xmas

In addition to supervising the editing of "Cleopatra" (separate story), 20th-Fox prexy Darryl F. Zanuck is currently putting in shape the final version of "Marilyn," the omnibus feature comprised of highlight scenes from 20th pix starring the late Marilyn Monroe. It's aimed at a Christmas release.

Twentieth is negotiating for a "name" commentator to narrate the picture, as well as to appear in it briefly.

S-W EXECS TO ALBANY VARIETY TESTIMONIAL

Albany, Nov. 20. Samuel Rosen exec veep of Stanley Warner, and Simon H. Fabian, president of that company and Rosen's brother-in-law, will be among the theatre executives attending a testimonial dinner in the Sheraton-Ten Eyck Hotel, Nov. 29, under the auspices of Albany Variety Club, for E. David Rosen, assistant general manager of WAST (SW-operated) retiring chief barker of Tent 9.

The Junior Rosen is leaving Albany in mid-December, to marry on Dec. 23 Marcella Jung, daughter of a New York rabbi, and to affiliate with Fabian Enterprises. His new duties will be concerned with acquisition of properties. One such diversification is the Latham Shopping Center, outside Albany, which Fabian Enterprises bought several years ago.

Rosen's brothers, Arthur (associated with the New York offices of Stanley Warner), and Charles (connected with International Latex) will also attend the dinner. Ditto, Charles A. Smakwitz, SW zone manager for New York and New Jersey, and twice a chief barker of the local Tent.

Rackmil—Pioneer of the Year

Continued from page 2

none was lacking for professionalism and impact.

Rackmil, admittedly moved by the proceedings, teedoff with informal thanks and then cut his prepared speech for a nice climax. He gave accent to U's golden jubilee, just being celebrated, and the forward-looking aspects of a motion picture industry destined for greater heights. Pioneers' prexy Herman Robbins made the presentation of the annual plaque, Judge Ferdinand Pecora previously inducted the 1962 "freshman" Pioneers. The Right Rev. Msgr. Thomas F. Little gave the invocation; he asked special blessing "for this great American of the Hebrew faith." Decca diskery Dick Jacobs played for the show like it was a recording date, meaning tiptop; Al Ricky did the entracte musical backgrounds. Show, planned by producer Gluck, and U's eastern p.r. director Philip Gerard, with Paul Kamey and Milt Livingston on publicity, was top-drawer, giving vivid evidence of careful preparation and sound rehearsing.

Unlike the poor acoustics at the April in Paris Ball, the p.a. system in the Georgian Ballroom was ideal, perhaps a showmanship insurance by the Decca-Universal group. Cuisine was excellent, which is SOP, under Claude C. Philippe at this Tisch freres' poshery. But the Tisches will have to do something about that bottleneck at the coatroom. VIP showmen or not-so-VIP civilians should not encounter a rush-hour type subway crush when trying to bail out their coats; they were not only tied up 10-15 minutes, but subjected to abnormally tight quarters which is not only unnecessary but obviously a basic fault in the hotel's planning stage. It's all right to have the "vestiare" near the 52d St. exit for quick egress, but it should be more than an oversized walk-in-closet—or so it seems as hundreds of people pour out from an affair.

The big Coast U-MCA contingent returned yesterday (Tues.) or today — Wasserman, Alfred Hitchcock, Peck, Darin, Hudson, Hunter, Jennings Lang, Ed Muhl, Dave Lipton et. al. Jules Stein says he's staying on a few more days.

Rackmil and foreign U distribution topper Americo Aboaf depart Friday (23) on the global sales pitch.

New York Sound Track

Before leaving town last week, Bette Davis confided she didn't know why everyone made such a fuss about the fast (in this day and age) four-week shooting sked for "What Ever Happened to Baby Jane?" "I made my reputation in films that never took more than four weeks to shoot." She added that "The Little Foxes" did take five weeks, "but Willie Wyler always has been a slow worker."

Max Youngstein's Entertainment Corp. of America will make its "permanent" digs on Madison Ave. after first of the year. Past week a hectic one for Universal publicity staffers, with homeoffice visitations by John Huston, Gregory Peck, Alfred Hitchcock, Rock Hudson and Ross Hunter. Additional to biz chats, all were booked for Monday's (19) Motion Picture Pioneers salute to Milton Rackmil. A two-month U. S. visitor is Lyn Fairhurst, host of BBC Radio's hourlong "Movie-Go-Round" (soundtracks, interviews). Has tape recorder and will travel—to Hollywood and intermediate points. "Divorce—Italian Style" notched an eighth week gross record at the arty Paris. Over \$20,000 for the sesh.

Marshall Neilan, fabled Irish charm boy of early silents, both as actor and director, was profiled in depth by Films in Review. Curious angle on same: its author, Jack Spears, is a film historian who earns his living as executive director of the County Medical Society of Tulsa, Okla. Leigh Vance, the British screen-video writer, delighted the Americana luncheon crowd last week with his anecdota about the absurdities of British stage and screen censorship. At same meeting Erik Barnouw, Columbia U. prof back from year on Fulbright Fellowship, reported on the peculiarities of the film industry in India—a subject reprised annually in the VARIETY Anniversary Editions.

Twentieth-Fox reportedly is considering "Please, Not Tonight" as a new title for its Brigitte Bardot starrer, "La Bride Sur Le Cou," and which was originally carried on the inventory as "Only For Love." It will be going out via 20th's new artie-exploitation subsid. Vladimir Nobokov must have been pleased with the "Lolita" circuit break here. The co-feature was "Pleasure Highway."

Free lance writer Alan Dashiell and Trenton (N. J.) Evening Times reporter Howard Tedder are preparing a book on D. W. Griffith. Joe Brenner has added "Sin, You Sinners" to his release sked. Ernie Pintoff's first live-action pic, the 25-minute featurette, "The Shoes," starring Buddy Hackett, is having its American preem at the Baronet.

Charles Boasberg a granddad; his daughter, Susan Udell, had a boy. David Susskind's "All the Way Home" was scheduled for three weeks of shooting in Knoxville, went six. Metro and the Music Hall, calling attention to "Jumbo," having a cocktailery today (Wed.) at the St. Moritz with Jimmy Durante as guest of honor. And tomorrow J. D. rides a mechanical elephant in the Macy's parade. Paramount production exec Martin Rackin and director Frank Capra in Coast huddles anent Samuel Bronston pictures going to Par. Columbia operating on a tight schedule with "Lawrence of Arabia." Print is due in from London Dec. 14, just two days before the Criterion opening.

Now playing UA's "artie" Premiere Showcase circuit around greater New York, Loper's "Phaedra" has taken in a theatre gross of \$342,821 in the first four weeks at 11 houses. Burt Lancaster came in on the Cristoforo Colombo Monday (19) from Italy, after winding up "The Leopard" there. Lancaster's UA starrer, "A Child Is Waiting," which deals with retarded children, will be given a special preview performance Dec. 6 in Washington in conjunction with the first annual international awards dinner of the Joseph P. Kennedy Jr. Foundation, which backs research efforts in the field of mental retardation.

For that industry friend who has everything: Sterling Doll Co.'s King Zamba doll, a replica of the title character in 20th-Fox's "The Lion." Says a press release, the doll is manufactured "in all sizes and poses." At long last a novel by Evelyn Waugh will be coming to the screen. Sam Marx and John Florea disclose their plans to make Waugh's (1934) "A Handful of Dust" as an indie venture starring David Niven, with Judy Garland and other stars in cameo roles.

Astor Pictures last week sent out a release announcing an extensive merchandising tie-up with Grove Press on the hard and soft cover editions of Brendan Behan's "The Quare Fellow," the film version of which Astor will distribute. The press release was attached to the paperback version of "Last Year at Marienbad." Three Arts Productions' "Speak to Me, Child," a 26-minute "filmed poem based on the work of Hy Soboloff and narrated by David Wayne, will have its preem at the Guild here Dec. 3.

NBC-TV's ayem "Today" show today (Wed.) acknowledges film Barnum Joe E. Levine with a medley of footage from his releases. Maestro himself will be on hand for some q-and-a. His Embassy Pictures h.o., bulging at its partitions, has again leased additional 39th floor space in the Time-Life Bldg. Cornel Wilde's Emblem Productions completed photography on "Lancelot and Guinevere" (big battle scenes with hordes of extras in Yugoslavia), which Universal will release, probably in June. Wilde, incidentally, is becoming typed for costume spectacles. He's also in the Italo "Constantine and the Cross," being handled domestically by Embassy. U acquired domestic distribution of "Mystery Submarine" (ne "Decoy"), British pic with Edward Judd, James Robertson Justice and Laurence Payne, for February release.

Metro will release A.C. Lyles' "Attong," Korean story with Rory Calhoun and William Bendix, to roll next month under direction of Francis D. Lyon. Nick Adams into "The Warm Peninsula" for Robert Cohn. Mirisch Co. negotiating with Patti Page for "A Rage to Live." John Harris acquired four screenplays by James Wakefield Burke for future filming on a German coproduction deal: "The Wrong Side of Paradise," "To Kill a Spy," "The Big Rape," "Death of a Playboy."

Vet film exploiteer Harry K. McWilliams, latterly with the Univ. of Cincinnati as community relations coordinator, garnered the cover story in the latest Public Relations Journal with a campus fair promotion. Concurrent with the university post, he continues to produce the Academy Award exhibitor kits for the Motion Picture Assn. and Theatre Owners of America, and prior to his Cincy arrival worked on the Oscar ad-pub campaigns for MPAA. Among his film campaign credits were "Ben-Hur," "Oklahoma," "South Pacific," "King of Kings," "Pepe" and "Jolson Story."

Basil Rathbone in an interview (15) over NBC-TV took exception to the use of "sentimental" by Rodo (Robert Downing) in reviewing his book, "In and Out of Character" for VARIETY. "There is a difference between 'sentiment' and 'sentimental,'" asserted the English-born actor. "Sentiment means deep, sincere feeling—as when you say, 'I love you.' Rathbone described himself as "a frustrated writer," "a frustrated musician" and a "frustrated" (to some extent) actor, would first have liked to be a composer; next, a writer. The book is not, in the strict sense of the word, an "autobiography"; Rathbone has taken incidents in his life and told them as "short stories."

New Motion Picture Pioneer—he was inducted Monday (19) night—Jim Nicholson, prexy of American International, hosted the trade press at lunch yesterday (Tues.). Add more names to the growing honorary committee for the IFIDA international film awards and dinner-dance here Jan. 15: Eric Johnston, Bob Benjamin, Darryl F. Zanuck, Spyros P. Skouras, Leo Jaffe, John Stember, Harry Brandt, Irving Dollinger. Management of the Essex Theatre, new class artie on the lower eastside, celebrated with a cocktail party at the Grotto Monday (19).

Amusement Stock Quotations

Week Ended Tues. (20)

N. Y. Stock Exchange

1962	*Weekly Vol.		Weekly	Weekly	Tues.	Net
High	Low	in 100s	High	Low	Close	Change for wk.
21 1/2	11 1/4	ABC Vending 210	143 1/2	127 1/2	131 1/4	- 7/8
47 1/2	22 3/4	Am Br-P'r Th 261	327 1/2	293 1/4	30 1/2	-23 1/2
20 1/2	10	Ampex 1021	163 1/2	153 1/4	16 1/2	+ 1
43 1/2	31 1/2	CBS 405	41 1/4	39 3/4	39 3/4	- 1/4
33 1/2	8 1/2	Chris Craft 163	13	11 1/2	12	- 1/8
31	14	Col Pix 113	203 1/2	191 1/4	19 1/2	- 7/8
51 1/2	34 1/2	Decca 56	43 1/2	42 3/4	43 1/2	+ 3/4
40 1/2	21	Disney 86	30 1/2	28 1/4	30 1/2	+2 1/2
115 1/2	85	Eastman Kdk. 301	103 3/4	100	103 1/4	+2 1/4
6 1/4	4 1/4	EMI 1057	6	5	6	+ 7/8
14 1/2	8 1/2	Glen Alden 244	103 1/2	10	10 1/4	- 1/8
47 1/2	17 1/2	Loew's Thea. 294	22	20 1/4	21 1/2	+ 5/8
78 1/2	33	MCA Inc. 105	45	42 1/2	44	+ 1/2
15 1/2	10 1/2	Metromedia 114	15 1/2	14	15 1/4	+1 1/4
58 1/2	26 1/2	MGM 330	33 1/2	31 1/2	32 3/4	- 1/2
9 1/4	5 1/4	Nat. G. Corp. 112	67 1/2	61 1/4	63 1/2	- 1/8
25 1/2	19	Outlet 1250	207 1/2	20 1/4	20 7/8	+ 1/2
58 1/2	31	Paramount 56	37 1/2	37	37 1/2	+ 1/2
22 1/2	8 1/2	Polaroid 1985	129 1/2	124	125 1/2	+ 3/4
63 1/2	38 1/2	RCA 907	55 1/2	53 3/4	54 1/4	- 3/8
12 1/2	6 1/2	Republic 98	7 1/4	7 1/4	7 1/4	- 1/8
17	12 1/2	Rep., pfd. 6	14 1/2	14 1/4	14 1/4	- 3/8
40 1/4	18 1/2	Stanley War. 89	22 1/2	20 3/4	22 3/4	+1 1/8
33 1/4	27 1/4	Storer 25	32 1/2	31 1/2	32 1/4	+ 7/8
39 1/2	15 1/2	20th-Fox 187	20	18 1/4	20	+1 1/4
35 1/2	22 1/2	United Artists 49	27 1/2	26	26 1/2	+ 1/4
20 1/4	10 1/2	Warner Bros. 144	13 1/4	11 3/4	13 1/4	+1 1/8
75 1/2	42 1/2	Zenith 613	52 1/2	50 1/2	51	+ 3/8

American Stock Exchange

6 1/2	2 1/2	Allied Artists 80	3 1/4	3	3 1/4	+ 3/4
14 1/2	11 1/4	All'd Art., pfd. 9	9 1/4	9	9	- 1/8
9	3 1/2	BalMnt GAC 116	5 1/4	4 7/8	5 1/4	+ 3/8
21 1/2	10 1/4	Cap. Cit. Bdc. 16	16 1/2	15 3/4	15 7/8	- 1/8
20 1/2	8 1/2	Cinerama Inc. 671	13 1/2	12 3/4	12 3/4	- 1/2
12	6 1/2	Desilu Prods. 23	8 1/2	8	8 1/2	- 1/4
9 1/2	4 1/2	Filmways 13	5 1/4	4 7/8	5 1/4	- 1/4
14 1/2	6	MPO Vid. 9	6 1/2	6 1/4	6 1/4	+ 1/8
18	8 1/2	Movielab 11	9 1/4	9	9 1/4	+ 1/4
2 1/4	7/8	Nat'l Telefilm 89	7 1/4	3 1/4	13 1/16	+1 1/16
5 1/2	2	Reeves Bdcst. 30	2 1/2	2 1/4	2 1/2	+ 1/8
7 1/2	2 3/4	Reeves Snd. 177	3 1/2	3 1/4	3 1/2	+ 1/8
12 1/2	10 1/4	Rollins Bdcst. 4	12	11 1/2	12	+ 1/2
22 1/2	13	Screen Gems 18	15 1/2	15 1/4	15 1/2	- 1/8
26 1/2	6 1/2	Technicolor 513	10 1/2	9 3/4	9 3/4	- 3/4
16 1/2	4 1/4	Teleprom'tr 63	5 1/2	5	5	- 1/2
3	1 1/2	Tele Indus 28	2 1/4	2 1/4	2 1/4	+ 1/8
18 1/4	10 1/4	Trans-Lux 64	14 1/2	13 1/2	13 1/2	- 3/8

* Week Ended Mon. (19).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask
Allied Entertainment Corp.	3 1/4	3 3/4
America Corp.	1 1/2	2 1/4
Commonwealth Theatres of Puerto Rico	6 1/2	7 1/2
Four Star Television	8 1/4	10
Gen Aniline & FA	23 1/2	26 1/2
Magna Pictures	1 1/2	1 7/8
Medallion Pictures	4 1/4	5 1/2
Premier Albums	6 1/4	7
Seven Arts Productions	10	11
Transcontinent Television	10 1/4	11
U. A. Theatres	5 1/4	6 1/4
Universal Pictures	57	61
Walter Reade-Sterling Inc.	2 1/2	3 1/4
Wometco Enterprises	24 1/4	26 1/4
Wrather Corp.	4 3/4	5

(Source: National Assn. of Securities Dealers Inc.)

Subsequently, the Price Went Up for 'West Side'

Minneapolis, Nov. 20.

Four local neighborhood houses showing "West Side Story" (UA) day and date for its initial subsequent-run here have boosted their regular \$1 admission to \$1.50. Theatres were awarded the release on competitive bids which obligate two of them to run it a minimum of four weeks, another for three weeks and the fourth for two weeks. Matinees only are on Saturday and have a \$1.25 admission.

"West Side Story" ran downtown here for 32 weeks as a roadshow hardticket offering at \$2.75 top and even its final week was healthy. After having to make way for another roadshow picture at the same theatre (20th-Fox's "Longest Day") it went into the other Twin City, St. Paul, for a non-roadshow loop engagement. It's now in its fifth St. Paul week.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
ROSALIND • NATALIE • KARL
RUSSELL • WOOD • MALDEN
"GYPSY"
Produced and Directed by MERVYN LE ROY
A Warner Bros. Picture in Technicolor
ON STAGE "ENCHANTED ISLANDS"

'Cleo's' Suitors

Continued from page 5

all "Cleo" production equipment, costumes, etc., are presently in Rome.

Zanuck is not concerned by the March 15 California tax deadline on the "Cleo" negative, which could be considerable if the picture were still in work at the studio at that time. He points out that all editing, scoring, etc. will long be out of the way by that time, since he's aiming at a roadshow preem in late May.

The major portion of the physical editing on "Cleo" will be done at the studio under Zanuck's supervision from New York. The prexy now does not expect to make his first studio visit (since assuming the 20th presidency last summer) until sometime after January 1. He still does not have any date in mind for the reopening of the studio, emphasizing the need to have a continuous production sked ready to go before reopening is feasible.

Directors To Act

Hollywood, Nov. 20.
A definite course of action regarding the firing by 20th-Fox prexy Darryl F. Zanuck of director Joe Mankiewicz from "Cleopatra" was agreed on by the board of directors of Directors Guild of America at a meeting, but participants declined to spell out what it is. DGA prexy George Sidney, while confirming definite action is being planned, commented "until we put the script into production, we don't want to talk about it."

Meeting was motivated by Zanuck's discharge of Mankiewicz before, according to the director, he had an opportunity to cut the film.

Mankiewicz appeared before the board, giving his account of the circumstances of his firing "which did not vary except in detail from my first account," he said. Mankiewicz stressed he was invited to the meeting to apprise the board of the facts in the situation. "They listened, and then they discussed various alternative steps, but it was agreed on these alternatives would not be discussed publicly, not to say anything which might jeopardize the steps contemplated," he said.

The director declared "I removed myself from any action. I participated, at the board's request, in the meeting, but I didn't try to stimulate it." He said he had not contacted any board member since Zanuck fired him, except for the conversation with Billy Wilder who told him his statement (attacking Zanuck for studio firings) had nothing to do with me.

Permissive Ustinov

Continued from page 5

those subtle nuances and shadings that give a picture depth and those all-important extra facets, one chooses his cast carefully and lets them work out their characterizations in terms of their own personalities. I certainly don't propose anarchy in making a film, but I strongly feel that actors, including extras, have more to give to a production than is permitted in a rigidly-directed picture."

He doesn't believe that a picture that allows actors this freedom should cost any more or take any extra time. ("Billy Budd" took 13 weeks and was finished on schedule.) He accounts for this fact in that he was both an actor and the director of the picture, giving him both perspectives. It was essential, he believes, to edit the film on location. He frowns on the practice of sending daily rushes back to London, New York or Hollywood for editing, then re-shaping the picture days later to suit some distantly-conceived concept.

To accomplish this on "Billy Budd," Ustinov and editor Jack Harris held a screening at the end of each day, which in effect became an open meeting at their coast-of-Spain shooting site. Although final decisions were his own and Harris's, he encouraged members of the cast to comment on their own performances and on the others.

Waxing poetic for a moment, Ustinov mused: "Ultimately, I suppose that the sea was the director of the picture, because we were terribly dependent on its moods. You may tell an actor or crew member what to do, but the sea has a mind of its own."

Hal Roach Studio Price Issue

Fear of 'Sharpshooters' Expressed — Trustees On Cheaper Minimum Side—Judge's Attitude

Bourguignon

Continued from page 3

about to worry about "what might have happened if"—that is, if the New York reviews had happened to be bad to the degree they actually were good. Understandably, he finds the New York critics circle comprised of exceptionally perceptive men. Citing Crowther, as well as the New York Post's Archer Winston, he said he respected critics "who have found their place." This was by way of reference to the more flamboyant French critics, many of who are or have been allied with the Cahiers Du Cinema, whom Bourguignon feels use their positions primarily to further their own careers, usually on the production side of films.

Bourguignon hastened to point out that he wasn't taking pot shots at Francois Truffaut, Claude Chabrol or Jean-Luc Godard, all of whom began as film critics and later launched successful careers as directors. Those men, he said, had "happily" shown that they could make films as well as they could write about them. Not so with many others, however, who irresponsibly try to gain fame by climbing on the backs of the already famous.

If Bourguignon had to identify himself with any filmmaking group—and he was not sure that he wanted to—it would be with the new French directors who have come up by "making films," that is, by working on pictures as assistants, learning the craft in action. This group includes Alain Resnais ("Last Year in Marienbad"), Louis Malle ("Zazie," "The Lovers," etc.) and Henri Culi ("Une Aussi Longue Absence"). The Truffaut - Chabrol - Godard group came in via the critical route.

A graduate of France's famed Cinema Institute, Bourguignon has been working with films since he was 18, first acting as assistant to others and then in the making of a series of highly praised short subjects, a type of production which in France is subsidized by the government. Most of these were made during a series of voyages to the Far East—China, Burma, Pakistan, Hong Kong, whither he was propelled, he says simply, "by a desire to see if the earth was round."

As a result of the success of the shorts, he began receiving offers about four years ago to direct features, but it wasn't until he had received the 1960 Cannes award for "The Smile" (as best documentary) that he had a script ("Cybele") that he really wanted to do.

How-Come-to-Gotham?

Bourguignon denied that there was any significance in the fact that "Cybele" was premed (commercially) in New York rather than Paris, saying only that this occurred because Richard Davis (head of Davis-Royal) had been very high on the picture. It definitely is not true, he said, that the New York reception had prompted a hurry-up Paris preem. The Paris opening had been skedded for two months. The director did express some apprehension over the fact that the film is opening in three large Parisian houses simultaneously, not because he doesn't think "Cybele" will be popular with the masses ("I wouldn't make a film I did not think would be popular"), but because it will have to be a very substantial hit to fill three such theatres all at once. That challenge was set for him by Columbia, which controls worldwide release. (Davis-Royal is Col's stateside artie outlet.)

The stateside offers will probably go unheeded. The director already has two of his own projects on which he is at work, the first (an adaptation of a novel) of which he hopes to start early next year.

Scranton, Nov. 20.

A hearing is scheduled here Saturday on the petition of Scranton Corp. trustees to Federal Judge Michael H. Sheridan for removal of a \$1,500,000 upset minimum price established by the jurist for public auction of Hal Roach Studios.

No bids for the sprawling 14-acre property in Culver City, Cal., were entered on three different occasions when the auction was scheduled here. This prompted the trustees, Attorney J. Julius Levy and John F. Murphy, to petition for removal of the upset minimum, and also for transfer of the auction to the actual location of the subsidiary firm.

Any immediate dropping of the minimum by the jurist is regarded as highly unlikely. When Attorney Lynn Warren, counsel for Hal Roach Sr., a major creditor, predicted in open court recently that the trustees would attempt to have the upset minimum figure lowered, Judge Sheridan assured Attorney Warren the minimum would stand.

Warren is expected to oppose the petition by the trustees Saturday. He has stated his client, a pioneer who helped make Hollywood, has about \$2,000,000 at stake.

On behalf of Roach, Warren expressed the fear "sharpshooters" would get the property for a fraction of its actual worth. However, George Elber, executive vice president of Four Star television, a prospective bidder at one time which apparently lost interest, inferred the upset minimum was too high when he claimed an additional \$1,500,000 would have to be spent to prepare the old property for modern film production.

Objections also may be entered by the U.S. government, with tax claims of about \$1,500,000 and a loan from the Office of Defense Spending for an additional \$500,000; Reldan Trading Corp., New York City, with a claim of approximately \$1,000,000; and the William Morris Agency, which has claims of \$1,600,000 for services.

In establishing the upset minimum, Judge Sheridan was guided by the tentative sale of the Roach Studios earlier this year to Wenro Inc. of Santa Monica, Cal., for \$2,100,000. Much to the dismay of the trustees, who have been trying to unload the studios for more than a year, the sale was later nullified.

Newest Decency Tags: B for 'Diamond'; Film 'Makes Illicit Seem Norm'

Legion of Decency has B-rated (morally objectionable in part for all) Columbia's "Diamond Head." Catholic reviewing group calls picture "a superficial drama about race tensions," and says because all the principal characters behave in immoral way, "illicit sex tends to be presented as a norm for human conduct."

Legion gave Metro's "Jumbo" A-1 rating, also specifically recommending pic "as superior family entertainment." Metro's "Mutiny on the Bounty" was rated A-2, "morally unobjectionable for adults and adolescents."

Det. Variety Encores

Detroit, Nov. 20.

Irving Goldberg was reelected chief barker of Variety Club of Detroit, Tent 5. Also reelected were: Alden W. Smith, first assistant chief barker; Robert C. McNabb, second assistant chief barker; Louis J. Mitchell, dough guy, and Arthur Herzog, Jr., property master and press guy.

Irving Belinski was elected canvasser. Re-elected canvassers are: John O. Gilbert, Jerome B. Levy, Milton H. London, Carl H. Shalit, and Fred P. Sweet.

WANTED: MANHATTAN APARTMENT IN EXCHANGE FOR BEVERLY HILLS HOME

WALDEN DRIVE, BEVERLY HILLS home-owner seeking to swap use of beautifully furnished 8-room house with 4 bedrooms, 4 baths, 4-car garage, pool, spacious grounds; FOR 7 or 8-room fully furnished East-side Manhattan apartment with 4 bedrooms, 3 or 4 baths. Available now for any period of time. Reply Box V-3393, VARIETY, 154 W. 46th St., New York 36

Second CEFI Meet on ECM Begins, Exhib Taxation Beefs Solvable

Paris, Nov. 20.

The main theme of the second Committee of European Film Industries meeting will again be the possibility of levying a small tax on admissions to set up an aid fund to service all Common Market film industries. Sessions start here today (20).

First meeting in Oct. produced no results since ECM exhibs would not agree as long as the back-breaking gross taxes were not cut. It now appears that various ECM governments have indicated a willingness to try to alleviate sorely taxed exhibs by detaxation.

But another problem was the differing film production aid systems in the main ECM filmmaking countries, France, Italy and West Germany, which made it difficult to come to any agreement on a general aid policy. The practical lack of aid in Germany made it even harder.

All three countries now seem ready to modify aid, and in Germany's case to give more than the restricted tax rebates to quality pix, which could make this move towards a more definite ECM film policy an imminent reality. The CEFI consists of reps from the production, distribution, exhibition and technical arms of the ECM picture industries.

French Aid

In France a new aid system is being studied which could possibly go into effect in Jan. '63. It would be patterned on the Italian system with 15% of internal grosses awarded to producers for their next pic with nothing additional for foreign income. Previously the French system was 5.5% on local grosses and 23% on the foreign take. But since most French pix are geared for French-speaking markets and with the foreign take falling, this would give producers a useful boost.

Distributors now invest in pix and thus they would also benefit, while exhibs need a big tax cut to be satisfied. So far, sources feel that the Ministry of Culture is for this scheme, but Finance and the ECM hq. in Brussels also have to go along.

Formerly French aid was being progressively cut to be eliminated by '68 in accordance with ECM agreements. But production needs forced yearly cuts to be slowed down recently, in fact, for this year it was held to 5.5% instead of 5% on local takes.

Italian Aid

Italy extended its aid law to March '63, when it expired this year, and gives 16% on local gross for Italo-pix and coproductions, as well as quality handouts of up to \$40,000 for the five top films. Italian aid money comes mainly from dubbing taxes on foreign pix while the French get theirs from admission taxes, licenses for release and other taxes.

German Situation

There was no direct aid for pix in Germany, but bank guarantees for 20% to 50% of production costs, 4% for pix made in Berlin, and the special quality handouts, under the Heck Plan, for films of high cultural value—up to \$50,000 per pic—plus those which served German prestige abroad to the tune of a \$13,000 award.

Plans are afoot to have an aid setup akin to the Italians with a 5% tax on grosses. All films, except those felt unworthy, would be eligible for this aid. This is now being studied by the German industry and government.

If the three top ECM filmmaking countries have a similar aid setup, it might be easier to facilitate one central pool for overall aid to the industries of these countries. More coproduction, a greater exchange of customs, quotas would be in the offing for a true ECM setup as defined by the Rome Treaty.

Belgium, Luxembourg and Holland have been touchy about paying extra admission prices to help their big brother ECM countries, but might go along if it is shown that this sort of aid could smooth out percentage setups for all ECM films.

Moiseyev Ballet Opens To Raves in Paris

Paris, Nov. 20.

The Moiseyev Ballet stormed into the immense 6,000-seater Palais Des Sports for a six-week run, and judging from the ovations should keep this arena full for its entire stay. This is their first French appearance since '55.

One hundred twenty-five dancers and musicians make up this predominantly young group which is shaped into a form of popular ballet with a folk base that comes through in dazzling displays of verve and dynamism.

Except for two numbers this is an all new program for France. The interlude about partisans seemingly gliding around the stage under greatcoats, or the Gopak, in which the men and women vie with each other in individual and group solos, are still brilliant tour de force bits. These are interspersed with smaller numbers and ends in an amiable rock 'n' roll parody.

A specially built stage in this immense hall is somewhat flat, but accommodates this bounding, effervescent company and choreographer Igor Moiseyev has deftly melded folk, modern and classical ballet into a solid theatrical program.

Fernand Lumbroso has brought in this group and plenty of rubles seem in store for everyone concerned. Outfit then goes to Brussels and the French provinces before heading back home.

Change Cannes Dates, Marathon Screenings Likely to Continue

Paris, Nov. 20.

Previously announced dates for the '63 Cannes Film Fest, have been changed to May 9 to 22 instead of May 10 to 23. Though still 14 days-long, inside talk has it that the best will probably be extended one or two days due to the number of pix to be shown.

There was an attempt to cut down the number of entries, but diplomatic feelers indicate that most countries will accept and send features so that the proposed 14 days just would not do or lead to severe overloading.

As it stands now, with probably 20 to 30 pix in competition, a critics section for promising first films, an outside market for sales screenings and maybe a section for pictures not considered fest-worthy, but to still give them festival airing so as not to hurt national or filmmaker feeling, it looks like Cannes will remain a veritable film marathon.

ABBE LANE, CUGAT WIN \$40,000 DAMAGE SUIT

Rome, Nov. 20.

A \$40,000 damage suit against a Rome producer has been won by Abbe Lane and Xavier Cugat. Trionfalcine, the company which signed both stars in 1956 for a pic called, "Bread, Love and Cha Cha Cha," to be shot in February and March in 1957, was ordered to pay that sum for failing to come through with the agreed coin when the film was canceled.

Damage award by Rome civil court constitutes full payment of the money Miss Lane and Cugat were to receive: \$24,000 for the singer and \$16,000 for the orch leader.

Clark New BFPA Prez

London, Nov. 20.

As exclusively forecast in VARIETY, Robert Clark has been named president of the British Film Producers Assn., and will follow the retiring prexy, Arthur Watkins, into the chair on Jan. 1.

As a result of his new appointment Clark has been elected an honorary member of the BFPA so that when acting as president will not also have to serve as a representative of Associated British Picture Corp. of which he is a director. He was the Association's president from 1953 to '55.

Globetrotting Publicist

Harvey Matofsky

details the adventure, travail and fun of being an overseas P.A. in an amusing piece

Have Foreign
Location, Will Travel

another bright feature in
the upcoming

57th Anniversary Number
of

VARIETY

Plus other statistical and data-filled
charts and articles

No Pre-Yule B.O. Drop Down Under; Outlook Is Strong for New Year

Sydney, Nov. 20.

Aussie picture-goers haven't tightened their purse strings as yet for a pre-Christmas shutdown. Showmen here see this as a pointer to top biz over the Yuletide-New Year season. Presently, U.S. pix lead at the boxoffice coast-to-coast.

Current hard ticket pix will holdover the holiday term and should swing easily into '63. The leaders are: "El Cid" (BEF), "West Side Story" (UA), "Windjammer" (Cine), "Exodus" (UA), and "Candide" (20th). Fox will preem "The Longest Day" in Melbourne Dec. 29, and hardticket seat sales are geared six weeks in advance.

Current lineup of film includes "Boys Night Out" (MGM), "Best of Enemies" (Col), "Advise & Consent" (Col), "Lover Come Back" (UI), "The Lion" (20th), "Adventures of a Young Man" (20th).

There are plenty of payees around for foreign pix and the payoff should be solid in the year ahead. Presently showing are: "Devil's Eye," "Boccaccio '70," "La Belle Americaine," "Red Lips," "The Lions Are Loose" (all distributed by Blake) and "Black Orpheus" (Kapferer).

CUTBACKS 'POSSIBLE' BY MEX DISTRIBS

Mexico City, Nov. 20.

Maximino Molina of the Union of Film Industry Workers admitted that U.S. distributors are continuing to request personnel cutbacks. The union official said that this might cause "difficulties" for union personnel.

Backing away from his former "no staff reduction" stand, Molina said that in cases where necessity is proven, adjustments will be made.

Apart from 20th-Fox, it is learned that Rank, Warners, Metro, and other distributors are insisting on a downward revision of personnel.

Jorge Duran Chavez, head of the Technicians and Manual Workers Section, said that a reduction in number of prints of Mexico films is also affecting his members. There is no overtime work and while Duran refused to label the situation "critical," he admitted technicians are also feeling the production slump.

Unions hope for a normalizing of the situation, not only in local production, but in U.S. distributorships. Molina said that severance pay distribution to Section One personnel alone now totals almost \$120,000.

Shoot Teledocumentary On Foreman's 'Victors'

London, Nov. 13.

As his first venture since resigning from BBC-TV, to freelance, Denis Mitchell, one of Britain's top documentary film makers, has chosen Carl Foreman's current production, "The Victors." Producer-director Foreman has given Mitchell permission to cover all aspects of the filming, both in the studio and on location.

Mitchell believes that no one has really captured on film the essence of producing a major motion picture. Filmmaking, he says, represents a kind of human perfection, and he hopes that his tv documentary will show "the wondrous and professionalism of the process."

International Sound Track

Paris

Gaby Bruyere has written her "Memoirs D'Une Starlette," now holed up writing another book and then envisages a trip around the world. A recent inheritance helps . . . Peter Stone closely involved with the shooting of "Charades" which Stanley Donen is directing here with Audrey Hepburn and Cary Grant starring. Stone, the author of the original script with Marc Behn, thinks a writer's place is such. He also opines that originals are most difficult to sell these days and he had to bring out "Charades" as a book first. It was a bad book but filmites recognized its film possibilities. After all it was really a script, intimated Stone . . . Henri Colpi back from Rumania where he shot most of "Codine," a French-Rumanian coproduction. Colpi garnered the grand prize at Cannes in '61 for his first pic "Such a Long Absence." He says only 12 pix are made in Rumania a year but facilities are fine and production mounting. "Codine" is about a young boy's friendship with a giant of a man in pre-war Rumania as told through his reminiscences.

Maurice Chevalier, back after in-person singing stint around the U.S., says he will not devote next year only to pix as planned. Next year, his 75th, between pix, he will headline at the Palace in Gotham in February and then do it in London and Paris. He will also do a Walt Disney pic "The Monkeys" and then celebrate his birthday on stage in Paris in September '63. His rep will be in both French and English . . . Jacques Rivette, an ex-film critic with one offbeat pic to his name, "Paris Belongs to Us," will do a film version of the 18th century play of Diderot "La Religieuse" (The Nun) with Marina Vlady, Daniele Delorme, Dany Robin and Laurent Terzieff. Francois Truffaut, another critic turned filmmaker, coproduces with Georges De Beauregard . . . Word from Russia has it that the sequences concerning Lenin in the Sergei Eisenstein silent pic "October," removed by the order of Stalin, are being shot again to insert into the pic. The style and look of those days of filmmaking will be imitated . . . Maurice Jaquain, head of the big UFA-Comacico production and distrib company, signing Jean Gabin for a two pic deal for '63. Gabin will pick the subjects, directors etc. for each pic. One project is the life of showman Leon Volterra in which Gabin will sing and maybe have opposite him Zizi Jeanmarie or Leslie Caron.

Rome

Harold Hecht has signed French actress Daniele Gaubert, who appears opposite Yul Brynner in "Flight from Ashiya" to a long term contract . . . her last previous stint was in Eriprando Visconti's "Milanese Story" (Galatea) shown at Venice this year . . . "Lolita" (sic) announced as an upcoming feature by Oceania Films . . . Michele Scaglione, of Domiziana Cinematografica, planning series of coproductions with Spanish, French, German, and U.S. companies.

"Pink Panther" (Blake Edwards-Mirisch) picked up Peter Sellers and Capucine in lieu of Peter Ustinov and Ava Gardner, all within week of starting . . . pic also slated to location in Cortina, fashionable Italo winter resort, beginning Jan. 7 . . . meanwhile, pic is shooting in Cinecitta and around Rome . . . Long-circulating reports that footage of "Cleopatra" might be seized by local court to settle labor dispute during shooting of pic have been denied here by 20th spokesman . . . Unitalia, Italian industry's foreign publicity outfit, may merge with Unifrance and Export Union, its French and German counterparts.

"Cape Fear" (U) managed to pass Italo censors after fight; originally has been banned in toto . . . pic doing strong biz in keys here after slowish start . . . rapist theme film mixed for teens under 18 . . . Dino DeLaurentiis expects to start "Sacco and Vanzetti" in March under direction by Richard Fleischer . . . exteriors in Massachusetts, interiors in Rome, as first co-production with DeLaurentiis' U.S. company; no cast set yet . . . distributors elated by fact that Italo b.o. has held despite recent street poster blackout in certain keys.

Tokyo

"Paradisio" (WB) set weekly house record at this city's Marunouchi Toho with take of \$18,000 on 26,421 admissions . . . Ed Alperson and Stanley Meyer huddling with local filmery execs . . . As of end of September, "Ben-Hur" had earned a record \$2,507,000 in Japan since opening in spring of 1961 . . . Jack Cummings here traveling with Metro studio veeep Joe Cohn . . . Daiiei premed its 70m blockbuster "Great Wall" before 2,000 at Yuraku-za. Film about ancient China is most costly ever made by Nippon studio at about \$2,000,000 . . . Nihon Herald's recent selection of four imports includes two bought from Metro, "Naked Spur" and "Two Weeks in Another Town." Others are "Man Who Won't Surrender" (Mosfilm) and "L'Isola di Arturo" (Film Italiano).

Daiiei prepping release of "Three Godfathers," another Metro purchase . . . Toho fested 30th anni with bash at its Kinuta Studio with decorations in motif of its new picture, a remake of the classic "Chushingura" (27 Ronin) . . . Toho's Italian import "Mondo Cane" earned boff \$180,505 in first five weeks at Scala-za . . . Select Intl. prez Robert M. Lury returned from global biztrip . . . "Jeux Interdits" strong at Miyuki-za . . . Toho stepping up production of telefilm . . . "Adventures of Young Man" (20th-Fox) average in this city and less than that outside Tokyo, but local Fox office receiving hefty bids for pic from South Korea, where "Farewell to Arms" (Fox) was one of all-time hits . . . Old-time comedy fans will get New Year season treat when Charles Chaplin's "Gold Rush" and Harold Lloyd's "World of Comedy" are doublebilled in TV chain . . . With "King Kong vs. Godzilla" successfully launched, Japan's top special effects man, Eiji Tsuburaya of Toho, working on "Wings Over the Pacific," which will star Toshiro Mifune.

New law which becomes effective in mid-November empowers police to arrest ticket speculators who lurk near theatres and sports arenas. Offenders will be subject to fine of not more than \$28 or jail term of not more than three months . . . Troubled Shochiku sold some of its vast real estate holdings, including land where Shinjuku Dalichi Gekijo once stood . . . Alfred Hitchcock's "Rope," released here by Metro for first time in Japan, doing nicely at Hibiya . . . "West Side Story" (UA) at Piccadilly holding up as biggest film ever to play this city and will become the first ever to carry through two New Year seasons at roadshow house.

"Hatari" (Par) racked up boff \$53,000 from 73,042 admissions in first 11 days at Hibiya . . . Allied Artists local rep Itsuo Araki, back from a Madrid "55 Days at Peking" confab, says the picture isn't likely to be shown here before late April . . . In Japan telefilming for NBC's "International Showtime," Don Ameche expressed no envy over current salaries drawn by picture stars. Endorsing the star system, he said, "to not believe in it would be like saying anybody could be president of General Motors, and I don't believe that at all" . . . "Sweet Bird of Youth" (M-G) o.k. in bow at New Toho . . . British World News, which entered this market in September of last year, halted its service when Hitachi Electronics failed to renew its contract, which called for the Hitachi name to appear in a corner of each news title. Remaking Japan newsreel distrib is Metro, Universal and 20th-Fox . . . Daiiei's October foreign film releases, which included "Never Let Go" and "Dynamite Jack," earned \$41,000 . . . Harvey Pergament here surveying market and entertaining sales bids from theatrical and tv interests for films from the David O. Selznick library. He has 19 pictures, 10 of which are designated for theatrical sale possibilities. He's also huddling with Toei toppers about prospects of a co-production Japan locationer starring Jennifer Jones .

Nice and Paris Want In on Fest Sked Next Year

Paris, Nov. 20. The Riviera city of Nice, a stone's throw from Cannes, would also like to get into the fest act, according to its Mayor, Jean Medecin. However, he insists he does not want to vie with Cannes, or other established fests, but have a sort of fest of fests, akin to London and Acapulco, where the top films from other fests would be picked by French film critics.

It would probably unfold early in the year, before Cannes, and choose its pix from those shown at fests during the preceding year. Medecin says that many times fests overlook fine films and this would be redressed by the critics choosing pictures as well as accepting award films. No official prizes would be handed out and it is hoped the festival would be mainly attended by film and press people.

Medecin also feels that the various attacks on jury decisions would be eased by giving the critics a say. Being chosen would already be an honor, but maybe the critics on their own, would also choose the best of the best. Both competing and non-competing pix at the other fests would be eligible.

First Film Fest

Also being bruited around is a festival for worthy first films, from all countries, to be held in Paris for a week before Cannes starts off the season. It would presumably be only for film people and the press and would not compete with established fests. The Federation of International Film Producer Associations would reportedly foot the bill.

Sources say the initial idea came from the U.S., but it is so far only in the talking stages. It is felt this showcase would give worthy first pictures a chance and possible fest invites, which are difficult, since most festivals deal with established organizations that tend to choose pix from the big companies and from established filmmakers.

What it would do is provide indies or outside-the-industry producers with a chance at some prestige and possible future fest showing. However, Cannes now has a special section for promising or outstanding first pix chosen by local critics and Venice has them in the Information Section. Even the Mannheim Festival has taken notice of first film importance. There was much press and film buyer interest this year, in these sections.

Reissues a Hot Item in France

Paris, Nov. 13. In line with last week's VARIETY story concerning the importance of reissues in the French market, it's significant to note that the late James Dean's "Rebel Without a Cause" (WB) is currently filling four first-run houses, and that Metro's prewar "Philadelphia Story" has just opened at an arty. The French are not very keen about having oldies competing with new product, but they do realize that with a slackening of production, reissues can make money as well as fill an exhibition gap. There are many U.S. pix that now have a revival potential, especially some that were previously dubbed, but never released, at the time when licenses were at a premium. But now that most companies have as many visas as they need, (see Nov. 7 story for further details on licensing) many distributors would like to get these features shown.

Present, as well as future, re-issue activity looks like this: Disney's "Snow White and the Seven Dwarfs" is in line for a Christmas first-run at three houses; several Alfred Hitchcock oldies have played-off well as have many of the Charlie Chaplin pix; Buster Keaton's "The General" and Harold Lloyd's "World of Comedy" plus several composites of old slapstick films, have all done well. Fox has plans for a season of old Darryl Zanuck pix under the title, "This Is Zanuck" which will run at a specially-rented theatre.

Ask Six Brit. Trade Assns. For Opinion On CEA-KRS 'Biz Charter'

London, Nov. 20. A proposal that the Cinematograph Exhibitors' Association and the Kinematograph Renters Society should draw up a charter for observance within the industry, and that the two associations be asked to explore further ways and means of making film distribution speedier and more effective, has been submitted to six industry associations by the sub-committee of the Cinematograph Films Council which is now inquiring into monopolistic practices in the trade. The six associations have been asked for their observations by today (Tues.) and these will be considered when the committee meets again next Monday (26).

The committee lists six points for inclusion in a charter on which it asks for industry reaction, and the first four specifically deal with barring problems. The trade is requested to comment on a proposal to amend existing arrangements for adjudicating barring disputes, so as to provide a third stage of appeal in the form of a hearing before an assessor with legal and commercial background, and inde-

pendent of trade interests. He would sit with three exhib and three distributor advisors, who, as far as possible, would have no identification with the parties. Such a tribunal would replace the jurisdiction now exercised by the joint CEA-KRS committee.

Seek Trade Views

Trade views are also sought on a proposal that bars should not exceed a maximum radius of 20 miles; that they should cease to have effect four weeks from the date of the initial run, and three weeks for all other situations; and that no existing bars should be extended to the above limits without prior reference to the tribunal.

There is also a proposal that the tribunal should allow independent theatres to have first call on releases; and that where circuits are opposed by independents competing for the same run of products, the circuit house will not appropriate films from more than one of the two main release streams unless it can be proved that it is in the public and trade interest to do so.

Independent exhibitors would have the right to refer to the tribunal any circuit action appearing

to counter this principle, or a misuse of booking power, such as extra dating of successful pix prior to normal subsequent runs.

The first query in the 13 point questionnaire asks if the shortage of product and the decline in the number of theatres has made the present barring system obsolete or more restrictive, and what changes could be proposed. The second, also on the barring question, asks whether there are adequate arrangements to keep the system under constant review.

Most of the queries are related to booking practices. For example, the committee wants to know whether it's a widespread practice to make an exhibitor take an unwanted film or films as a condition for supply of a wanted one; whether extended runs are damaging to the industry or other exhibitors; whether, because of the product shortage, there are still too many theatres in the country; and whether there is genuine competition for product between the two main circuits. The committee also wants to know whether a film could be commercially viable without a circuit booking if it cost less, or more, than \$280,000 to produce.

CEA's New Policy Statement Backs FIDO, Raps Tele

London, Nov. 20. A new statement of policy has been made by the Cinematograph Exhibitors' Association relating to the release of motion pictures for television. The Association is satisfied that if it is to continue to protect the legitimate trade interests of its members it must take all possible steps to deter and dissuade those in a position to do so from making available to tv theatrical films which, if televised, would directly or indirectly damage the boxoffice.

In making this new declaration, which replaces a previous policy statement made in March, 1961, the CEA has again confirmed its support of, and confidence in, the Film Industry Defense Organization (FIDO).

The new policy resolution reads: "If, on or after Nov. 14, 1962, an agreement is concluded whereby exhibition rights in a cinema film exceeding 3,000 ft. in length, the televising of which in the opinion of the Association would be detrimental to the interests of its members, are made available directly or indirectly, to television for reception within the United Kingdom of Great Britain and Northern Ireland and the Republic of Ireland, the Association will forthwith recommend its members not to exhibit to the public any film then or thereafter produced by, or with cinema distribution rights under the control of the person or company who, or which, by their action or implied or express approval have been effective parties to the making available of such exhibition rights in such film to television as aforesaid. The Association declares, however, that in implementing this resolution it is its intention, except in special circumstances, not to make any such recommendation to its members in respect of a British feature film which is televised unless (a) it has not been previously offered to FIDO, or (b) if, having been offered to FIDO, FIDO's bid for it has been rejected."

Mex Exhib Chain's 80G To Displaced Workers

Mexico City, Nov. 13. The National Theatre Operating Co. has paid out \$80,000 in severance pay to Union of Film Industry Workers members displaced by the shuttering of the Balmori, Royal, Isabel and Princess Theatres. Latter closed down about two months back and 11 workers received \$11,200 in severance pay. Maximino Molina, head of Section One of the union, said most of the displaced workers have been relocated.

Late-Late-Late Show

An innovation at this year's recently concluded London Film Festival was an allnight show, which began at 11:30 p.m. and finished at 8:15 the following morning. During that time four features and a number of shorts were screened.

Hot soup and refreshments were provided in the intervals for the majority who stayed the course. The show was booked solid, and is regarded as a great success.

Exhibitor Beefs Cause CEA Probe

London, Nov. 20. Charges that theatre operators that were being denied access to top product were investigated last week by the Cinematograph Exhibitors' Association.

In one case, a member complained that he was unable to obtain a three-day booking of "The Guns of Navarone," and he set out to make it a matter of principle, pointing out that it was a British picture, that he had paid his statutory Eady levy, and claiming entitlement to screen it in accordance with his normal booking policy.

The CEA prexy, M. M. Jervis, reported that the distrib, BLC, had decided to withdraw the film next March, and between then and now only six-day bookings would be taken. The Association's prez, together with other executives, had seen Victor Hoare, the BLC managing director, and pointed out that the company's policy was unwise, particularly from the levy aspect, and that there would be quite a few more three-day runs available for "Guns." Hoare had agreed to look into the position, and Jervis felt optimistic that the withdrawal date might be extended.

One independent pointed out that the withholding of this type of film from small theatres was one of the main factors causing their closure.

The other case concerned an exhibitor who had a concurrency with a circuit theatre, yet when one of the majors showed "Ben-Hur" for two weeks, the indie was not allowed to play the film concurrently. As the film had been released throughout the country on a two-week basis, the CEA held that it could not be classified as a road show. It regarded it more as a general release, and took the view that where concurrency had been agreed, it was unfair for one theatre to be deprived of a film like "Ben-Hur."

The latter dispute, which has already been before the CEA's joint committee with the Kinematograph Renters Society, is to be given further consideration by the distributors.

Cut Prod. Costs To Resolve Mex Industry Crisis

Mexico City, Nov. 20. The negotiations between producers seeking to find a solution to current Mexican industry difficulties, are veering towards drastic cuts in production costs.

Alfonso Rosas Priego, Gregorio Wallerstein and Jesus Grovas for the producers and Rodolfo Landa (National Association of Actors) Jorge Duran Chavez (Union of Motion Picture Production Workers) are trying to affect a \$16,000 reduction in the average per picture production cost. This means cutting back the cost of standard program fare to \$32,000. Allegedly, producers will forego compensation for their services, and it is hoped that the studios will also cooperate in providing free facilities for the duration of the crisis.

The main block, it is learned, is the necessity of severance pay to technical workers. The feeling has been that there is an "overpopulation" in shooting units in the technicians union. A total of \$320,000 is required to pay off technicians, and an equal amount to guarantee production of 10 films. Neither Chavez nor Landa, nor any other official source is ready to state where the required 640,000 will come from. Some sources say that the producers will pony up this coin if the State Dept., through the Film Bank, turns down a loan request.

Both producers and the unions are working on this program as a crash measure to get production normalized and, perhaps, interest private risk capital in productions outside the 10 planned via the joint producer-union cooperation.

Hoyts to Set Two New Theatres for Cinerama

Sydney, Nov. 13. It looks sure that Hoyts pic loop will reserve a house in Brisbane and Adelaide for Cinerama pix in 1963 following a pact with Metro for "How the West Was Won" and other upcoming product.

Hoyts, under the direction of Ernest Turnbull, is the only loop playing Cinerama in Sydney and Melbourne. Sixth hit presently is "Windjammer."

Turnbull was recently in America for huddles with Darryl Zanuck as 20th-Fox is a major stockholder in the loop.

Kidding Show Biz

Glasgow, Nov. 20. Children under 13 in Scotland may soon be able to work in show business. Lifting of the longtime ban on juvenile entertainers is forecast in the new Children's and Young Persons' Bill, just published.

'Runaway' Film Prod. Feared By French Pix Biz

Paris, Nov. 20. Of the 14 French pix now shooting, six are being made abroad with two of them coproductions and two with some foreign money, but primarily French. Filmmakers are beginning to wonder if this means growing "runaway" French production a la American style.

However, there have been no attacks as yet and most studios are at work with a good help this year from more American production here "The Longest Day" (20th), "Paris When It Sizzles" (Par), "In the French Style" (Col) and "Charade." Yet it's pointed out that if Yank production helped Italian and Spanish films via money influx, the same does not seem true in France.

It looks like only 80 all-French and majority French coproduction will be made this year. This is below par and it seems that producers are playing it safe till they know which way film aid will go under the Common Market. Growing bigger productions also may be a reason for less pix.

So far it is felt that pix made abroad will emerge French as long as the creative aspects are indigenous. But many do not think that a definite aim for foreign marts will help. This might only lead to hybrids satisfying nobody as early coproductions did. Yet others feel it may help do away with French insularity and lead to more worldly thinking which could make pix still French but with greater offshore potential.

"Les Egarments" (The Drifters), a love tale, is being done in Portugal, due to some investment there; locale did not necessarily call for it, Emile Zola's "Germinal" on life among the turn-of-the-century coalminers, is going in Hungary where production investment has cut costs; and "Cyrano vs D'Artagnan" in Italy.

"Le Rat De L'Amerique" had exteriors in South America due to locale. "Scheherazade" is in Morocco for obvious reasons. Recently "The Immortal" was made in Turkey and "Bird of Paradise" in Cambodia. Most productions are for natural reasons or to save production coin. And so far there are no outcries against these foreign filmings. It is still comparatively small.

But as production falls, film people fear that more shooting in other climes could begin to hurt local technicians. Runaway is not a problem here yet but it could be. Hence, it is being watched.

CTL Guarantees 168G for 'Bounty'

London, Nov. 20. The West End ticket brokers are developing a liking for the current wave of motion picture spectacles. Their latest deal covers the London run of "Mutiny on the Bounty," which began with a charity gala last night (Mon.) at the Royalty Theatre. The deal follows a special screening for the brokers, organized by Metro.

The Combined Theatre Libraries have guaranteed \$168,000 for the first year's run of "Bounty" at the Royalty. Although this sum is smaller than the \$280,000 for Cinerama's "How the West Was Won" last month, in actual time, it covers a longer spell.

With nearly nine shows a week at the Royalty, the brokers' guarantee is equal to 15 weeks' capacity biz. The larger deal for "West" (which is playing 15 performances weekly) equalled 10 weeks' capacity gross at the London Casino.

This is the third ticket broking deal for the motion picture within the last few weeks. The pioneer was Sam Spiegel's "Lawrence of Arabia," which got a \$100,000 advance for its initial eight weeks' at the Odeon, Leicester Square, starting next month.

CBS-TV Takes Stock of Weakies; Likely Axings for 1963-64 Include U.S. Steel-Armstrong Drama Cycles

The "U.S. Steel Hour" and "Armstrong Circle Theatre," alternating Wednesday nights on CBS-TV, are due to be axed next season, as the network, riding high on the national rating meter this season, begins to zero in on the comparative few casualties for next season.

Other programs not likely to return on CBS-TV next season are "Dennis the Menace" and "General Electric's True Theatre," Sundays; "New Loretta Young Show" and "Stump the Stars," Mondays; "Lloyd Bridges Show," Tuesdays; "Dobie Gillis," along with the long-runners "U.S. Steel Hour" and "Armstrong Circle Theatre," Wednesdays.

Also "Fair Exchange," which is due to be axed at midseason, being replaced by hourlong version of Rod Serling's "Twilight Zone," Fridays; and "Have Gun, Will Travel," Saturdays.

Other than the five-and-a-half weekly programs hours listed, it looks at this point in time that the rest of the program schedule will return intact next season. Of course, there probably will be some jockeying in slotting, as the networks play their annual chess game in time periods. There also might be some talent developments which might put a show in jeopardy for a return next season.

CBS-TV feels it has a winning program format going for it—a format which will jettison the relatively few rating program weakies and return for another season's encore in '63-'64.

For the five-and-a-half hours of programming estimated to be filled for next season, web already is committed to the half-hour "Phil Silvers Show" and the hourlong "Danny Kaye Show." There's Rod Serling's hourlong "Twilight Zone," which if it makes it as a midseason replacement, will be around for next season.

Additionally, there's the UAT project starring George C. Scott, and the Metro TV half-hour series "Bells Are Ringing," starring Cara Williams, in the wings, as well as another half-dozen projects being developed on both coasts.

In actuality, CBS-TV is in the enviable position of having about two hours to fill for next season, considering what's already set, what's likely, and what's still to be committed. Those two hours will be filled from the entire web program project roster and deals offered from outside producing sources.

Whether Jackie Gleason returns next season is dependent on the comedian. Network wants Gleason to come back in '63-'64, and the comedian is due to give his answer

(Continued on page 31)

Collins Favors A Ciggie Alert

Washington, Nov. 20.

National Assn. of Broadcasters prexy LeRoy Collins Monday (19) called on the industry to think about policing cigaret commercials as a health menace to young people.

In a Portland, Ore. fall conference speech, Collins said broadcasters could wield the NAB code as a conscience and weapon of moral leadership.

Noting that it is impossible to ignore either the health hazards of smoking or the increase in teenage indulgence, Collins said manufacturers, ad agencies and testifying athletes all share moral responsibility.

"It is also true," he added, "broadcasting and other advertising media cannot be expected to sit in judgment and vouch for the propriety of all advertising presented to the public."

"But where others have persistently failed to subordinate their profit motive to the higher purpose of the general good health of our young people," continued Collins, "then I think the broadcaster should make corrective moves on his own."

Mutual: Out to Supper

Following is the text of a memo from one NBC News exec to another. It might be listed in the category of "What's new in the news?"

"There have been recent instances in which NBC News, as pool agent on various stories," wrote the NBC News exec, "has been unable to reach the Mutual Radio Network at night. Phone calls to Mutual numbers produce only the reply: 'This is an answering service.' And it has refused to relay calls or give numbers. I've finally been able to run down some night numbers that are usable."

He listed three, one the newsroom where there is sometimes no answer, even in the early evening, because the writers are in the control room. There are two other numbers—one for master control, and the other, which when checked Mutual refers to as a "private listing."

The radio network's N. Y. news shop closes in N. Y. at 10:05, but, says Mutual, anyone who wants to call after that hour is referred to MBS in Washington, which evidently remains open all night.

Danny or Dramas May Get Coveted CBS-TV Wed. Slot

Two long-term program tenants of the CBS-TV schedule, "U.S. Steel Hour" and "Armstrong Circle Theatre," alternating Wednesday nights 10 to 11 p.m., and scheduled for axing next season (see separate story) might be replaced by either the new "Danny Kaye Show" or a weekly hour quality drama, a project of programming senior v.p. Hubbel Robinson.

"U.S. Steel Hour," produced by the Theatre Guild for United States Steel, will have had a 13-year run on the network when it winds up, as expected, at the end of this season. Hour drama show, weak in both ratings and in quality, had been a possible target for cancellation in past seasons, but each time won a reprieve.

"Armstrong Circle Theatre" is the only network show now on the air being produced by David Susskind's Talent Associates Paramount. Hour drama documentary came to CBS-TV in 1957, after having a hour and a half-hour run on another web. Birth of the show was in 1950.

Sentiment Swings in Favor of ABC In Controversial Alger Hiss Telecast

By HERM SCHOENFELD

ABC-TV's "Battle of Alger Hiss," an historic juncture in television's continuing war of independence, is shaping up as a victory for the network and the industry. At this point, the scoreboard shows an unusually strong show of solidarity by the ABC affiliates, timely support from FCC chairman Newton Minow, from CBS and the NAB, and much underground sympathy among some top ad agencies.

On the other side, demands from two sponsors to cancel their commitments have been turned down flat and the initial blasts from the public and press against the appearance of Hiss on the Howard K. Smith Nov. 12 show about Richard K. Nixon are now giving way to cooler appraisals of pressure-group efforts to control tv programming.

ABC-TV weathered the most

NBC's Joseph Liss details the adventures of a TV film crew snarled in Kremlin bureaucracy in his reprise of

A Day in Moscow With Benny Goodman

another interesting feature in the upcoming

57th Anniversary Number of

VARIETY Plus other statistical and data-filled charts and articles

Chi's Trib Grabs ABC-Hiss Story & Won't Let Go

Chicago, Nov. 20.

The attitude of the Chicago Tribune as regards the Alger Hiss on ABC-TV can only be described as astonishing.

In view of the delight the daily press customarily takes in roughing up television when the occasion presents itself, it was not very surprising that Howard K. Smith's political obituary on Richard Nixon gathered no votes on the four local editorial pages. But the Trib's coverage has gone beyond the petty war of the media, for reasons that video traders here are at a total loss to fathom. Best anyone has been able to surmise is, "Maybe the paper's been dying for an issue to prove its Americanism."

Whatever may be behind it, the morning sheet has made a cause celebre of the video incident, milking it as page one news for four of the five days after the program was aired. While the three other papers gave all due coverage to the public protests on the Monday (11) after the telecast, the Tribune played it as the number one story of the day with the banner, "Hiss Attacks Nixon on TV."

In the rehash and followup, the paper has continually sawed away on the emotional angle of a Veteran's Day show being dumped in favor of one in which a convicted perjurer and alleged Commie spy bumraps the ex-Vice President of the United States. This was illustrated in one of three editorial cartoons the Trib has carried on the subject, a Carey Orr creation showing garbage heaped upon a soldier's grave marked "Veterans Day" from a trash can tagged "Alger Hiss Broadcast."

According to ABC press info in New York, no newspaper in the country has played the story with such bitterness, nor has gotten such mileage from it, as the Tribune. (By contrast, its sister publication, the afternoon American, has treated the story and its followup straightforwardly and in journalistic perspective.)

On Friday (16), five days after

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Madison Ave. Vigilantes

Just when the television industry and its observers had concluded that the 1962-63 season excitement was all over, the ABC network, in the colorful person of its highly principled maverick news director, Jim Hagerty, has eclipsed the attention paid to its senior rivals in a new kind of exceptionally emotional excitement of trade, political, press and public controversy.

The ABC-Hagerty defense of putting Alger Hiss before the ABC cameras to imply his innocence by impugning the "political motivations" and "personal self-serving" of Richard Nixon in the Congressional investigation that led to Hiss' conviction and initially vaulted Nixon into national prominence, has produced perhaps the most violent reaction ever incited by a single tv program.

But the invisible repercussions can prove more fundamental than the visible, voluble reactions of the past 10 days of bitter protests, flagwaving and sponsor defection.

After the smoke of battle—from the hot words of the press, whether criticizing ABC's judgment or defending its news and editorial freedom—has blown away, there is little point in arguing whether ABC should have exposed Hiss to its cameras or whether the contract between ABC and the sponsor (National Insurance) gave Howard K. Smith this ultimate decision. The one basic issue remains to be faced by each tv advertiser, network and viewer—the threat of tv news censorship through sponsor boycott.

The retaliatory cancellations of totally unrelated entertainment programs by Eversharp and news programs by Kemper Insurance, injurious as they may be, are far less lethal to the freedom, independence and further growth of ABC's news, and all its other operations, than what could shape up as the "silent conspiracy" of far more numerous and financially-hefty advertisers.

For just as the vocal extremists are less a threat to freedom than their more numerous and more subtle silent supporters, it would be unsafe to assume that those business leaders who would boycott ABC are restricted to the P. J. Frawleys (Schick) and James S. Kemper (Kemper Insurance). For every cancellation attributed to Hiss, another may be assigned to other, but false reasons.

It is the duty of every advertiser, every agency, to help remove ABC from the threshold of what could be an ugly tv age. For if the censorship by boycott virus should infect tv, it will be as difficult to combat as racial prejudice.

The real danger to ABC lies less with the Madison Ave. devotees of the McCarthy approach than with those advertisers who would not openly contest ABC's "right to be wrong" editorial independence, pay lip service to free speech and then, in quiet, difficult-to-relate ways and for ostensibly other reasons, reduce ABC's advertising support.

At such a time, VARIETY joins many others in saluting the quiet courage and calm determination of Hagerty and his boss, Leonard H. Goldenson, to persevere against all "pressure—human or economic."

But it must be recognized that neither Hagerty, nor Goldenson, nor their board of directors, nor stockholders, can counterfeited the tremendous sums of money needed to finance the potent newsgathering organization which ABC has brought into being since Hagerty took over in January, 1961.

In weighing the sponsorship values of ABC, any advertiser or agency who assigns one ounce of demerit against ABC tracing to the Smith-Hiss telecast, does far more than damage the network; it strikes a blow against the liberties and independent journalism without which no one, including ABC's critics and detractors, can survive free.

Abrahams Ankles SG

Hollywood, Nov. 20.

Producer Mort Abrahams has exited Screen Gems, where he helmed "Route 66" for exec producer Herbert B. Leonard.

Leo Davis, who is overall production supervisor of Leonard's "Naked City" and "66" series, will take over Abrahams' chores.

CBS-TV's 4-Way Bowl Grid Spread

CBS-TV sports, currently nearing the end of its NCAA and NFL football season, has come up with four holiday bowl games and the disclosure of the return of "The Sunday Sports Spectacular" for the fourth winter season.

CBS-TV will air the Bluebonnet Bowl on Dec. 22; the Gator Bowl on Dec. 29; Cotton Bowl, New Year's Day; and NFL Pro Bowl on Jan. 6. Only a portion of the Bluebonnet remains open for sponsorship. Sponsors of the Bluebonnet, Gator and Cotton include Hartford Insurance, Carter Products, Bristol-Myers, and P. Lorillard. The Gator and Cotton also have United Motor Services.

The NFL Pro Bowl sponsors will be Ford, Marlboro Cigarettes, and Bristol-Myers, plus regional sponsors for one-half.

Sports v.p. William C. MacPhail reported that "Sunday Sports Spectacular" series is sold out. The "SSS" sponsors include Ford, Schlitz Brewing, Carter Products, Bristol-Myers and P. Lorillard.

MacPhail said that the '63 "SSS" series will start Jan. 13 with the "Harlem Globetrotters in London." Included on the agenda are such events as the Los Angeles Invitational Track Meet, All American Water Ski Championships from Cypress Gardens, Fla.; Olympic Ski Trials at Vail, Colo.,

was haunting the agencies as much as the broadcasters.

ABC news chief Jim Hagerty, in a six-minute speech before the Smith stanza last Sunday night (18), defined the network stand as follows: "To yield to prior censorship and the pressures of personal attack and economic boycott is to surrender the basic right of freedom of the press. This right we will never surrender—or compromise. To do so would be to betray our responsibility as a news medium. If we are weakened, you are weakened, for if through fear or intimidation we fail to provide all the news—good or bad, favorable or unfavorable, than you, the citizens of the nation, cannot be properly informed."

ABC Has Final Judgment

While Smith's pact with ABC-TV gives him unusual scope and freedom as a commentator, Hagerty clearly indicated in the tv address

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CRYSTAL BALLING TV'S FUTURE

New Trend: TV-Then-Theatrical

CBS-TV last week revealed that its Sunday "Lassie" series would do a four-parter, "The Journey." It's currently being filmed in Northern California for tv presentation later this season. Not generally known, however, is that the series (about a boy trapped in the gondola of a huge balloon) and being filmed in color, will be put together as a two-hour theatrical.

For some time now the vidfilm producers, concerned over rising costs, have been giving considerable thought to ways and means of recouping on their production investments, as for example, slotting their tv product theatrically, particularly in overseas markets. It's one of the reasons behind the growing tendency to embrace the longer forms in tv, as with two-three-four-part serialization, and going 90 minutes.

The recent two part "Mad Man" on CBS "Defenders" is being aimed at theatrical release. Revue's-NBC "Virginian" was initially designed in 90-minute format to permit theatrical release overseas. An upcoming "Ben Casey" two-parter will get theatrical release and there's discussion about making the highrated ABC entry 90-minute program next season—again with an eye toward cashing in on theatre release.

NBC Station Swap 'Plot' Detours Into a Ford Vs. Chevy Hassle

Washington, Nov. 20.

It looked for a while Monday (19) like the battle to operate a Philadelphia tv station would be decided by Ford and Chevrolet buyers.

"Ford pressured me to take more cars than I could ever sell," said one former car dealer from Philadelphia at an FCC hearing.

"They told me to keep up with my Chevrolet competition or they would cancel my dealership," said

NBC Gets Extension

Washington, Nov. 20.

Irving Segal, counsel for NBC, said he was notified this afternoon that the District Court in Philadelphia had granted the network an 18-month extension on its WRCV-TV franchise in Philly. NBC was scheduled to scram the city on Dec. 31.

Arthur Robinson who bowed out as a Ford agency in 1959.

The remoteness of new car sales to telecasting was introduced by NBC to show that Philco is unfit to operate station WRCV-TV in Philadelphia because of actions by its parent company, Ford.

NBC, which must terminate its license for WRCV-TV on Dec. 31, has petitioned the FCC to swap it for WNAZ AM-FM-TV in Boston. But Philco applied for the Philadelphia outlet and has already attempted to brand NBC unfit to make the swap because of an alleged "anti-competitive spirit" by its parent company, RCA.

It was NBC's turn this week to return the charges of "anti-competitive spirit" and started out

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7 More Nations In Intertel Fold

Seven new nations, Japan, Sweden, Finland, Switzerland, Luxembourg, New Zealand and Austria, have signed up to telecast the continuing Intertel tv series of documentaries. Intertel represents tv interests in the U. S., Great Britain, Canada and Australia which have combined to produce hourlong documentaries on a bi-monthly basis.

New additions join with a dozen countries of Central and South America which also carry the Intertel shows. At a recent meeting of the founding group in Australia, it was agreed to add six more shows to the previous commitment of 24. Dick Pack, v.p. in charge of programming for Westinghouse Broadcasting, and John White, prexy of National Educational Television, repping the U. S. Intertel, disclosed that the first U. S. documentaries for Intertel in 1963 will be studies of Turkey, Italy and Australia.

SHOW-SHAPERS CALL THE SHOTS

Top execs from the advertising and production sides of television probed the future of the medium in a panel session last week at the eastern conference of the American Assn. of Advertising Agencies.

With special interests evident almost throughout, the crystal-ballers main portents were:

Sylvester (Pat) Weaver, prexy of M-E Productions (McCann-Erickson broadcast division): What tv now has is three monopoly sellers (the networks). But the time is coming when the advertiser, via independent stations, will be able to buy the top 40 markets, paying the same for five minutes as for one on the networks currently. . . . The advertiser's big worry is the limitations inherent in the magazine concept (participation buys). Networks should offer sponsors everything from that once-a-year explosion special to a billboard.

Lee Rich

Lee Rich, senior veepee in charge of tv and radio programming and media, Benton & Bowles: Nobody in his right mind would argue against the advantages of participation buys for some advertisers, but the magazine concept means placing control in the hands of three people (the network programming chiefs), and has cut down the number of producers. His agency has found out, mainly through client General Foods sole bankrollings, that there are values that can't be measured by ratings or cost-per-thousand viewers, and that can't be had via the magazine concept. . . . Stations will expand the trend to preemption of web prime time shows for the 100% against 30% of the rate card the web blackouts bring.

Michael Dann, veepee for network programming in N.Y., CBS-TV: The medium was stamped into participations, primarily by the great increase in hour shows, and there's not a chance in a thousand that advertisers—who even in the same field are split on how

(Continued on page 36)

NBC-TV Riding a Dilemma: Where D'ya Slot 80 Specials?

Finns Yen 'Ben Casey'

Glasgow, Nov. 20.

"Ben Casey" has won over the hearts of femmes in Finland, according to Hugh Henry, Scottish Television sales manager, just in from a tour of Finland.

"Ben Casey," as well as other favorites like "Wagon Train," are extremely popular with Finnish viewers," says Henry.

"Voices are dubbed, and it is obvious that the commercial system of television is as popular with the Finns as it is in Scotland."

"Ben Casey" was a top-rated program during its run on Channel Ten here. Since it was taken off, there have been many protests.

NBC News is still prepping tv specials, even though there is no guarantee that all of them will get on the air this season. Some people at the network say there will be as many specials, in the final analysis of '62-'63, as there were in '61-'62, but it all depends on the way you count.

In prime time, however, NBC-TV will have a hard time meeting the 80 or so specials (those of the instant variety and those of the pre-scheduled variety are included) of last season. The press of the commercial schedule this year evidently hasn't left all that many periods available.

On the other hand, they are expected to be, when all is in, more "instants" than last season, if only because of the score run up because of Cuba and the campaign. The "instants" get a fairly high degree of preferential treatment from NBC prexy Bob Kintner, who himself negotiated the deal a year ago with Gulf Oil to sponsor these stanzas as they arise. The Gulf deal still continues. Still, NBC will be lucky to get on 80 in prime time.

NBC News has been given a certain number of time periods in prime time for the remainder of this season, although this figure has not been divulged publicly. The department, however, isn't wont, it appears, to place shows definitely into these available time periods because there is often an opportunity to schedule something "hot" in these selected slots.

Meantime, NBC News has several shows either finished or in actual preparation, which have not yet been given a time. Among them are "Common Market," "Orient Express," "Britain—The Changing Guard," "The Desert of Joseph Wood Krutch," and Chet Huntley's "Story of Water." There is also the George Vicas show on The Kremlin, now being edited in Paris and, seemingly above most other prepared specs, likely to get a definite slot; it's considered a hot show in that it's an exclusive view of the Russian centre of government.

Webs Nervous About TV Pilots They've Ordered

Hollywood, Nov. 20.

Networks are "reevaluating" their pilot commitments with Hollywood telefilmers for the 1963-64 season, some because they feel they are "overcommitted," some because they're taking a second look at their projects after carefully eyeing this season's ratings.

One telefilmery exec commented "some who think they have network deals on pilots will suddenly find they don't." It's understood a number of pilots ventures have been temporarily postponed as the webs take a look, not only at what they have committed to, but at new projects now emerging.

Some of the webs made pilot commitments very early, last summer, but in view of what the Nielsen ratings are showing anent this season, they're taking a long pause before proceeding.

THEY WON'T MISTAKE YOUR ABSENCE FOR EVIDENCE OF SUCCESS . . .

One thing about show business: It is success-eager and success-impressed. Show business's span of attention does not prolong itself. Memory lingers, but also falters. You must re-charge the batteries of your own standing, re-stage the drama of your own prestige. You cannot assume that your importance, your credits, your market value is assumed.

One admirably effective occasion of reminder is again imminent. You may be present at nominal cost. But if absent, few will suppose your absence proof of unimpaired prestige. Fame is an intangible. Neglect its nourishment at your own risk. The smart ones in Show Business enroll in that annual Who's-Doing-What of amusement, to wit

The 57th Anniversary Edition of

VARIETY

NEW YORK 36
154 W. 46th St.
LONDON, S.W.1
49 St. James's Street
Piccadilly

HOLLYWOOD 28
6404 Sunset Blvd.
PARIS 7
66 Ave. de Breteuil

CHICAGO 11
400 N. Michigan Ave.
ROME 215
Stampa Estera (Foreign Press Club)
Via della Mercede 55

Networks Eye Big One: WGA Dickers

Next big labor dicker facing the networks will come early next year with the Writers Guild of America. Guild is presently working up its demands.

Up for negotiation will be the radio and tv freelance pacts and the documentary films pact, all with ABC, CBS and NBC. There will also be the staff writer contracts with the three networks and with WOR, in N.Y. Talks are expected to begin toward the end of January. WGA has formed committees to work on demands.

The three-year WGA contracts expire officially on March 31, 1963.

B&B LOVES THOSE ABC-TV MINUTES

ABC-TV wrapped up another hefty sale out of the Benton & Bowles agency with a commitment by Preem for 42 nighttime minutes during the first two quarters of next year. Participations are spread over a dozen primetime shows, including the Sunday night Hollywood movies.

ABC previously landed two other fat deals from B&B clients, a 61-minute buy by Florida Citrus and a 50-minute buy by Norwich Pharmaceuticals.

CBS-TV Dickers Huggins

Hollywood, Nov. 20.

Producer Roy Huggins, already involved in series on two networks, may wind up on the third.

CBS-TV is negotiating for Huggins to produce an hourlong dramatic series for the 1963-64 semester.

BBDO's New Shapeup With Schule Taking Over as TV Program Head —On Other Madison Ave. Fronts

By BILL GREELEY

A shakeup in executive ranks at BBDO has exec veepee Robert Foreman stepping out as head of the tv programming department. James Schule, veepee and agency secretary, is taking over.

Schule, a director and member of the executive committee, is a lawyer and played a big part in the tv negotiations when the agency was a major show buyer. With out any shift in titles, the switch means that the video department's operations will be altered with veepee George Polk reportedly emerging as the top program exec, taking fuller charge of operations that were previously divided.

Foreman, who besides his function as broadcast chief also is chairman of the plans board and head of the copy and art department, will now concentrate on copy and art. He will be in charge of a new setup in the creative department with print and tv copy and art functions being combined. Where the agency formerly had separate art directors and copywriters for video and print on most accounts, the media will be handled interchangeably.

In the new shapeup (what an agency spokesman calls a "house cleaning"), Mrs. Jean Wade Rindlaub, a veepee and member of the board of directors, will have the new title of assistant to the creative director (Foreman).

Six associate creative directors have been named: Whitman Hobbs, formerly print copy chief; John Bergin, Ralph Reucastle and James Jordan, all formerly print copy supervisors; Roger Verran, formerly creative director in the San Francisco office who recently moved to New York headquarters; and Harold Longman, formerly a tv copy supervisor.

Arthur Bellaire has been named associate creative director in charge of tv-radio production. He was copy chief of broadcast copy. Harold Olsen, formerly chief art director (head print art director) has been named associate director for print art (same duties, new title). Under Bellaire, there are now three executive producers: Larry Berger, former head of tv art direction; Jack Goldsmith, a tv art supervisor; and Bernard Haber, formerly film production chief.

And under Olsen, six art directors have been appointed: Edward Almgren, Suren Ernoyan, Cary Neale, George Sanders, Martin Stevens and Joe Tranchina. They were previously called print art supervisors.

Latest trade report (BBDO's own figures) show tv billings to be down \$800,000 from last year. Of the \$100,000,000 broadcast billings, tv accounts for \$83,000,000, and radio \$17,000,000.

Mad Ave.: Nightmare Alley

Madison Ave. last week was Nightmare Alley to that segment of the television industry concerned with programming independence.

It started with a jolt as Schick and Kemper Insurance tried to cancel ABC-TV billings after the appearance of convicted Alger Hiss on Howard K. Smith's Sunday obit for the political career of Richard Nixon. It was an attempted infringement of video's traditional huckster sanctuary, news and public affairs, that was shocking enough to prompt a defense of ABC by the news chief of a rival network.

Then at the eastern conference of the Association of American Advertising Agencies, a panel of industry notables—McCann Erickson's Sylvester Weaver, Benton & Bowles Lee Rich, show producer Sheldon Leonard, Ted Bates Richard A. R. Pinkham (moderator) and CBS program veepee Michael Dann (a lone dissenter)—loudly decried network program control and hacked away at the magazine concept and participation buying (see separate story).

But for sheer cynicism and blatant disregard of the programming and editorial franchise, the capper of the week was the chiding tv took from the prexy of the Grocery Manufacturers of Ameri-

ca, Paul S. Willis. Speaking at the annual meeting of the Television Bureau of Advertising, Willis knocked television for its lack of cooperation in larding the public with "favorable information" about the food business. In doing so, he told how GMA had alerted magazines to "the facts of life covering advertiser-media relationships."

Pointing out that the grocery industry is "highly promotion-minded," the food man cited the \$1.2 billion it will spend for advertising this year, then specifically outlined the editorial support that had been handed out by magazines and newspapers.

"Last year we met with 16 top management people of national magazines. We wanted to discuss with them the facts of life covering advertiser-media relationships. We pointed out that many years ago the advertising department of the manufacturer and the sales department operated independently of each other, even though both had the same purpose, namely, to increase sales. Management did something about it. Now they are coordinating the work of both departments, and they key into the director of marketing."

"Taking a page out of that book of experience, we suggested to the publishers that the day was here when their editorial department and business department might better understand their interdependency relationships as they contribute to the operating results of their company; and as their operations may affect the advertiser—their bread and butter. While emphasizing that we would fight to the hilt to preserve their freedom to publish material of their own choice; at the same time, we invited their consideration of publishing some favorable articles about the food industry instead of only singling out isolated cases of criticism."

The food man said his industry could "point with pride" at the results of the meeting, and listed the following plugolias: Look mag's article explaining the cost-of-living index published monthly by the government; Reader's Digest's article on "Why Our Food Is a Bargain"; American Weekly's piece on "Are Our Food prices Too High?"; This Week's "The Greatest Food Show on Earth"; Saturday Evening Post's piece exposing food fadists; Good Housekeeping's article on labeling; Ladies Home Journal series on food; Life mag's institutional food ads and the devoting of the entire Nov. 23 issue to Thanksgiving and food.

"We could mention many other consumer and business magazines that carry frequent favorable articles about this industry," said Willis. "Like Family Circle, Woman's Day, Food Field Reporter, and so on."

Pointing out that networks receive 65% of their ad revenues from GMA members, the association chief said "there is lots (sic.) to be desired as it (the bankroll) applies to our relationship with their (the web's) top management. We are not aware of any great amount of cooperation which television has extended to us in passing along interesting, favorable information to the public—information such as appeared in the magazine articles. The newspapers throughout the United States publish a great deal of information relating to food prices, food supplies, nutrition and so on."

"I have before me an article appearing in the Hammond, La., Sun with box-car headlines: 'How About a Great Big Hand for Our Food Enterprises?' We have stacks of such clippings from hundreds of newspapers. In contrast with these favorable items, we have seen some tv newscasts where they seemingly took great delight in bellowing out stories that were critical of this industry. Professional consumer agitators may make news, but shouldn't someone as responsible for forming public opinion as is tv want to report the whole story? We are not aware of any attempts by television stations to verify the accuracy for such statements; or to obtain the other side of the story. The

'press' communicates with us freely when statements of doubtful accuracy are received.

"Another comment: When our government's monthly cost-of-living index shows an increase, newscasts make a big deal out of it, even though the increase as it applies to food might be one-tenth of 1%."

"There is plenty of interesting material available about this industry for radio-tv use, and broadcasting such information should create a better public attitude. The advertising would be more effective and the advertiser would get more for his advertising dollar. It is something to think over."

With the Station Reps

McGavern reppery's director of research and promotion Claire R. Horne has developed a new split radio scheduling technique called SRO—Systematic rotation.

Mrs. Horne says that radio has been snubbed by advertisers because of the concentration on quarter-hour ratings, the lack of a simple approach to spot placement and lack of comprehensive audience data for individual stations—data that cover all forms of radio listening today.

The SRO technique is completely mathematical, says Mrs. Horne, and lends to computer operations. It's based on the relationship between a station's total weekly cumulative audience and its average quarter-hour rating, data that are available in major markets as a syndicated Pulse service.

Working with Pulse, the McGavern exectress suggested a new field technique that covered a full week's listening. Full-week survey was tried in Los Angeles early this year, bankrolled jointly by McGavern and McLendon Corp., sales agent for X-TRA News, the Mexico-based 24-hour news station that pipes to L.A. and southern California.

Results covered all stations in the market and showed that the outlets had definite variances in reaching maximum cumulative audiences with minimum announcements. Now SRO scheduling on X-TRA produces 34% more cumulative audience than the same number of conventionally scheduled announcements.

Heliview of Market Four

Media reps of a dozen New York agencies last week were guests of WJZZ, Newark, in a chartered helicopter flight over nine-county Metropolitan New Jersey, what the station calls Market Four—the fourth largest market in the country.

Agencies repped on the flight included Wm. Esty, Mogul, Williams & Saylor, Young & Rubicam, Peerless, BBDO, Donahue & Coe, Gumbinner, D'Arcy, J. Walter Thompson, and Ellington.

Station also last week launched a "Blitzweek" via its rep, Adam Young. Agency buyers were getting a seven-minute tape pitch on WJZZ from Young salesmen along with a hardcover book titled, "Market Four."

Salant, Goodson, Rich Join Academy Panel On Rights & Wrongs of TV

Hollywood, Nov. 20.

Adding of Richard Salant, CBS News prexy; Mark Goodson, Goodson-Todman prexy, and Lee Rich, Benton & Bowles senior v.p., completes the panel for the discussion on "What Is Right and What Is Wrong with Television," to be held Dec. 19 by the Academy of Television Arts & Sciences.

FCC chairman Newton Minow will be one of the stellar attractions for the Coast powwow. He accepted an invitation to be a panelist; others of whom will be Rod Serling, Hubbell Robinson, Pat Weaver and Frank P. Fogarty, exec v.p. of Meredith Broadcasting.

William Dozier, production chief of Screen Gems, will serve as discussion chairman. Most of the night, according to Dozier, will be devoted to questions and answers with both panel members and the audience participating.

Newt the Astute

Washington, Nov. 20.

FCC chairman Newton Minow said he's coming to think of FCC as standing for something else:

"From Crisis to Crisis."

TV-Radio Production Centres

IN NEW YORK CITY . . .

Associate producer Eric Lieber back with Jerry Hammer Productions after a two-year Army hitch . . . Producer Gil Cates back from Syracuse where he lensed college square dancing for ABC-TV . . . R. Peter Straus, head of WMCA, speaks Dec. 11 before The Greater Buffalo Ad Club; his subject—"Polls, Poles (for Politicians) and the Public Interest—A Broadcaster's View" . . . Friday (23) night Casper Citron's WRFM interview stanza will front Dr. Helms Rennan, director of Salzburg City Center, pianist Eugene List, conductor Richard Korn and composer-arranger Hershy Kay . . . Pete Affe, WNBC-TV station manager elected a member of the N.Y. Chamber of Commerce . . . Stanley Jaffe becoming assistant flack manager for Seven Arts Associated . . . Jack Horton named director of photography for Filmex, the blurberry.

Seymour Siegel of WNYC recuperating from surgery at Doctor's Hospital . . . AB-PT prexy Leonard Goldenson and John Pival, prexy of WXYZ, Detroit, awarded a citation by Vice President Lyndon B. Johnson Monday (22) at the Park Lane Hotel for WXYZ's work in behalf of the President's Physical Fitness Program . . . Elaine Martha Pappas moves over from North Advertising to Metro Broadcast Sales as director of sales development . . . Sonny Fox, host of WNEW-TV's "Wonderama" and "Just for Fun," off to Hollywood for a bit in the upcoming Jerry Lewis film, "The Nutty Professor." His role will be the takeoff of a filmed tv feature about the story of a Hollywood extra . . . WTTG-TV, Metropolitan Broadcasting's Washington outlet, staging a series of presentations for ad agencies in the Sheraton West Hotel, N.Y., Nov. 27-29, highlighting WTTG audience studies . . . Over 200 research and media execs of New York agencies attended ABC Radio's symposium to explain the techniques of the Sandler radio ratings system. Additional sessions have been set for Nov. 27 in Detroit and Nov. 28 in Chicago . . . Qantas Airlines has bought a 52-week, hourlong show over WNCN Sunday nights featuring Australian music . . . The Bedside Network of the Veterans Hospital Radio & Television Guild being saluted on WNEW-TV Thanksgiving Day in a show titled "A Bedside Story," hosted by Mike Wallace.

Cyril Ritchard booked for guest stint on CBS-TV's "The Reading Room" kiddie show Dec. 1 . . . Oscar Levant's actress-wife, June, resumes acting career on "Alfred Hitchcock Hour" Dec. 6 . . . Canadian actor Lon Berger makes U. S. tv debut on "American Circle Theatre" Dec. 5 . . . Jack Benny in town this week along with his exec producer Irving Fein . . . Lucille Ball in town from coast . . . Sebastian Cabot of "Stump the Stars," bedded with phlebitis . . . Arnold Becker rejoined CBS-TV research department Monday (19) as manager of coverage and research analysis. Becker had held this post until early this year when he left to go with Lennen & Newell as manager of media research. He originally joined CBS-TV in '59 . . . A two-minute tape recording by CBS News correspondent Walter Cronkite reciting the history of the Liberty Bell has been installed in Philadelphia's Independence Hall . . . Sportscaster Chris Schenkel and golf champion Arnold Palmer have just completed a two-record LP album on golf instructions on the Columbia label . . . Howie Morris signed to voice the role of Beetle Bailey in the new King Features Syndicate tv cartoon series . . . Herbert Gross named to new position of manager of sales development. Gross had been manager of coverage and research analysis for CBS-TV's research department . . . Garry Moore's two weekly stanzas, "Garry Moore Show" and "I've Got A Secret" will originate on the Coast for a three-week period during the last week of February and the first two weeks of March . . . Frank L. Sheehan, formerly a sales exec with Independent Television Corp., has rejoined the company as western area sales manager . . . Johnny Tillotson guests on Dick Clark's "American Bandstand" tomorrow (Thurs.) . . . Paul Lynde tapes an Armed Forces Radio Service interview this week and then departs for Coast where he'll record his third Andy Williams guest shot to beam on Jan. 3 . . . Pat Boone now has a tieup with a self-service, automated food chain, which are to be called "Pat Boone Dine-O-Mats" . . . Ted Steele taking over for WCBS Radio's Jack Sterling. Latter has returned to the hospital for followup surgery for minor condition and is expected to return in a couple of weeks . . . Irene Ryan, of "Beverly Hillbillies," to gueststar on "Roy Rogers" show Nov. 17 . . . David Janssen signed to star in UAT half-hour project "The Fugitive," being coproduced with ABC-TV under QM Productions banner . . . Burton Benjamin, exec producer of "Twentieth Century" series, awarded U. S. Navy's Meritorious Public Service Citation for his shows dealing with naval activities.

Joe Franklin this week guests Alexander King, comedian Alan King, songwriter Johnny Marks ("Rudolph the Red-nosed Reindeer") and actress Salome Jens on the new WOR-TV afternoon "Memory Lane" . . . WOR radio's new talent Barry Farber, who switched from WINS, this week guests Peter Ustinov, Martin Cadin, Elaine Shepard, Vincent Rielolo and Godfrey Cambridge on his nighttime strip . . . Goodson-Todman partner Bill Todman has been named co-chairman of the special gifts division in the alumni fund drive for Valley Forge Military Academy with a goal of \$50,000.

IN HOLLYWOOD

Homespun humorist Cal Tinney moved his cracker barrel over to ABC for an evening strip . . . Society columnist Cobina Wright shares the hosting with Larry Moore of "Shangri-La Today," an interview program now in its second year of syndication . . . Burt Avedon, former head of Kenyon & Eckhardt Hollywood office, named manager of KMEX, the Spanish-language UHF station . . . Frank O'Connor teams up again with Hal Kanter on the 20th-Fox Western Ave. lot. They served their army hitch with AFRS on the same grounds. Kanter is overseeing O'Connor's "I and Claudie" pilot . . . Bob Bles will spin "Hot Shot" off his ABC-TV "Combat" series as an hour pilot to cost \$200,000. Series deals with a U. S. intelligence agent all over the world . . . Jack Benny was the only Hollywood performer to receive a medallion from Harry S. Truman for his continuing work in behalf of Israel . . . Jerry Chester checked in and out so fast he must have wrapped up a hot one and sped back to N. Y. to pass on the good news to NBC prexy Bob Kintner . . . Bob Altman, alternate producer of ABC-TV's "Combat," says he uses less stock footage than "Ben Casey" despite that the action takes place on the battlefields of France.

IN CHICAGO

Robert W. Frudeger of WIRL, Peoria, was elected prexy of Illinois Broadcasters Assn. . . Nancy Berg's "Land of Ziggy Zoggo," new kidshow on WBKB, drew over 10,000 pieces of mail last week for a moppet contest. That even tops the mail pull at station for the Alger Hiss appearance on ABC-TV . . . WGN-TV has come up with a sponsor, the printing-litho firm of Desaulniers & Co., for four outings of its prime time pubaffairs opus, "Your Right to Say It," which is produced by Northwestern U. . . Frank Reynolds starts a new Dodge-sponsored 15-minute news strip on WBBM Radio . . . Don DeCarlo, ex-Needham, Louis & Brorby, joined the WGN Radio sales staff, and Warren Tomassene, formerly of Adam Young, hooked on with WGN-TV sales . . . Ronald J. Leppig moved over from WIND's engineering dept. to its sales staff . . . WBBM Radio writer-producer John Mies received a Civil War Round Table citation for his 26-week series, "Secession"

(Continued on page 27)

WHAT PRICE TV PRESTIGE?

CBS PUBAFFAIRS A 'LOSS LEADER'

By MURRAY HOROWITZ

Advertising coin, in these days of a tight "image buck" is coming in with a heartening regularity to underwrite the shows of CBS News, many of which fall into the "image buy" category. But it isn't enough to meet the "nut."

On the sponsor front, CBS News this season reestablished an "instant" advertiser in the form of Metropolitan Life Insurance to pick up its instant news specials, called news extras at CBS-TV. It was the first network to post SRO in sponsors for the Election Night package. CBS News sales v.p. John Karol capped it all off with signing Travelers Insurance for two-thirds sponsorship of "CBS Reports" next season, a buy embracing 28 segments.

What it means in net coin to the web is top secret, for it's well-known that all the networks discount program and time charges to wean advertisers to underwrite news, pubaffairs and cultural shows. Even with that knowledge in mind, and the repeated testimony of networks before such bodies as the Federal Communications Commission that they lose big dough underwriting their respective news divisions, the total billings tabulated by CBS News is imposing.

If some of the program discounts were taken into account, and the regular time rate applied, total billings of CBS News shows would amount to \$43,500,000, an inflated figure, but an indie to the advertising support garnered for news, pubaffairs shows. The estimated \$43,500,000 is exclusive of the Leonard Bernstein adult concert, sponsored by Ford, the "Young People's Concert," sponsored by Shell, and Corning Glass monies coming in for the opening night of Lincoln Center.

The estimated \$43,500,000 billing figure does embrace the following shows: "Twentieth Century," "Prudential," "Eyewitness," participation; "CBS Reports," participation; two five-minute daytime news strips, both of which fully sponsored; the Sunday night 15 minute Eric Sevareid news show; the Monday-through-Friday web evening shows; (both Sunday night and Monday - through - Friday news shows are filled with participating sponsors and provide the heaviest coin); the Metropolitan Life Insurance news extras; and the election package, sponsored by Institute of Life Insurance, Bristol Myers and Goodyear.

Extent of networks' loss in news, pubaffairs is a question of dispute within and without the industry. One school leans to the thought that if all news and pubaffairs were chucked, at least those that don't recover costs and turn a profit, web profits would soar.

Others say it's a matter more of (Continued on page 34)

Britain's Ray Castle, After Moore Exposure, Thinks U.S. Just Dandy

London, Nov. 20.

Back home after nine weeks on the Gary Moore show, top British hoover-comic Roy Castle enthuses about his trip and says he has itchy pants for the skedded return trip. Says he has been signed for a further 10 shows starting in Feb. with options to another 29 shows. Films too, he says, are being talked about.

"I think," says the Yorkshire-born Castle "that they must like me or something. More than anything else I learned a tremendous amount from working in American tv."

Topping in pantomime over Christmas, Castle says that if all the plans aired for him while he was in the States materialize he will be away from his London home for a long time.

30 Markets: NBC's Nielsen Nifty

Nielsen's multi-market report for the week ending Nov. 11 is something of a major reversal on the season's tally sheets, with NBC coming out No. 1 on average nighttime rating. The tally reads NBC 17.9; CBS 17.1 and ABC 14.6. On nights of the week wins, CBS winds up in last place, with NBC leading three nights of the week (Tuesday, Thursday and Sunday) and ABC leading Monday, Wednesday and Friday. On the number of half-hour wins, it was yet again on "NBC story," with the network capturing 23 half-hours, compared to 18 for CBS and nine for ABC. Big factors in the NBC Nielsen upsurge were the Election night sweep and the Sunday Danny Kaye Show.

Based on the report, it looks like the Thursday night "11th Hour" on NBC is heading for hit status. For the third consecutive week, "11th Hour" beat its CBS-ABC competition. The report further established that, with strong feature, "Sat. Night Movies" can pull 'em in. It led its overall CBS competition which included a Godfrey special in addition to "Have Gun" and "Gunsmoke." The Sunday Danny Kaye special, with sock 27.6, ranked among the top four of all nighttime shows.

Nielsen report shows that Election Night returns for NBC were even more impressive than indicated by Arbitron. The 7:30 to 1 a.m. three-network competitive picture reads: NBC 19.3 (with a 41 share); CBS 9.9 (with a 21 share) and ABC 4.3 (with a 9 share).

Still Another Repeat For 'White House Tour'

For a documentary, "A Tour of the White House with Mrs. John F. Kennedy," is hitting all sorts of exposure records.

Hourlong program was telecast simultaneously by CBS-TV, which produced it, and NBC-TV. It then was played later by ABC-TV. Following its initial Feb. 14, '62 telecast, the "Tour" was rerun on CBS-TV on March 25. It will be rerun again on Jan. 13 (Sunday) from 4 to 5 p.m., making Mrs. John F. Kennedy's tour the most popular American pubaffairs vehicle.

CBS' \$18,507,219 9-Mo. Net Income

CBS net income of \$18,507,219 and sales of \$358,010,607 for the first nine months of 1962 were reported in a financial statement by William S. Paley, chairman, and Frank Stanton, prexy.

The \$18,507,219 net income is \$5,843,706 greater than the net income of the first nine months of '61, when comparable results were \$12,653,513 net income and \$339,018,246 gross sales.

Net income and sales for the third quarter of '62 were \$4,353,911 and \$111,354,411, respectively. Comparable results for the third quarter of '61 were \$3,244,181 and \$98,250,501.

CBS board of directors declared a cash dividend of 35 cents per share on the company's common stock, payable Dec. 7, '62 to stockholders of record at the close of (Continued on page 36)

Can't Be an Informed Person and Ignore TV, Sez John Mason Brown

Louisville, Nov. 20.

Kentucky-born John Mason Brown, author and literary critic, had some kind words to say for television, in a talk before some 5,000 teachers here. Brown said he had visited many universities, who look down their nose at television as a "common, mass medium," while they seldom view the tv screen.

Brown said he did not see how anyone can live as an informed person without television at its best. He is remembered hereabouts for his appearances on a program called "The Last Word." Brown told the teachers that while he agreed in part with FCC Chairman Newton Minow in depicting tv as a "Wasteland," it was his opinion that when tv fulfills its potentiality it is "way out," or multi-syllabled words equally descriptive. Brown said he even accepts television as a "waster of time as well as filler."

In plain language, critic Brown told the pedagos that "everyone needs a little trash now and then, just as we need roughage in our diet."

NBC News Copies 'Spinoff' Pattern

Following the lead of its commercial program department in tv, NBC News is also going to try its hand at "spinoffs," a theory of airing one program in hopes that it'll lead to a whole series. A special half-hour is now being shot in Lexington and Concord, Mass., that the news unit hopes will lead to a whole series of shows under the banner, "American Landmark."

Stanza is being prepped in Massachusetts now by producer Jack Shugrue. It is expected that in general outline the finished product will resemble in technique NBC's "U.S. 1," the picture story built around that north-south highway, which passes through some spots of historical importance in U.S. history.

Time has not been picked for the initial "Landmark," but web figures it'll get on before the end of this season.

Ameche Does Oriental Flip

NBC 'International Showtime' Host High on Nippon Circus Acts

By DAVE JAMPEL

Tokyo, Nov. 20.

As host of NBC's "International Showtime" series, Don Ameche finds he has a new group of fans—children.

No doubt one of the pleasant aspects of that circumstance is that youngsters will not recall Ameche's portrayal of the title character in "Alexander Graham Bell" and make bad jokes about the actor having invented the telephone.

Although he says he is not disturbed by the professional comics who have kidded him over the years, Ameche admitted he is sometimes bothered when people greet him with the inevitable reference.

Ameche is in Japan for the filming of five hourlong color segments of "International Showtime," now in its second year on the web. In a tent near Osaka, the unit shot two episodes featuring the Kinoshita Circus. It will film two additional segments at the Mikado nitery and another at the Hanabasha club, this city, with Nipponese variety acts. One circus show and one with a nitery background will be used this season, with the balance of the Japan footage held for next annum's package. Ameche explained that 29 of this season's programs have already been filmed in Europe with two more slated for filming in Paris.

"But it is the intention of this production to go to many more countries than in Europe," he added. "So far Europe has been the easiest from the standpoint of availability and quality of acts. However we intend within the next

National Biscuit Buys ABC 'Wagon Train' Reruns

National Biscuit Co. has bought one-half of the ABC-TV reruns of "Wagon Train," which bow on the web Sunday, Jan. 6 in the 5-6 p.m. slot. The repeats will be running under the title of "Major Adams, Trailmaster," starring the late Ward Bond who was trailmaster on the series for its first five years.

Other sponsors on the show include American Chicle, Lincoln-Mercury, and Block Drug.

Grey Cup Games: Can. TV Rhubarb

Ottawa, Nov. 20.

It's been a rough week on Canadian television networks following the bombshell ruling of the Board of Broadcast Governors that the Canadian Broadcasting Corp.'s web must carry the Canadian football classic, Grey Cup Game, from rival CTV web, including commercials. Heat developed into what might well become a court case when CBC announced it would carry the Dec. 1 football coverage from CTV but would not carry its commercials.

BBG met on Monday to bring itself up to date. Three bodies concerned—CTV, CBC, BBG—each insisted it had legal advice on its action, the board and the indie web declaring the BBG ruling was legal, with CBC counterclaiming its legal adviser insisted the public-owned net could not be forced to carry the advertising content of any show from another network.

Maximum penalty for failing to comply with a BBG regulation, on summary conviction, is \$500 fine and six months imprisonment.

CBC's stand in the furor is one on principle: that by carrying CTV football show commercials it would become a sales tool for its competition. It was also stated through announcements that tv rights for the show had been turned over to the sponsors, a brewery and an oil company, so CBC could deal directly and not via CTV. The flurry (Continued on page 29)

NBC \$49,500,000 STILL FISCAL RAP

By ART WOODSTONE

NBC News is undoubtedly grossing more than ever before in its history. The estimate is for \$49,500,000—and still NBC News is said to be losing money.

However, various sources feel that the loss, contrary to common opinion, is lower than ever—not much lower, but lower. One big factor in lowering the loss the past few years has probably been the radio network, for which NBC News has evidently pulled some \$11,500,000 in time and talent. Because radio is so less expensive than in tv, particularly when it comes to package costs, the \$11,500,000 may contain something of a profit.

News and public affairs on NBC-TV this year will gross approximately \$38,000,000. Here is where the loss occurs, because pubaffairs, as popular as it has become, still goes to bankrollers, when bankrollers are around, mostly for time charges alone. This quite obviously means that NBC News is absorbing the cost of the all-important content.

Some tv news and public affairs programs are exceptions to the rule. One terribly large exception is the nightly Huntley-Brinkley quarter-hour, which goes for \$13,000,000 per annum. Possibly, too, the \$4,800,000 estimate for four daily five-minute newsstrips on tv contains a legit, if minimal profit.

If a network ran its ledgers this simply, however, the total for '62-'63 would probably represent a minor profit on the whole, instead of a major loss. But one must remember that from the radio net must also come affiliate compensation and ditto from tv. News, on the whole, must be considered a loss-leader around network-dom; it's there to maintain and improve The Image.

Assume for a minute that NBC News has an annual budget of \$35,000,000 (which, some say, isn't too far from the real outlay). If one could discount the intricacies of network ledgering, 35 from 49½ leaves a considerable profit, doesn't it? However, that \$49,500,000 consists mainly of time sales, and it's considered quite probable that time sales are charged off against some other division than NBC News. The \$35,000,000 is money to put on news programming, so that, even to break even, the news programming would have to bring back the same amount in real sponsorships.

Some other figures: Gulf is able (Continued on page 29)

Godfrey Re TV: 'It's Not the Same'; Can't Goof, Grope Any More

Ottawa, Nov. 20.

"The days of the old Arthur Godfrey show are gone," said Arthur Godfrey on "The Pierre Berton Hour" (CTV web, nightly). Godfrey, in Canada for the Royal Winter Fair, said on-air goofs, either AM or tv, were out. "Everybody's seen all the mistakes and don't like them any more," said Godfrey. "There can be no more groping."

Godfrey insisted ad lib was okay for gab bits as long as the gabber knew his subject thoroughly, and that went for public speaking as well as performing, but all numbers must be well rehearsed. For his morning AMer, Godfrey said he rehearsed four hours a day, and two or three months for a special. But he agreed that his recent special on Hollywood was inadequate.

"The show got big ratings," he said, "and that impressed the brass, but nobody said it was a good show—just good ratings."

Godfrey told Berton he hoped to get back on video with a regular show. He wanted to return to tv, he said, because "I love to work."

Hub WBZ-TV's Unique Public Forum As a Three-Niter Civic Enterprise

By GUY LIVINGSTON

Boston, Nov. 20. Can Westinghouse Broadcasting through its Hub outlet, WBZ and WBZ-TV, set a new pubservice programming trend?

The answer, which should be of interest to the broadcasting fraternity, may not be known for some time after the two stations simulcast their three 90-min. public forums on "Morality, Modernization, and Manpower in Government." Monday, Tuesday and Wednesday (26, 27, 28), in Boston.

The forums mark the beginning of a year-long pubservice programming effort entitled "Focal Point: Government 1963." Headlining the dozen prime time forumcasts participants are: U. S. Atty. Gen. Robert Kennedy, NAB prexy LeRoy Collins, and Archibald MacLeish.

Electronic journalism, the new breed of reporting whose medium is the tv's screen and the microphone, rather than the typewriter and newsprint, has finally become aware of corruption in government in Massachusetts, and in a big bang display of fervor brought together in a press confab the new young Dem. Senator Ted Kennedy and the vet Republican Sen. Leverett Saltonstall, along with other nationally known notables Wednesday (14).

Editors, politico writers and commentators, radio and tv personalities gathered at luncheon at Tiffany's in Boston for the unveiling of the plans for the three hour-long pubforums on government. Aims and content were explained by W. C. Swartley, area veep of Westinghouse.

After brief addresses by Senator-elect Kennedy and Sen. Saltonstall commending the forums, Donald H. McGannon, prexy Westinghouse, reported on the project and touched briefly on his experiences in Russia during the Cuban crisis. Incidentally, it was the first meeting between new Senator Kennedy and Saltonstall since Kennedy's election.

A number of interviews with the man in the street, and the woman in the street too, were flashed on screen for the VIP audience. Practically all of the interviewees agreed that "something should be done," but what? They were of widely varying types, one of them a laughing type, who said: "It's laughable. We know we have corruption, but what are we going to do about it." It was apparent that many Massachusetts

(Continued on page 36)

OF's \$2,000,000 For New Shows

Official Films prexy Seymour Reed says the syndication firm has allocated \$2,000,000 for new programming during the next 12 months, and more money is available if additional properties are found to be suitable.

New production includes a second year of the "Biography" archives teleumentaries produced by David Wolper and a new half-hour series yet to be announced. Soon to be released is the "Marilyn Monroe" half-hour edited from various film sources and with an original score. Ready for seasonal sales are a group of eight short color films, "Songs for Christmas," featuring the choir of the Conservatory of Music of Cincinnati.

New 'Story...' Sales

Three more major markets have joined the roster lined up for United Artists Television's "The Story Of..." series.

Koontz Creamery bought the series for placement on WJZ, Baltimore; Merchants Bank inked for WLW-I, Indianapolis; and KTVU, San Francisco, also bought the David Wolper skoin. One of the multi-market sponsors, Consumers Cooperative Assn., added its eighth market, KHOL-TV, Hastings-Kearney, Neb.

Other sales include: WTVO, Rockford, Ill.; WLOF-TV, Orlando, Fla.; and WTOK, Meridian, Miss.

Philly Mummers Parade Faces a TV Blackout In NBC's Swap Snarl

Philadelphia, Nov. 20.

When the Mummers come strutting up Broad Street and across the tv screens on New Year's Day, they are likely to be blacked out on Channel 3, WRCV-TV. The Mummers' annual competition "The Tournament of Roses" is also skedded to be darkened.

The FCC has turned down two requests asking that the WRCV stations (tv and radio) be permitted to stay on the air until an anti-trust case against NBC is settled. NBC owns and operates the local outlet.

Earlier NBC had signed a consent decree promising to drop its stations here by Dec. 31. But then the firm worked out a swap arrangement with RKO General, Inc., whereby the NBC chain would acquire RKO's stations in Boston. RKO, of course, would move here.

When it became apparent that the FCC ruling on the swap would not become forthcoming until some time next year, the NBC and RKO petitioners asked for a stay on the consent proceedings, which the FCC turned down.

Meanwhile, Philco, which formerly operated Channel 3, would like to have the license back. It has asked the FCC to grant it the license temporarily, pending the commission's final ruling on the application.

NBC's ultimate recourse now seems to be an appeal to the Federal Courts.

Clear Decks For Philly Educ'l TV

Philadelphia, Nov. 20.

WHYY, Philadelphia's educational television station, was given a clear field in its bid for Channel 12, when the Rollins Broadcasting Co., of Wilmington, Del., its only rival, withdrew as a competitor. The decision means that an estimated 8,000,000 viewers in the Greater Philadelphia area now can expect to receive educational television on the regular commercial band.

William Goldman, movie chain owner who is president of WHYY's board of directors, said that the FCC would probably make the formal award, Dec. 17.

The non-profit WHYY will have eight months in which to raise money to purchase equipment and get on the air as Philadelphia's fourth regular channel. Goldman said a drive for the funds would begin immediately and he expected that the required amount—\$500,000 for equipment and \$600,000 for operation—would be raised by donations.

The station is expected to be in operation by August.

'RADIO MAN OF YEAR' LAUREL FOR BEAUDIN

Chicago, Nov. 20.

Ralph Beaudin, prexy and general manager of WLS, the ABC Radio o&o here, will be dubbed "Radio Man of the Year" in Chi by the American College of Radio, Arts, Crafts & Sciences at its second annual awards banquet Dec. 7. Industry organization, equating with the American Academy of TV Arts & Sciences, is citing Beaudin for his achievement in hoisting WLS from the bottom of the rating pile to one of the commanding positions in the market and keeping it there.

Beaudin took over the station reins in April 1960 when ABC bought out Prairie Farmer's half interest and became sole owner. It befell Beaudin to remake the image from that of a part-time rural oriented station to one with a solid urban tone. He accomplished it in a matter of months with a punchy pop music format that didn't spare the rock 'n' roll. Station has ranked in the top three here ever since.

WDOK's 'Careers'

Cleveland, Nov. 20.

WDOK and John Carroll Univ. kicked off a series of 26 programs on "Careers" in which university presents faculty member, alumnus and student discuss the future.

Entitled "John Carroll Views a Future," stanza is moderated by Graduate Dean, Dr. Arthur Spah and on Thanksgiving eve the 25-minute 10:05 p.m. show will discuss the ministry with Carroll participants being Rabbi Pincus Goodblatt, Temple Beth Shalom, graduate student; Mahlon Franks, lay leader at First Methodist Church, who received his degree in August; and Father Thomas P. Campbell, vice rector college department, Borromeo Seminary, Carroll alumnus.

Indie Stations Get Own Pool Status At Guantanamo

Last week, when the government flew various reports down to Guantanamo Bay for a three-day looksee, there were two broadcasting pool reporters—instead of one. The independent stations, for the first time, had their own pool man.

He was Irv Chapman, the Washington bureau chief for Radio Press International, the service that feeds news reports to a number of indie radio outlets. To further the precedent, NBC is said to have taken at least one Chapman feed, instead of the one, done by the network's own pool reporter, Ed Silverman of ABC.

RPI evidently thought at first that Chapman was only to feed the indies but was informed later that tradition permits all participants to take feeds from any pool member.

While never on a pool status (because until now it only fed affiliates to its own org), RPI has been slowly gaining accreditation in D.C. and along other Federal fronts. Before the first manshoot last year (Shepard's flight), RPI had to fight NASA reluctance to give up what might be termed separate but equal facilities at Cape Canaveral. Finally, NASA gave in.

Recently, the State Dept. has fully accredited the RPI man, as evidenced when it finally gave in and let RPI send its own man to the so-called "background briefings." Seems at first the Dept. of State wanted RPI to depend on the network pool reporter there.

Case of the Missing Program Director

North Wilkesboro, N.C., Nov. 20.

The case of the missing radio station program director is as much of a mystery as it was when he disappeared Oct. 16.

Morton Schapp completed his work at radio station WKBC here Oct. 16, called his wife at Burlington and told her he was on his way home.

He has not been seen since. The Wilkes County Sheriff's Department said there has been no reports on Schapp since he was reported missing.

The same report came from the Alamance County Sheriff's Department and the Burlington Police Department.

Mrs. Schapp was quoted by Alamance deputy sheriff H. G. Cox as saying her husband called her the night of Oct. 16 and reported he was enroute home. She also said that her husband, who is diabetic, told her he had only one pill. He takes several each day for his ailment.

When no report was received from Schapp, friends went to the room he occupied during the three weeks he was connected with the local radio station. The room was bare. He had apparently removed all his belongings and clothing when he left.

Mrs. Schapp told officers she was at a loss to know what had become of her husband. She and their three children continued to reside at Burlington. Schapp was employed by a Burlington radio station before he came here as program director and announcer for WKBC.

BBC-TV Serves Notice on Distribs: 'We'll Be Using Fewer U.S. Shows'

London, Nov. 20.

CBS Films 'Entries' In 62 Countries As Formosa Joins List

Formosa has become the 62d country to become customers of CBS Films, which sold "I Love Lucy," "Gene Autry," "The Adventures of Champion," and "The 20th Century" there. "Lucy" incidentally, has been sold in 30 countries.

Willard Block, international sales manager for CBS Films, reported other new biz in the smaller countries of the world. New sales are Korea, "Lucy," "Have Gun, Will Travel," "Twentieth Century," "Twilight Zone," "Wanted—Dead or Alive," and a package of Terrytoons cartoons: Lebanon, "Deputy Dawg," "Mighty Mouse," and "Heckle and Jeckle." Saudi Arabia, "Deputy Dawg" and "Perry Mason."

Also, Southern Rhodesia, "Deputy Dawg," "Phil Silvers Show," "Perry Mason," and "Alvin Show," Nigeria, "You Are There," "Lucy," "Mason," "Defenders," "Phil Silvers," "Dawg," and "Rawhide"; Kuwait, "Honeymooners," "Lucy," "Wanted—Dead or Alive," "San Francisco Beat."

NTA's \$5,000,000 On Post-'48 Sales

Hollywood, Nov. 20.

National Telefilm Associates has accumulated a gross of \$5,000,000 in sales of post '48 features from 20th-Fox, according to Bernard Tabakin, NTA prexy. Old films are now showing on 157 stations.

In the block of 58 old releases are "12 o'clock High," "All About Eve," "Viva Zapata," "Panic in the Street," "Gunfight" and "Yellow Sky." Among the stars are Gregory Peck, Bette Davis, Marlon Brando and Richard Widmark.

CANADA NEW TARGET FOR MEX TV SALES

Mexico City, Nov. 20.

Mexico has begun selling program material to Canada, with Pedro Marcos Bilbao, chief of Canada's Latin American Affairs division here talking with Tele-sistema Mexicano functionaries. Bilbao is concentrating initial purchases to cultural programs and those with folklore themes.

Later additional shows may be bought, including musical type, with these scheduled for Friday telecast over the Canadian tv network in as yet unset evening hours.

Mexican programs will be dubbed in English at Televisi6n studios.

Talbot's 'Romper Room' Aussie TV Production

London, Nov. 20.

Paul Talbot, president of Fremantle Television, has made plans to mount 20 hours live transmission weekly in Australia, starting next February. There will be five hours weekly each from Melbourne, Sydney, Adelaide and Brisbane.

The programs, which are designed for moppets of pre-school age, will be known as "Romper Room," and will feature local talent exclusively. Qualified teachers, all with previous tv experience are due in New York in January from each of the four centres for last-minute briefing on the project.

Talbot, who was in London recently after an extended visit to the Dominion, plans to return to Australia early in the New Year to get his new project under way.

Barbera's Prexy Strips

Hollywood, Nov. 20.

Joseph Barbera has been elected prexy of Hanna-Barbera Productions, succeeding William Hanna, who becomes exec veepee. George Sidney continues as veepees, and Jess Morgan has been chosen secretary-treasurer.

Dismal news for American vid-pole producers and peddlers from Kenneth Adam, director of BBC-TV. Speaking at Leeds Univ. last week, he forecast that the Corporation would be showing fewer American programs because of a viewer preference for the home made article. Unless there was a big change in the type of American product available he would expect the BBC to buy fewer shows.

He tagged the "Dick Powell Show" as "possibly the best series ever made in Hollywood" but it did not prove as popular as commercial tv's British made "No Hiding Place." The BBC's "Z Cars" got twice the rating of the opposition's "Route 66," and the U.S. legal skein "Sam Benedict," on the indie web, was not as popular as "Dr. Finlay's Casebook," on BBC.

At present, the BBC exec said, the Corporation was screening about 12% American material, but when the second network started in London in 1964, the proportion would be considerably less.

Adam confirmed that the BBC hoped to launch this second outlet, which would use 625 lines for transmission, by April, 1964, and he reckoned it would spread to the north about 15 months later. He did not regard the second channel as a tranquillizer, but as something that would satisfy the viewer's inherent curiosity.

Adam was speaking at the university on the future of tv, on the eve of the 40th anniversary of the BBC's first radio transmission. He anticipated that the second outlet would require at least 25 hours of fresh programming a week, which would involve a 50% increase on the Corporation's current weekly tv output. He believed the programs would be concentrated in a three-hour mid-week peak slot, with extra transmission time at weekends.

NLRB Reversed In KXTV Boycott

Sacramento, Nov. 20.

Ninth Circuit Court of Appeals has unanimously reversed the National Labor Relations Board decision in the case involving alleged secondary boycott activities against advertisers on KXTV, Sacramento, by NABET and AFTRA.

Court ruled that the proviso to the secondary boycott section of NLRB in this case doesn't protect otherwise illegal boycott activity. Issue of whether the secondary activity of the unions in the KXTV case were coercive and thus unlawful (as held by the NLRB), was remanded to the board for a decision. NABET and AFTRA were charged with alerting KXTV clients and potential clients that their products and stores would be boycotted by striking union members.

Decision of the Circuit Court matched an earlier finding by Judge Halbert in the Sacramento Federal District Court and also the views of one dissenting opinion from an NLRB member.

A spokesman for the Corinthian station predicted the decision would eliminate for broadcasters and bankrollers the "evils" of the secondary boycott. He said the company plans to move ahead immediately to prosecute damage claims against the unions for injury resulting from the secondary activity.

ITC's O'seas Sales

Independent Television Corp. reports new foreign markets in Gibraltar, Kenya and Trinidad.

In Kenya, according to ITC, the station telecasts four and a half hours a night. Programs are in English, Swahili and Hindustani. It represents the first tv station in east Africa. ITC said it has sold the Kenya station, as well as the new stations in Gibraltar and Trinidad, some two dozen shows consisting of more than 500 programs.

FOREIGN SYNDIE BIZ: 50% MARK

Economics of Foreign Selling

Theoretical book potential of a half-hour episode of a good vidfilm series is about \$23,000, if sold in every market in the world outside the U.S. If dubbing costs were subtracted from that figure, the theoretical potential would be about \$20,000.

In practice, which finds no half-hour episode of a series sold in every market of the world, from \$12,000 to \$14,000 can be grossed per half-hour episode abroad. This, too, would be a quality vidfilm series, with the estimated \$14,000 on the high side.

In some respects calling foreign selling syndication in the same sense as, its currently used in the U.S. is called a misnomer by some execs. More and more foreign biz in vidfilms relies on first-run properties rather than oldies. In fact reruns are the rarity abroad. Domestic syndication currently, on the other hand, is mainly a rerun biz.

It's pointed out that foreign revenues for such network first-runners as "Defenders," for example, are estimated right from the start and play a role in determining initial gross returns of a series. More and more network vidfilm shows are being aired abroad in the same season as their U.S. telecasting.

Mark Evans: Hot Act

Metromedia Pubaffairs V.P. Packs 'Em in On Gab Circuit

By LES CARPENTER

Washington, Nov. 20. Mark Evans, veteran of many years before the radio mike and the television camera, is a hot act on the lecture circuit. He's collecting a bonanza of good will for MetroMedia, of which he is v.p. for public affairs.

Evans last week gave the same lecture twice during one of the worst rainstorms of the year in Washington, and 7,000 people turned out to listen. Most impressive compliment of all was the appearance in the crowd of astronaut John Glenn and his wife who had flown to D.C. from Houston for one purpose, to attend the talk.

It marked the fifth time Evans has been invited by the National Geographic Society to be a part of its annual lecture series in Constitution Hall. No one else has had as many invitations.

His new talk, with an excellent film to illustrate it, will be cut some in length and used as a 60-minute tv show later in season over the Metropolitan Broadcasting stations, a MetroMedia division.

Next month, Evans will repeat it in Olympia, capital of Washington State, before an audience which will include Gov. Albert D. Rosellini and other state bigshots. He will repeat it in Seattle and other Washington cities.

Washington State and all its wonders, including the 1962 World's Fair, are the subject of the lecture by Evans, who takes a camera on his family vacations and satisfies his intense curiosity to learn everything he can about the places visited.

Fascinating human interest vignettes. (Continued on page 30)

MGM Readies New Batch of Post-'48s

MGM-TV is currently preparing release of a third group of post-1948 films for syndication. Titled 30/63, the new feature package is being readied for January release. Similar in format to two previous feature packages, the new group is in accordance with the company's policy of gradual releases of post-1948 pictures at the rate of 30 a year. New group will include such films as "The Blackboard Jungle," "Silk Stockings" and "Go For Broke."

A total of 93 stations have bought either or both of the two previous MGM packages. A total of 85 stations have picked up the 1961 group while 78 stations have licensed the 1962 package. Recent deals for both groups have been with WJBK-TV, Detroit; WHIO-TV, Dayton; WHEC-TV, Rochester; CBC for six cities; WBNS-TV, Columbus; WKRC, Cincinnati; WIIC-TV, Pittsburgh; WFAA-TV, Dallas; WISN-TV, Milwaukee; WPRO-TV, Providence; and WSBT, South Bend.

Terrytoon's 'Stallion'

The first episode of a new cartoon series, titled "Luno the Soaring Stallion" and starring a Pegasus-like flying horse, is now in production at the Terrytoon division of CBS Films and will be placed in theatrical distribution early next year.

Based on an idea by chief Terrytoons writer Larz Bourne, new cartoon series will be voiced by Robert McFadden and Norma Macmillan, with original music by Phil Scheib, head of Terrytoon's music department. Writer Bourne also is scripter of CBS Films' "Deputy Dawg" series.

MGM-TV Scores \$21,174,495 Gross In Prod. Tuneup

The production program of MGM-TV began showing a profit for the first time during the last fiscal year, ending Aug. 31, according to the parent company's financial report. Together with the revenues derived from the syndication of MGM features, the tv division during the last year grossed \$21,174,495, a solid increase over the previous year's take of \$18,014,611.

MGM-TV's outlook for 1963-64 is also bright in light of five pilot deals with all three networks. Additional deals are now in negotiation. At the present time, MGM-TV is producing pilots of "The Travel of Jamie McPheeters" and "The Human Comedy" for ABC-TV; "The Bells are Ringing" for CBS-TV; and "Jonathan Croft" and "Mr. Novak" for NBC. MGM-TV also has in preparation a tv series based on William L. Shirer's "The Rise and Fall of the Third Reich," a property originally bought as a feature film.

Contracts on MGM's original licenses of the entire library of pre-1949 films are now beginning to expire and the company is now talking with station operators about renewals about all or part of the library. Total income from feature film sales reached \$8,777,000 in the past year; income still to be realized from outstanding contracts now stands at \$12,000,000.

7 Arts Canada Deals

Since its recent reorganization up there, Seven Arts has concluded in Canada its first three video sales for feature and animated pix. Charles S. Chaplin, new Canadian chief for the distributry, picked up the deals.

They were for 200 Warner full-lengthers to CKVR, Barrie, Ont.; 337 Warner cartoons to CFPL, London, Ont.; and 48 French-dubbed features to WJBR, Rimouski, Quebec.

HELPS BOLSTER SAGGING GROSSES

Foreign biz in vidfilm syndication now accounts for about 50% of the total biz done by many firms in the market-by-market biz. It's a development, long in coming, which parallels the development in the motion picture biz.

What has happened in the past few years to bring about the near 50 to 50 ratio of domestic and foreign for the affected firms are these alterations: domestic biz in vidfilm syndication has declined; in the midst of this decline, the foreign market has increased. Total revenues racked up by vidfilm firms are down compared to what they were in the heyday of syndication.

Effect of a bigger foreign market, though, has helped to bolster sagging vidfilm syndication grosses. The foreign market, however, hasn't returned sufficient grosses to compensate for the drop in domestic grosses. That the approximate 50 to 50 ratio has been reached is, therefore, considered a mixed blessing.

Desilu Sales, reporting on world sales after being in biz nine months, stated that foreign grosses accounted for 40 to 50% of its total sales. Independent Television Corp., wholly owned by Associated Television, of England, reports that foreign sales in 1961, accounted for more than 40% of its total gross.

When CBS Films, syndication subsid of CBS, recently elevated domestic and foreign sales directors, Jim Victory and Ralph Baruch, respectively, each was given v.p. stripes, underscoring the comparative equal status of foreign and domestic sales at this point. It's understood that the approximate 50 to 50 ratio of domestic and foreign gross prevails also at CBS Films.

The ratio is quite different at Screen Gems, the Columbia subsid which is engaged in national network vidfilm selling, feature selling and other activities, as well as vidfilm syndication. Screen Gems, which handles features as well as vidfilm properties abroad, is expected to hit a record gross in '62, estimated at \$10,000,000. That estimated figure leads the foreign grosses of other companies, engaged in tv program selling abroad. Screen Gems foreign gross, though, is estimated to be about 20% of the total gross.

Helping the foreign thrust are two industry organizations, Television Programs Export Assn. and the tv division of the Motion Picture Export Assn. There is no similar industry organization, functioning on the domestic level, a situation caused by the cross purposes of many syndication houses, which find them in the network program supply biz as well as the market-by-market field.

More than one syndication exec has complained that there's no (Continued on page 30)

Canada's \$195,000 UK 'Playdate' Sale

Toronto, Nov. 20. In its second sale of 26 one-hour dramas to Associated-Rediffusion Ltd. of the U.K., Canadian Broadcasting Corp. here has just swung deal of its current "Playdate" weekly tv series. Sale price was \$195,000, with Canadian playwrights and actors getting residuals.

Dramas will be first seen on the CBC-TV network and tapes then shipped to London h.q. of Associated-Rediffusion Ltd. for subsequent showing on indie tv stations of Britain, the Channel Islands and the Isle of Man. Sales indicates that indie chain was pleased with the first series of CBC dramas, according to Hugh Salmon, manager, CBC's export sales section.

Screen Gems' Major Bid as Foreign Producer; Flock of Canada Shows

KELP—'HELP'

Washington, Nov. 20.

The FCC has levied a reduced fine on KELP Radio, El Paso, for failing to identify sponsors of teenage dances it plugged.

The commission reduced the fine from \$5,000 to \$1,000 after KELP pleaded ignorance of sponsorship identification rules and promised not to do it again.

'PIX Touch' Grabs Big Rating Payoff On Telementaries

WPIX-TV execs and staffers are plenty happy but not too surprised over the Nielsen sweep of New York garnered by the space telementary, "Universe," produced by WPIX and the National Film Board of Canada and aired twice last Wednesday night (14) by the independent.

The two "Universe" telecasts had a total rating of 28.7 on the overnight Nilsens, striking a 45% audience share with an estimated 3,587,500 viewers. Opening telecast at 7:30 p.m. hit a 19.5 rating, topping all other New York stations. Second showing at 10 p.m. pulled a 9.2, making WPIX first among independents and a close fourth to the three web flagships.

The rating power of well chosen and well produced pubaffairs telementaries is a fairly old story to the New York Daily News indie. In April of 1958, the station's presentation of "The Russian Revolution" pulled a 25.8 Arbitron to top all competition. The same show in 1959 and 1960 reruns scored ARBs of 13.9 and 14.8.

Topper of all time, however, was "The Secret Life of Adolph Hitler," shown in February of 1960. In prime time, 8:30 to 9:30 p.m. (same slot as the USSR outing), it pulled a 49.7 ARB.

Other top-rated WPIX telementaries include: "Race for Space," Nov. 1960 with an ARB of 11.8; "Castro, Cuba and Communism," Feb. 1961, 20.3 for a first in its prime time slot; "Project: Man in Space," 18.5 for a second place; "Legend of Rudolph Valentino," 13.3; "Volcano Named White," story of a Negro prisoner in death row produced by KING, Seattle, 8.4 to split the three flagship dominance with a third place; and "Two Faces of Japan," a 7.8 in New York rerun, beating its original 5.8 in first-run on WABC-TV (all figures are ARB).

Aside from production savvy, WPIX attributes the success of the telementaries to heavy on-air promotion, press coverage, school promotions and newspaper and trade paper advertising.

What the station likes to call "the PIX touch" in production emanates from the news staff headed up by Walter Engels, manager of news and pubaffairs, and (Continued on page 34)

'HOLIDAY FOR HIRE' ROLLS IN ACAPULCO

Mexico City, Nov. 20.

Producer-actor Gerald Mohr quietly moved into Mexico and shot the pilot of his "Holiday for Hire" series in Acapulco. There was no publicity fanfare, and it was only after unit completed its work, returned here, that local press got wind of activity. Pat O'Brien, star of series, was center of press attention.

New series, initiated under top secret conditions in Acapulco, will have other segments made in various vacation spots of the world, according to Mohr.

Screen Gems is emerging as a major force in the sphere of foreign production. Under a longrange program of developing facilities in other countries in association with native producers, Screen Gems has already mounted production enterprise in Canada and Australia and is now in the process of lining up similar deals in France, England and Brazil.

Lloyd Burns, Screen Gems v.p. in charge of the international department, said that the company's activities in Canada indicated the future pattern of growth for SG overseas. Under the aegis of production chief Herb Sussan, SG has expanded from a roster last year of two five-minute shows per week to a current schedule of 10 hours of taped shows weekly and one five-minute filmed show for children.

Of the 10 hours produced under the SG banner, seven-and-a-half hours is done in association with CFTO-TV in Toronto and two-and-a-half with CHAN-TV, in Vancouver. The 10 hours is made up of a one-hour talk show nightly with Toronto Star columnist Pierre Pertout ranging over sundry controversial topics and two half-hour strip shows, "Conflict," a panel show involving real-life problems, and "Line 'Em Up," a game show. "Pick A Letter" is the children's show, the only one that is being syndicated in the U.S. as well.

SG has thus far found the economics of the Canadian market unsuitable for production of the more expensive dramatic shows. However, Burns stated that the company is mulling dramatic and musical projects for the future. On top of the recent formation of CTV the second commercial network in Canada, Burns foresees the addition of some 15 to 20 new stations in that country within the next five years, a factor which would provide a more promising fiscal framework for ambitious production ventures.

Sussan, in New York from his Toronto headquarters last week, said the present mood of Canadian tv circles is exactly akin to that of U.S. television 10 and 12 years ago. "There is a great enthusiasm for all kinds of vital ideas. There (Continued on page 34)

2-Year KYW Pact Ends Cleve. Strike

Cleveland, Nov. 20.

Ending a strike of two days, the American Federation of Radio & Television Artists ratified a new two-year pact with KYW, Westinghouse's tv and radio outlets here, on Sunday (18) afternoon. Pact includes a \$10 per week pay hike in the first year and an additional \$10 increase the second year.

The new pact also included (1) a new employment termination provision requiring an additional two weeks or two weeks pay; (2) a new program segment whereby a supporting performer who appears as a part of any program is compensated for the actual time that he appears; (3) an increase in talent fees for certain live announcements from \$5 to \$7.50 on tv; (4) elimination on tv of the multiple discount structure with talent fees remaining the same regardless of the number of programs per week.

In addition, the Federal mediator, Gilbert J. Seldin, said the union and KYW management agreed that the arbitration of the Ken Bichl case would be expedited. Samuel Kates was named arbitrator of this case which involves Bichl's discharge on Oct. 25.

Despite the walkout of the on-the-air personalities, both the tv and radio stations remained in operation over the weekend.

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Foreign TV Reviews

THE DAVE KING SHOW

With Dave King, Lisa Daniely, Joe Brown and the Bruvvers, Leo Kharibian Dancers, Jack Farnell Orch.

Producer: Albert Locke
Writers: S. C. Green, R. M. Hills
30 Mins., Fri., 8:30 p.m.
Associated TeleVision, from London

Dave King has reached a halfway house in the projection of his genuine comic talent, and this new skein reflects the dilemma. Essentially an extrovert gagger, with all-age charm, he has watered down his high spirits in a mistaken search for sophistication. This initialer was thus a tepid affair, conventional in format and lacking in the thrustful personality that King once provided.

It began with the star warbling a subdued "Thou Swell," which set a mood of gentle monotony. It was maintained throughout, and wasn't lifted by a notably uninspired script and a set of lackluster and unimaginative backgrounds.

The only guest spot was filled by Joe Brown, a shock-haired purveyor of guitar-backed beat-numbers. With his unexciting group, and hindered by a faulty mike, Brown delivered a pleasant "That Tender Look" and duetted archly with King, who sat beside him for "Paper Doll." Although intended as a highspot, the target reached was well below the middle.

Finale was a domestic sketch about wash-day chores, in which Lisa Daniely struggled with the feed-lines. Dave King strained for yocks and aroused a few out of sympathy.

Upshot was a show that seemed ill-prepared, unwitty, and unwise. Albert Locke's production achieved neither intimacy nor warmth, and the only smart thing about it was the occasional posturing of the Leo Kharibian dance group, who are one of the suavest in the land.

Otta.

IL PAESE DELLE DONNE (Village of Women)

With Aldo Silvani, France Michelluzzo, Renato Tovaglieri, Graziella Galvani, Lidia Cosma, Italia Marchesini, Adriana Vianello, Annabella Dosi, Miriam Crotti, Sabrina Loy, Marina Pizzardi, Simona Soristi, Armando Anselmo, Rina Franchetti, Loris Gafforio, Lino Savorani, Vanna Vivaldi, Emanuela Fallini, Wanda Tucci, Virginia Bonati, Paolo Boccardo, M. T. Tosti, Silvia Monelli, Mariastella Piva

Director: Carlo Lodovici
Writer: Antonio Nediani, from story by Bonaventura Tecchi
70 Mins., Wed., 9:05 p.m.
RAI-TV, from Rome (2d program)

One of the best of RAI's recent dramatic presentations, "Village" has been admirably suited to video and deserves a look-see from abroad. It was also splendidly acted by vet Aldo Silvani and a huge cast.

Movingly treated story dealt with an aging village postman in Sicily who not only wrote some of the village women's epistles, but also secretly opened others sent by the local gals (place was almost man-less because of World War II conscription) in order to harmlessly keep up on local affairs—and pacify any friction—as well as for the pleasure of reliving, through them, the memory of his late wife. It was tellingly told, and Aldo Silvani's performance in the key role was a major asset.

Hawk.

FIREBALL XL5

Producer: Gerry Anderson
Director: Alan Patillo

Writer: Anthony Marriott
30 Mins., Sun., 4:25 p.m.
Associated TeleVision, from London

This new string-perked-model skein comes from the same stable that clicked with "Supercar," and it looks like it will chalk up an equal success. Its theme is space travel, and the larks take in rocketry, sabotage, and inventive use of atmospheric backgrounds.

Chief characters are a spaceship commander, blond and strapping Steve Zodiac, and his sinuous girl-friend Venus, also in the

planet-travel business. In the one caught, "Space Immigrants," Venus's jalopy was threatened by some goblin-type figures who run off with the oxygen supplies. Rescue came in the nick of time, and all were saved.

Intended for the kiddie-market, the series has obvious appeal for all those used to cartoon characters, and their shorthand development. The puppetry is clever, although the voice and lip matching left much to be desired. Also, the heroic figures of Zodiac and Venus were far more stereotyped than the supporting models, which were crisper in design and more endearing in personality.

Main asset, of course, was that the mechanical contrivances of the puppet-film suited the outer space theme, and producer Gerry Anderson made good use of visual gimmicks and Alan Patillo's script was littered with impressive pseudo-scientific data, like audio-imitator and other jargon.

In fact, "Fireball XL5" looked a safe way of capturing the knick-erbocker mind, and stimulating it. It was notably wholesome in approach, not a cliché being exchanged, and the plot was straightforward and easily followed.

Otta.

BOOTSIE & SNUDGE

With Alfie Bass, Bill Fraser, Clive Dunn, Robert Dornay, Diane Hart

Producer: Peter Eton
Director: Eric Fawcett
Writers: Barry Took, Marty Feldman

30 Mins., Thurs., 7:30 p.m.
Granada-TV, from Manchester

Partnership of Bootsie (Alfie Bass), the little-fella shrewd, and Snudge (Bill Fraser), the blustering order-barker, is one of the happiest conjunctions in the commercial web. They've returned to the schedules with zest unimpaired, and joined by a couple of new regulars, who looked like giving the show more variety of situation and character.

This opener had the quartet on a return air trip from a Spanish vacation. The flying personnel were laid out with food poisoning, and the plane was thus pilotless, but aimed for Britain. There was much consternation all round, and the simple contretemps was helped by an agreeable lacing of gags from scripters Took and Feldman.

The skein, however, depends on the comical mugging of the principals, and this was adroitly carried out, well up to form, by Alfie Bass and Bill Fraser, now a smoothly-running team who know each other's quirks and make allowances for them. Clive Dunn, too, clicked firmly as the elderly Henry, given to offbeat reminiscences of gals and other zany interpolations. Robert Dornay, with less to grip, was quite effective as the final member.

Although the initialer was slow to take off, it developed a good rate of yocks later. Eric Fawcett's direction gave a speedy gambit to Peter Eton's production, and "Bootsie & Snudge" will certainly soar high in the local ratings.

Otta.

VERSO LA METROPOLI

(Towards the Metropolis)
Writer-Director: Vittorio Zimcone, Giuliano Tomei

35 Mins., Tues., 9:05 p.m.
RAI-TV, from Rome (film) (2d program)

This is the sort of serialized social survey in which RAI-TV shines, and the latest attempt promises to be as vital and intelligently shaped as the others.

Topic here is migration within Italy of workers and their families from land to city, from South to North, as well as the human, social and sociological reasons behind it. Instead of high-flying bursts of rhetoric and/or detailed charts and graphs, the subject was shown on the human level, via glimpses and interviews with those directly concerned, caught in documentary fashion on the spot. "Intimacy" of queries thrown at people by off-screen voice and consequent on-camera replies made for effective viewer participation, and RAI's directors have this technique down to a fine science.

Hawk.

FOCAL POINT

With Gerry Wheeler, Jerry Turner, narrator, Joe Templeton, moderator

Producer: Bill Weyse
Director: John Baker
Writer: Gwynn Owens
60 Mins., Thurs., 8:30 p.m.
WJZ-TV, Baltimore

"Crosstown Crisis," first of the revamped "Focal Point" series, presented by WJZ-TV, differs from last season's format in that subject treatment, panel discussion and rebuttal are combined in a one-hour period.

Formerly, these phases were treated separately in half-hour segments and the change is for the better since the combination makes for a more concise, definitive treatment.

"Crisis," however, which took a look at the controversial East-West Expressway, didn't measure up to the basic potential because the panelists, drawn from municipal, state and other agencies, were spouting old arguments, and too placidly at that.

Participants lacked fire and on only one occasion did it promise excitement. This was when one panelist said he was against the expressway proposal because there were "too few answers to too few questions at this time."

No one elaborated and a chance to spark the proceedings fizzled. Best portion of the show was the introductory pantomime by Gerry Wheeler, the station's "Lorenzo the Tramp," who with paint brush, map of the city, and good narration delivered by Jerry Turner, gave a short "history" of expressway proposals which date back to pre World War I.

It is the topic that makes "Focal Point," a community-public service series, and there just wasn't much controversy here. When they tackle a subject with more interest and a little more zing, it should hit home.

Discussion portion of the show was taped by the station's new mobile video-tape truck, custom built at \$100,000, and this presented some unexpected humor when passing pedestrians stopped to look in on the proceedings, some remaining on camera long enough to distract.

Lucs.

CAPTAIN KANGAROO AT CARNEGIE HALL

With Bob Keeshan, Alfredo Antonini, CBS Symphony
Exec Producer: Larry Paulus
Producers: Dave Connell, Jon Stone, Al Hyslop
Director: Merrill Brockway
60 Mins., Sun., 4 p.m.
NESTLE

WCBS-TV, N.Y. (tape)
(McCann-Erickson)

Bob Keeshan, who as Captain Kangaroo, engages the kids in fun on CBS-TV daily, put on a one-man show at Carnegie Hall Sunday (18) afternoon. It was a delightful hour.

Keeshan, of course, had the lilt-ing assist of Alfredo Antonini and the CBS Symphony. The music was the reason and, in part, the excuse for Keeshan's clowning. The program, like a kid's imagination, really needs no reason. That's an adult imposition. Enough to say it was there—for 60 minutes—and for the most part it was fun.

Keeshan is no Leonard Bernstein. Captain Kangaroo, though, has a grace of his own and children were informed of some of the varieties of musical instruments. They also heard the symphony perform pieces from Joseph Strauss, Haydn, Brahms, Khachaturian, Shostakovich, Prokofiev and Gershwin.

A few of the audience participation stunts seemed overdrawn and overlong, even for the kiddies. That was a minor fault, though, as the spotlight followed Captain Kangaroo through his tricks while the music played and played.

Jimmy Nelson did the Nestle commercials, assisted by his two funny puppets.

Horo.

COMMUNITY CHECKERS

With Pat Herson, host; Hortense Gabel, Royal Ryan, Elizabeth Shaw, others

Producer: Keith Taylor
Director: Jay Miller

30 Mins., Sun., 2 p.m.
WNBC-TV, N.Y.

After seeing the first "Community Checkers" on Sunday (18) one can say that WNBC-TV is attempting to find a palatable way to pass along public service information

(Continued on page 35)

Tele Follow-Up Comment

DuPont Show

All Sunday (18) NBC-TV seemed to be promoting the devil out of the upcoming "DuPont Show of the Week." Trailer was a medium shot of some men in white grouped tightly around an emergency table, and one of the men, obviously a doctor, was pounding furiously at the chest of the patient. It was one of these dramatic life-saving devices that Dr. Kildare has indulged in on other nights. And it was dramatic in the trailer too, but it never showed up on "DuPont Show," which lacked tightness and failed to impart to at least one observer any sense of real excitement about the internes of Bellevue Hospital in N. Y.

Called "Emergency Ward," the hour-long filmed program was the third in a highly mobile, well-photographed series by the creative projects unit of NBC News. First came "Police Emergency," and it was excellent. That was followed by "Fire Rescue," which was almost as good. But "Emergency Ward," which had a potential extra element, that being intellect, had neither great intellectual value nor was it as dramatic as either of the other two programs.

Missing was cohesiveness. But present was the sense that the young intern, upon whom the DuPont cameras focused, might not have been the best choice for tv. True, he was handsome—blond, light-eyed, a fine stand-in any day for Richard Chamberlain in "Kildare." And while it's hard to ask for any brand new intern to be knowledgeable to the full, it isn't hard to ask for one who might have shown a bit more maturity. This boy didn't have it, at least as he was shown.

Perhaps the fault was Frank De Felitta's, he was his own producer, director and writer (there was a narration over camera some of the time). He had his excellent photographic crew follow the intern (whose name was Martein Mulder), through a nightlong vigil at the side of a man suffering a heart attack. It could have been good, had

the audience been allowed to see the young doctor do more than anxiously sit at the man's side. He and a crew of fellow doctors had previously talked a lot about what they were going to do for the man but the cameras didn't show them doing it.

The boy was human, and his surroundings authentic, which is getting a good deal out of tv, but there seemed to be so much more that DeFelitta and his exec producer Irving Gitlin could have done—and didn't.

Art.

Bell & Howell Closeup

"The Turbulent Jordan," a one-hour documentary presented by ABC-TV last Saturday night (17) in its "Bell & Howell Close-up" series, was an excellent report on the obstinate struggle between Israel and Jordan over the most precious element in the Middle East—water. The show was notable on at least two counts: (1) it illuminated an issue long obscured by a tangle of political and emotional partisanship; and (2) it struck a mathematical balance in presenting both sides of the question.

The show focussed on the Israel-Jordan clash over plans by both nations to divert the River Jordan, which runs between the two countries. On the one side, the Israelis were shown planning a major irrigation project for the Negev desert while on the other bank, the Jordanians were digging canals to deflect more of the Jordan's flow into their countries. And behind these maneuvers were the explosive pressures on the Israelis to provide breathing room for 2,000,000 more Jewish immigrants anticipated in the next decade or so, and of the Jordanians to bring their country out of the nomadic past into the 20th Century.

The life-and-death debate was spelled out through interviews with Israeli and Jordanian officials and farmers. No quarter was given by either side. If the Israelis indicated that they would take all necessary measures to prevent the Arab countries from diverting the

(Continued on page 28)

THE SPIRIT OF CHRISTMAS PRESENTS

With Eric Severeid, others
Producer: Gordon Hyatt
Director: John Musilli
Writer: Hyatt
30 Mins., Wed., 8 p.m.
CHOCK FULL O'NUTS
WCBS-TV, N.Y.

(Peerless)

Theme of this light documentary on the modern-day Christmas spirit was neatly stated in the anecdote of an uptown, eastside New Yorker.

Mugged by WCBS-TV in his car in front of his posh apartment residence, the man related the story of his Yule dealings with "the boys from the garage." Although he never sees the boys (his car is picked up at night and delivered in the morning), he found the standard "Merry Christmas" card on the seat one morning in November ("it gets earlier every year"). He ignored it. A few days later there was another card from "the boys." This one said "Merry Christmas, second notice."

In and around the above segment the highlight—there was a history of Santa Claus, via prints and cartoons, claiming the legendary figure as a New York creation; Christmas shopping in Tokyo, where they observe the traditional exchange of presents for no particular reason other than because they dig it; a Christmas party thrown by the ASPCA for pets; and discussions of Christmas customs and inanities by author Vance Packard, Elizabeth Logan, a designer of Christmas decorations; and Marjorie Geesle, a personal shopper for too busy folk who must stoop to mock personal gifts.

CBS newsmen Eric Severeid blended a gentle sardonic projection with producer-writer Gordon Hyatt's narrative.

Bill.

THE AMES BROTHERS SHOW

With Viv, Joe, Gene Ames, guests
Director: Larry Autry
60 Mins., Mon.-Fri. 1 p.m.

PARTICIPATING
KTRK-TV, Houston

A week after the premiere, it appears that The Ames Brothers Show on KTRK-TV, will be around for at least the length of its options, which amount to 18 months, original contract was for 13 weeks.

A daytime, live musical variety show, the brothers' production is on from 1 to 2 p.m., five days a week. Show is also an excellent showcase and membership promotion gimmick for the Ames Brothers Penthouse Club, to open New Year's Eve.

Long-time top entertainers in nitery and recording circles, the brothers (Vic, Joe and Gene) moved to Houston several months ago to plan their new club atop the venerable Rice Hotel.

The show opened a bare three weeks after inception, and sponsorship was 60% sold when it went on the air. Commercial are now 70% sold. Wayne Thomas is show's production manager, and Larry Autry is the director.

Paul Schmitt, w.k. Houston pianist, has gathered a group of five of the better local musicians for the 6-piece show orch. Betty Rogers, a blonde looker, is a show regular, conducting interviews and sometimes being interviewed by the brothers. Every Monday the show presents local "Discovery Star of the Week," who entertains for the remainder of the week. Second week's discovery star was Janet Smith, an off-camera regular, whom the brothers learned is a pro thrust in her own right.

Ames freres also conduct and take part in a sing-a-long every show, pick woman from audience wearing the "kookiest" hat or hairdo for a prize, and present brief news sessions, with station commentator Bob Stephenson on camera. The brothers strive for, and achieve, spontaneity, with rehearsals averaging about 15 minutes for camera positions and the like.

Viv handles most of comedy and emceeing chores, with Joe doing some interviewing and Gene playing it straight.

Show, which seemed to drag during its first few outings, picked up momentum in its second week despite numerous commercials. Vocals and personality of the brothers are a big plus, and could be exploited more.

Skip.



FRANK FONTAINE

Thanks to the Great One



UNDER NEW MANAGEMENT

Personal Manager: JOE LYTTLE

From The Production Centres

Continued from page 20

Report. . . Arthur Godfrey will sit in on Carter Davidson's "At Random" panel next Saturday (24) . . . WGN Inc. chieftain Ward L. Quaal named chairman of the Chi Better Business Bureau . . . WFMT has received first shipment of interview tapes which Studs Terkel is recording in Europe with notables in the fine arts.

IN LONDON . . .

Lonnie Donegan booked for an ATV skein come spring, his seventh for the same company . . . Adam Faith has a Christmas night "with the stars" spot on BBC-TV . . . Edie Adams made her bow on BBC-TV's "Juke Box Jury" show; Bobby Vee will do likewise this Sat. (24). Meantime he and The Crickets booked for two more ABC-TV dates . . . Singing King Bros. for a new ABC-TV comedy show starting around Christmas . . . Eddie Joffe has joined Grampian in Aberdeen as program director . . . TV Producers' and Directors' Guild Awards Ball at the Dorchester Fri. (23) . . . Britain's first tv bowling commentator is 39-year-old Bill Campbell from Minnesota here a year with one of the alley companies, who has been signed to ABC-TV for the run of their "Tenpin Tournament" series . . . Fay Compton this Sat. (24) in segment of BBC-TV's amiable cop skein "Dixon of Dock Green," her first.

IN WASHINGTON

Laurence Richardson named v.p. of Washington Post-Newsweek stations. He has been general executive of stations since January, 1956 . . . Sam Donaldson of WTOP-TV news interviewed Howard K. Smith after Nixon-Hiss furor . . . WRC-TV initialing teen show called "Good Grief" with teenagers exchanging thoughts on various egghead subjects . . . Red Buttons and Rise Stevens entertained Sunday at Starlight Ball, held by Women's Auxiliary of Hebrew Home for the Aged . . . May Craig, Washington correspondent for Portland, Maine Press-Herald, made her 229th showing on "Meet the Press" . . . AWRT held party Tuesday (20) on three-train cars honoring Frank Hardin and Jackson Weaver of WMAL radio . . . All local channels did news specials on opening of Dulles Airport . . . Don Richards of WTOP radio is working with USIA broadcasting "Let's Learn English" show in Iron Curtain countries.

IN PHILADELPHIA . . .

First WFIL-TV Studio Workshop special, an hourlong version of Ibsen's "Hedda Gabler," will be telecast Friday, Nov. 30 . . . Merrill Barr, former ad agency man, is WPEN's new promotion director . . . Lou Frankel new publicity director at the WFIL stations, succeeding Jack Hyland, who is now writing the stations' award-winning tv series, "Frontiers of Knowledge" . . . Local tv personalities in the Gimbels 43d annual Thanksgiving Day parade include WFIL-TV's Happy the Clown, Sally Starr and Rex Morkan and WCAU-TV's Gene London and Pixanne. Both stations are telecasting the parade . . . Fourth series of "Voices of Freedom" is currently in production by WIBG and the Storer Broadcasting Co., in cooperation with the Freedoms Foundation, of Valley Forge . . . Mike Goffredo is launching a live radio show from the Venus Lounge, over Chester's WEEZ (27) . . . Jules Feiffer's one-act satire on the contemporary scene, "Crawling Arnold" will be given its tv premiere by TV Ten Workshop (25).

IN ST. LOUIS

Stations KSD-TV and KSD-AM, NBC affiliates here, moved into a new \$1,000,000 home over the weekend (17-18). The new quarters are among the most modern in the midwest, according to general manager Harold Grams . . . Jack Lord, title star of tv's "Stoney Burke" in town on Tuesday (20) for a day of handshaking and on-the-air appearances to plug ABC series . . . Jay Ward of NBC-TV's "Bullwinkle" cartoon program a guest on Russ David's "Playhouse Party" on Monday (19) . . . KMOX-TV's Parker Wheatley announced that Lawrence K. Roos, St. Louis County Supervisor-elect, will make regular bi-weekly appearances on the "Eye on St. Louis" public affairs show . . . KTVI-TV's Bruce Hayward scheduled to kick off a new "talk" series called "Pro and Con" on Sunday (25) . . . KSD radio "Music Man" Jim Burke added another plaque to his collection. The hardware was presented to him by the Fashion Exhibitors of America . . . KETC-TV has booked Max Morath's (remember the "Ragtime Era?") new series called "Turn of the Century" into its schedule.

IN CINCINNATI . . .

Newly-appointed to vice presidencies of Crosley Broadcasting Corp., James J. Crane advanced from sales manager to new post of general manager of WLW-Radio, and P. Scott McLen moved up from general manager for eastern tv sales to head man of tv sales in Crosley's N.Y. office . . . Taft Broadcasting has named Karl Hess as Washington correspondent for its radio and tv stations in Cincy, Columbus, Birmingham and Lexington, Ky. . . Hedda Hopper to be showcased on the Ruth Lyons "50-50 Club" WLW radio-tv show Dec. 17 . . . WKRC-TV to revive movies in late afternoon before year's end . . . Taft stations geared for 11th annual collection of toys and gifts for "Neediest Kids of All" with assists from Army and Air Force personnel and Junior Chamber of Commerce.

IN CLEVELAND . . .

Ken Armstrong, WJW-TV news director off (24) on his second in two-year junket through Vietnam and Laos. Trip covers four weeks . . . WCLV-FM's Jim Holston, newly appointed public affairs director, hosting series of Society for Individual Responsibility discussions on critical subjects . . . James C. Hanrahan, WEWS general manager, is new prexy of Ohio Broadcasters . . . KYW's Mike Hrehocek elected to Press Club Board of Directors . . . Bob Forster returning to deejay chores as WJW radio weekend voice . . . Maurice Condon, ex-WDOX, now with Fuller, Smith & Rose, and member of Sigma Delta Chi's newly-formed scholarship committee . . . WEREs Bob Neal reportedly bought sizeable share of stock in station . . . WJW-TV's Sanford Sobul back on news beat after recovering from heart attack . . . WHK reports receiving more than 126,000 post cards in its "Principal of the Year" from kiddies with Diane Decumbe counting cards . . . Jim Lowe, ex-KYW-TV, now WHK's public affairs director.

IN DETROIT . . .

Charley Park, WJR chief announcer, has received the United States Treasury Department's "award for meritorious public service" for his yearly series "Your Income Tax" . . . John B. Dixon, former Ford Motor Co. advertising employee, has been named account exec. of WDTM, the pilot station of the Talliesin Stations group . . . WJBK radio is adding a new program, "Common Council Report," once weekly with Common Council President Ed Carey doing the commentary . . . WWJ-TV has a special Thanksgiving lineup including the J. L. Hudson Parade (which also will be carried nationwide) and the films "The Red Balloon" and "The Pied Piper of Hamelin."

VET TV PRODUCER
Max Liebman
who's an inveterate video gawker
writes about some
**Unfunny Things
Happen on My Way To
The 'Deductibles'**
* * *
another interesting Editorial Feature
in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles

Project 20' Sets Gary Cooper Bio

Gary Cooper will be treated in a 60-minute biography by NBC-TV's "Project 20." It'll be aired Tuesday, March 26, at 7:30 p.m., with Savings & Loan Foundation bankrolling.

Richard Hanser has scripted the bio of the late Hollywood actor, who once appeared for the Project 20 unit in a study called "The Real West." Don Hyatt will produce and direct the filmed hour on Cooper. Evidently the late Cooper and Hyatt, who heads 20, became close during the "West" lensing, and, hence, the actor's widow is providing the network with what has been called considerable store of home movies.

Also, the hour plans to use footage of Cooper skiing in Aspen, Colo., Cooper at Jimmy Stewart's wedding; Cooper entertaining troops in New Guinea; Cooper and Queen Elizabeth; Cooper as a friend of the court before the House UnAmerican Activities Committee; Cooper gagging up with Buster Keaton. Reportedly, NBC has several thousand feet of celluloid from which to cull the tv hour.

'EMPIRE' MAKES IT; 32 SECS FIRMED UP

NBC-TV has ordered a firm 32 "Empire" hours, plus 11 repeats, from producer Screen Gems. Firm-up was delayed while NBC program brass decided whether the Tuesday night contemporary western would build its audience enough, but it was decided on last week.

Possibly one of the reasons for the extension to a full season's production was the inking by American Tobacco, Chrysler and General Mills for a full 30 weeks of the series. (At spring, summer rerun and discount rates, it's figured these bankrollers will take the other two first runs and also the 11 repeats of "Empire.")

Minow Takes a Good Hard Look At Spinning Space Satellites

Washington, Nov. 20.

'Naked City's' Hot One

Bert Leonard, producer of "Naked City," is hassling with ABC-TV about an upcoming episode on the series dealing with the electrocution of a murderer. Show, titled "Prime of Life," does not take any stand on the question of capital punishment, but the web believes that one sequence showing a New York detective's reactions while observing an electrocution, is too downbeat.

Leonard has rejected the web's protests and went ahead with the filming of the episode. He proceeded on the basis that he had already obtained an okay from the web's continuity department.

TV Journalists In France on Strike; News Bias' Issue

Paris, Nov. 20.

Another strike was called by the Syndicate of Journalists, supported by all other unions, against the state-run, one-channel tv setup headed by the Radiodiffusion-Television Francaise. It was aimed against measures taken by the RTF in re a group of tv newsmen who objected to the way their material was used on programs that they felt were twisted to back the government during the recent referendum.

A program using bits of a general survey of foreign attitudes towards France and the French franc was the one in question. Four newsmen claimed their material was used out of context to give the government a boost and therefore against the journalist's charter of giving unbiased, balanced news reporting.

With a second channel in the offing this is considered an important point, especially since the new one, due in '64, may also be national in control. Even if ads are allowed the net will be overseen by the Ministry of Information. So strikes may go on till they get satisfaction that news will be fairly distributed on all levels and look at all aspects of a matter or incident.

With over 3,000,000 tv sets in operation, and with over 13,000,000 families having radios plus the many transistors and car radios, this point has become extremely important. And newspapers have also felt the pinch with many top

(Continued on page 30)

Is There a Doctor in the Studio?

Hollywood, Nov. 20.

TV's doctors aren't all in the medical series. At various series situations in the telefilm industry today, the trouble-shooters are at work trying to inject new life into shows which have run into various problems, principally in the ratings battles.

For example, at Revue studios, a source of concern both to the studio, and ABC-TV which carries it, is "Going My Way," the Gene Kelly-starrer. Both studio and network sources admit there have been added scenes shot on at least nine already-filmed "Going" shows, in an attempt to make the hours more attractive to the viewer.

Another doctoring routine is going on at Desilu, with "The Untouchables." Violence was removed from this series when production began last summer, obviously in deference to the anti-violence atmosphere in Washington and at top network levels. However, the show has lost considerable ratings since the switch, and Desilu is now restoring the elements, considered chiefly responsible for the series' success in former years. As a result of the change in policy, exec producer Leonard Freeman is exiting the show rather than stay on and inject the series with its former elements. (As prez of Desilu, Lucille Ball may have other thoughts.)

Another series which has been beset with behind-the-scenes problems is Revue's "The Virginian." Although now assured of a renewal for the rest of this season, the 90-min. show has had many problems, mainly the obvious one of trying to find scripts suitable for the extra-furlong distance. A recent switch in producers saw Roy Huggins move in as exec producer.

Even though this season is fairly recent in vintage, it's been a difficult one for producers, with more changes on that level than any other. "The Joey Bishop Show," which saw an exodus of production personnel as well as regulars on the series last season, has already jettisoned its producer.

There was also a producer change on CBS-TV's "Have Gun—Will Travel" series.

Behind-the-scenes problems are not new to telepix, but it might be said this season, they're getting nervous a bit earlier.

Spinning space satellites, with instant and constant global television among the numerous technological promises, may have everyone dizzy at the moment with all the complexities.

But the answers are going to be found as soon as possible, according to FCC Chairman Newton Minow.

For one thing, Minow added in a New Orleans speech, FCC has all the law it needs to meet the test of "fully protecting the public" through the Satellite Communications Act adopted by the recent Congress.

"A sobering thought," Minow, in an expansive mood, told a convention of the National Assn. of Railroad and Utilities Commissioners, "which many people in regulated industries do not realize is that the effective, vigorous and fair regulation of public utilities is what stands between them and government ownership and operation of monopolistic enterprises."

"Public regulation," he said, continuing the pro-Big Brother theme; "is directed at particular industries and services essential to the public welfare and critical to the national defense. Our job is to protect the PUBLIC interest (his emphasis). This is no job for the thin-skinned, the doctrinaire or the dogmatic. In this mixed relationship between government and enterprise, the task is to lay down practical and workable rules for business without taking over from business functions that are properly theirs in a free society. It is in this spirit that FCC will approach its regulatory responsibilities in this new space communications age."

Looking at space communications philosophically, Minow went on:

"Technology does not wait for human maturity. Responsibility for keeping a nation informed will soon be enlarged to keeping a world challenged and enlightened. With vision, international communications in the next decade can become the uncommon market of mankind—the market of the free exchange of ideas. This will be the test of our generation. We can say 'yes' to the future and survive—or we can say 'no' and fall."

He said history will chronicle that the Russians sent the first man into space, but the U. S. "achieved something more enduring" by launching an idea into space.

Minow noted the technical and complicated considerations involved in whether low, middle or high altitude systems should be used for the communications satellites.

FCC must ultimately resolve which of the three, or which combination, will be adopted. The National Aeronautics and Space Administration (NASA) will be giving FCC advice. Also, he noted, FCC must approve the rates.

ED SULLIVAN PACTS

IZUMI YUKIMURA

Tokyo, Nov. 20.

Nipponese songstress Izumi Yukimura will appear on the "Ed Sullivan Show" March 10. She and her American husband Jack Cella, wing to the U.S. in mid-December to consider bids from niteries and other media. Cella is handling her affairs until representation is established with an American agency.

One of Japan's foremost and busiest performers, Miss Yukimura, a former Life cover girl, is known in the U.S. for having headlined the second edition of "Holiday in Japan," touring with that unit throughout North and South America.

Venezuela's Tint TV

Caracas, Nov. 20.

Color television is scheduled to unfurl in Venezuela in February, 1963. Goar Mestre will head up new color channel now under construction.

Cuban executive Mestre, who made the grade with Channel 13 in Buenos Aires, on par with his professionally run CMQ in Cuba BC (Before Castro), plans to program 12 hours of shows for home-screens.

TV Press Agents 'Shoring Up'

Hit the Road for Networks, Agencies, Sponsors To Bolster Weak Entries

The tv press agents are criss-crossing the country's bigger markets, evidently in large numbers. Purposes are multifold—to do some listening, some pitching and occasionally fence mending.

ABC-TV, NBC-TV, GAC, Benton & Bowles and Rogers & Cowan are known to have men on the road. The move is to the Nielsen top 30 markets, where the most good can be done ultimately in shoring up or building up the ratings on web entries.

NBC-TV has five people from its press department travelling. It isn't the first time NBC used the technique. As a matter of fact, the

network had men on the road last summer, seeing tv and radio editors, but that was before the season began. Working on the theory that there's always another story to tell once the season gets underway, the NBC boys are out again. Same evidently obtains over at ABC, which has had at least one man doing the travelling scene lately.

But interesting is the fact that not only the networks but ad agencies and talent agencies are joining the pack, which, naturally, includes at least one flackery. The GAC exec on the road is Larry Lowenstein, plugging "Fair Exchange," the hourlong Friday night show that CBS-TV seems to have doomed.

'True Adventure' Sales To Aussies, W. Germany

Hollywood, Nov. 20. — Two major foreign sales were made last week of Bill Burrud's "True Adventure" series. The Australian Broadcasting Commission (ABC) bought the first 39 episodes of the skein with telecasting to begin in January, 1963.

The West Germany government-operated video system bought 24 of the first 39 programs. Telecast starting date is not specified, but is due to begin shortly after the first of the year. Gross for the two deals is said to be about \$55,000. Teledynamics International distributes the series abroad.

Col's 'Terror' for TV

Columbia Pictures, which produced the film version of Mildred and Gordon Gordon's "Experiment in Terror," has acquired the tv serial rights to the suspense novel.

Novelists also did the screenplay of the same title, which starred Glenn Ford and Lee Remick.

TV Followup Comment

Continued from page 25

source of the Jordan in their territory, the Jordanians failed even to recognize the legal existence of Israel, referring to the area which it occupies as "Palestine."

The show concluded on a thoroughly hopeless note of inevitable conflict stemming from living issues and historical hatreds. The show, for some reason, failed to mention the Eric Johnston recommendations about the Jordan made in behalf of the U.S. Govt. *Herm.*

Ed Sullivan Show

Ed Sullivan didn't have one of his shining hours with Sunday's (17) edition on CBS-TV, due chiefly to the failure of the comic section to ignite. There were some okay moments in the other sectors, but generally, this show was not one of the better attempts.

Sullivan seems to be experiment-

ing with changes in format. Buddy Arnold wrote a tv parody bit which Kay Stevens, Dick Contino and Dick Lynde executed. Although this didn't attain maximum results, it had the net effect of bringing in a new element in this layout.

The cracks in the structure came early with the banjo and gab exhibits by Bob Lewis, and Lynde didn't do much with a bit on an African exploration. Another disappointment was Van Johnson in a song and dance interlude.

There were, however, some plus moments. Gabrielle Tucci, the Italian soprano in a rendition of "Visi d'arte" and "My Man" by Kay Stevens. Miss Stevens' earlier number, "Hey Look Me Over," was diffused by a background of dancing boys. She seems to have a strong bent as a singing comedienne as evidenced by her café work, but the zany aspects didn't come off here.

Dick Contino on accordion with the playing of the "Exodus" theme. Max & Cherie in a knockabout bit, and the Barbados Police Band with a pair of Limbo dancers were some of the more positive moments of this show. Sophie Tucker also came on for a brief appearance on stage to trailerize a forthcoming appearance for Sullivan. Jose.

Lamp Unto My Feet

For its 14th annual, CBS-TV's religious half hour, "Lamp Unto My Feet" presented a dance version of the Biblical Saul and David yarn which no doubt aroused some modern terp buffs for its early Sunday a.m. slotting, but was probably inscrutable to the shirtsleeves-and-beer viewers who might have finished the funnies early.

Choreographer John Butler introduced the show with an outline of "Brief Dynasty's" plot, a vital element because the gyrations, however articulate, sparked a number of interpretations—despite the unfertile hour for imaginings—with not all of them suitable to the Sabbath.

For all its exclusivity, the dance skills of Buzz Miller, Glen Tetley, Scott Douglas and Mary Hinkson were undeniable, and the Robert Starer score, as played by the CBS Symphony, directed by Alfredo Antonini, made for a most effective background. In fact, this sylph-like stuff brought to earth could be subbed some night for some prime, time entries without too many squawks. Bill.

Victor Over Capehart Attributes Ind. Win In Large Measure to TV

Washington, Nov. 20.

The man responsible for one of the biggest upsets in the last elections gave tv large credit for his victory.

Birch Bayh, the Democrat who retired veteran Indiana Republican Sen. Homer Capehart, said he relied heavily on tv.

However, in contrast to many campaigners, Bayh bought large hunks of non-prime time.

The trend in political use of television has been on deluges of spots during prime hours.

Bayh said he and other Indiana Democrats "didn't want to sell a bill of goods by offering pat answers to complex problems."

Instead he bought non-prime hours and went into long discussions of the issues.

Bayh said he needed a contrast to Sen. Capehart's campaign. Capehart, according to Bayh, relied on heavy use of billboards and rotogravure magazines. He also invested heavily in little sponges. Dropped into water, they became big sponges, spelling out the slogan, "Vote for Capehart."

"We (the Democrats) used the more intimate approach through television," Bayh added.

The Senator-elect said he bought less tv time than the Republicans early in the campaign, but later stepped up his use of tv.

Houston—Lew Lowery has been named to the news staff of KILT. He succeeds Tom Beck who has returned to Chicago as news director of WNYR there.

NBC, Scots TV In Jamaica Teamup

NBC International and Roy Thomson's Scottish tv group are involved in establishing a tv service for Jamaica's newly independent government.

The two foreign groups are members of a "consortium," to provide the Jamaica Broadcasting Corp. with technical, monetary and managerial assistance. As sometimes happens in such cases—and there have been several lined up over the years by NBC International—it's not inconceivable that NBC and the Scots will not only supply program ideas but telefilms as well. (An English international tv company is also understood involved.)

Target date for the opening of the island's first station is the summer of '63, and at the outset the station will do four hours daily of commercial programming and also special educational transmissions to the country's schools.

CBS-TV'S LITERARY PORTRAIT OF SOVIET

Richard Siemanowski, who produced CBS-TV's "Americans: A Portrait in Verses," will produce a literary portrait of Russia for telecasting on the web during prime evening time early in '63.

Titled: "Russians: Self-Impressions," the hourlong telecast will include excerpts from works of Anton Chekov, Nicolai Gogol, Fyodor Dostoevsky, Ivan Turgenev and Boris Pasternak. Latter will be represented by "Doctor Zhivago."

Cast headed by Kim Hunter, Joan Van Fleet, Sam Wanamaker, Joseph Buloff, and George Voskovec, will perform the dramatized excerpts. Host of the broadcast will be Ernest J. Simmons, author of several studies of Russian literary figures.

NBC Pubaffairs

Continued from page 21

to spend up to \$2,000,000 on 'instant specials; David Brinkley's Monday night half-hour, it is said, is good for \$3,500,000, but probably absorbs part of its program costs; the Election Night coverage grossed \$900,000; "Today," under NBC News' aegis, is good for a gross of over \$5,000,000.

The NBC News tv specials (not counting about \$1,500,000 for the Irv Gittlin specials in the DuPont Sunday hour) might—by the end of the season—reach \$4,000,000 in sales, but there's the rub: News specials are the costliest type of program any network does; most of the time the shows go for time alone, sometimes getting "token" program fees—that's if they even get sold at all.

Canada Grey Corp.

Continued from page 21

reached the House of Commons where it was stated that CBC was defying the BBG ruling to "teach a lesson" to its rival web, to Toronto's CFTO-TV which owned tv rights to the game, and to the sponsors, as well as to potential buyers of air time. CBC denied it, holding that its major plank was that such a ruling placed commercials on the same importance level as programming. CTV then screamed, "irresponsible behavior" on the part of CBC and suggested the corporation "stand aside and let CTV get together with those privately-owned stations in areas where we cannot now provide service."

New 'Bachelor' Sales

"Bachelor Father," MCA TV's newest off-network half-hour recently put into the syndication hopper, has added four new markets.

New deals are WCIV, Charleston, S.C.; KPRC, Houston; KJEO, Fresno; and WBNS, Columbus. Other deals on the series include WNBC-TV, New York; KRCA, Los Angeles; WANE, Ft. Wayne; WMAL, Washington; WNBQ, Chicago; WBRE, Wilkes-Barre; KGW, Portland, Ore.; and WDBO, Orlando.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pia periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

BOSTON • STATIONS: WBZ, WHDH, WNAC • SURVEY DATES: JUNE 15 - JULY 12, 1962.

WBZ		TOP COMPETITION	
Total Area Homes: 186,400 Metro Rating: 15 Share of Audience: 41		PROGRAM	STATION & TOTAL HOMES
MONDAYS 7:00-8:30 Program: MOVIE 4		News; Weather; CBS News 7:00-7:30	WHDH 112,600
June 18 "CHINA"	Loretta Young, Alan Ladd 1943, Paramount, MCA, Repeat	Tell the Truth 7:30-8:00	WHDH 202,300
June 25 "MR. 880"	Edmund Gwenn, Burt Lancaster 1950, 20th-Fox, NTA, Repeat	Pete & Gladys; BB 8:00-8:30	WHDH 244,600
July 2 "CHRISTMAS IN JULY"	Dick Powell, Ellen Drew 1940, Paramount, MCA, Repeat		
July 9 "BOOMERANG"	Dana Andrews, Jane Wyatt 1947, 20th-Fox, NTA, Repeat		
WBZ		TOP COMPETITION	
Total Area Homes: 130,100 Metro Rating: 8 Share of Audience: 53		PROGRAM	STATION & TOTAL HOMES
TUESDAYS 5:00-6:30 Program: BOSTON MOVIE TIME		Bozo 5:00-5:45	WHDH 63,500
June 19 "GHOST DIVER"	James Craig, Audrey Totter 1957, 20th-Fox, NTA, Repeat	Rocky 5:45-6:00	WHDH 56,900
June 26 "PINKY" (PART I)	Jeanne Crain, William Lundigan 1949, 20th-Fox, NTA, Repeat	News; Weather; ABC News 6:00-6:30	WNAC 32,000
July 3 "DEEP WATERS"	Dana Andrews, Jean Peters 1948, 20th-Fox, NTA, Repeat		
July 10 "SMILING GHOST"	Alexis Smith, Brenda Marshall 1941, Warner Bros., UAA, Repeat		
WBZ		TOP COMPETITION	
Total Area Homes: 134,100 Metro Rating: 7 Share of Audience: 64		PROGRAM	STATION & TOTAL HOMES
WEDNESDAYS 5:00-6:30 Program: BOSTON MOVIE TIME		Bozo 5:00-5:45	WHDH 66,000
June 20 "AMERICAN GUERRILLA IN THE PHILIPPINES" (PART I)	Tyrone Power, Tom Ewell 1950, 20th-Fox, NTA, Repeat	Rocky 5:45-6:00	WHDH 50,300
June 27 "PINKY" (PART II)	Jeanne Crain, William Lundigan 1949, 20th-Fox, NTA, Repeat	News; Weather; ABC News 6:00-6:30	WNAC 16,100
"MAJOR & MINOR" (PART I)	Ray Milland, Ginger Rogers 1942, Paramount, MCA, Repeat		
July 4 "TONIGHT WE RAID CALAIS"	Lee J. Cobb, Annabella 1943, 20th-Fox, NTA, Repeat		
July 11 "SANTA FE PASSAGE"	John Payne 1955, Republic, HTS, Repeat		
WBZ		TOP COMPETITION	
Total Area Homes: 106,500 Metro Rating: 7 Share of Audience: 50		PROGRAM	STATION & TOTAL HOMES
THURSDAYS 5:00-6:30 Program: BOSTON MOVIE TIME		Bozo 5:00-5:45	WHDH 77,400
June 21 "AMERICAN GUERRILLA IN THE PHILIPPINES" (PART II)	Tyrone Power, Tom Ewell 1950, 20th-Fox, NTA, Repeat	Rocky 5:45-6:00	WHDH 64,100
"FOREVER AMBER" (PART I)	Linda Darnell, Cornel Wilde 1947, 20th-Fox, NTA, Repeat	News; D'dline Boston 6:00-6:30	WHDH 38,900
June 28 "MAJOR & MINOR" (PART II)	Ray Milland, Ginger Rogers 1942, Paramount, MCA, Repeat		
July 5 "BUY ME THAT TOWN"	Lloyd Nolan, Constance Moore 1941, Paramount, MCA, Repeat		
July 12 "GREEN GRASS OF WYOMING"	Peggy Cummins, Charles Coburn 1948, 20th-Fox, NTA, Repeat		
WBZ		TOP COMPETITION	
Total Area Homes: 147,200 Metro Rating: 5 Share of Audience: 36		PROGRAM	STATION & TOTAL HOMES
FRIDAYS 5:00-6:30 Program: BOSTON MOVIE TIME		Bozo 5:00-5:45	WHDH 85,400
June 15 "MARK OF ZORRO"	Tyrone Power, Linda Darnell 1940, 20th-Fox, NTA, Repeat	Rocky 5:45-6:00	WHDH 64,200
June 22 "FOREVER AMBER" (PART II)	Linda Darnell, Cornel Wilde 1947, 20th-Fox, NTA, Repeat	News; Weather; ABC News 6:00-6:30	WNAC 42,000
June 29 "MAID OF SALEM"	Claudette Colbert, Fred MacMurray 1937, Paramount, MCA, Repeat		
July 6 "APACHE WARRIOR"	Keith Larsen, Jim Davis 1957, 20th-Fox, NTA, 1st Run		

(Continued on page 30)

Four Star Syndie's \$1,000,000 Gross

Four Star Distribution, the new syndication division of Four Star Productions, reports a gross of well over \$1,000,000 with new sales in six markets.

New station pacts are KTLA, Los Angeles, for "The Detectives" in both hours and half hours. "The Law & Mr. Jones," and "Dick Powell's Zane Grey Theatre;" WTEV, Providence, for "Detectives" (hours and half hours), and "Target: The Corruptors;" KWTX, Waco, for "Detectives" (half hours) and "Zane Grey;" KOLO, Reno, for "Zane Grey" and "Law & Jones;" WCCA, Columbia, S.C., for "Law & Jones;" and KBTU, Denver, for "Detectives" (hours).

SCOT ACTOR'S BLAST AT ROY THOMSON

Stirling, Scotland, Nov. 20. Duncan Macrae, leading Scot actor, hit out here at Roy Thomson, boss of Scot commercial tv.

He attacked his company for failing to develop new drama, saying: "There is a total lack of responsibility by Scottish Television to do what its license requires it to do—to represent the national life of the area it covers."

"I suggest that, if Thomson is so well off, he can afford to set up a training establishment costing \$15,000,000 in the field of Scot drama, which has been a subject of ridicule for many years."

"I will personally undertake to run a 'laboratory theatre' for him if he gives me the money to do so. He will have the right to 'milk' new plays and exploit them after we have discovered they are good."

Macrae said that Scottish Television had put on only three full-length plays in the past five years. By contrast, the BBC, on a ridiculously low budget, had already shown two serials and four full-length plays this year.

Two days after Macrae made his speech, Scottish Television announced that three half-hour tv dramas, taped in the local Theatre Royal studios, would be televised on Dec. 17, 24 and 31. The announcement had no link with Macrae's speech or attack.

With a training center in a former mansion house on the south side of Glasgow, a \$15,000,000 educational trust has been set up by Thomson to boost education, tv and news services in young growing countries.

It is hoped to open the training center at Newton Mearns, near here, by March 1963. It will cater primarily to men who will work in new television services overseas, and is designed so that actual studios used in overseas operations are recreated exactly.

Okay 185G Buff.WWOL Sale to Russ Craft

Washington, Nov. 20. Purchase of WWOL-AM-FM, Buffalo, N.Y., by Rust Craft Broadcasting Co., owned by a greeting cards firm, for \$185,375 was approved by the FCC.

Seller is Radio Buffalo Inc. which agreed not to compete in the area.

Rust Craft Greeting Cards Inc. owns the buying broadcasting company. That broadcasting company is licensee of WSTV-AM-FM-TV, Steubenville; WRGP-TV, Chattanooga; WBOY-AM-TV, Clarksburg, W. Va.; and has 40% interest in WVUE-TV, New Orleans. In addition, the greeting card holding company owns WPIT-AM-FM, Pittsburgh; WRDW-TV, Augusta; and WSOL, Tampa.

Okay Kaiser U's

Washington, Nov. 20. Kaiser Industries Corp. has won permits for UHF stations in San Francisco and Corona (Los Angeles area).

Kaiser also has applications before the FCC for Channels 38 in Chicago, 50 in Detroit and 41 in Burlington, N.J.

FCC granted Kaiser Channel 44 at San Francisco and Channel 52 at Corona. Antenna heights approved are 1,260 feet in Frisco and 2,920 feet in Corona.

CBC Gets a \$10,000,000 Come-On If It'll Join Arts Centre Complex

Toronto, Nov. 20. Hopes of city fathers to induce the Canadian Broadcasting Corp. to maintain their h.q. location in Toronto, rather than erect a series of buildings in a nearby suburb, has caused board of control to offer a \$10,000,000 compensation if the CBC will agree to release its present land-lease in a suburban development and will build in the proposed downtown St. Lawrence Centre for the Arts.

City solons included four reasons why the CBC should change its mind; the advantage to actors and sponsors of tv-radio series of maintaining a downtown centre, plus the advertising agencies; the fact that the CBC was an important cultural outlet for Canada and, as such, should locate in the new Arts Centre. proposed by Toronto's planning board; construction of the CBC skyscraper would mean an increase in Toronto's assessment; and that the CBC was a large consumer of electric power and that Toronto's publicly-owned hydro system was upset at the imminent loss of this important account.

Caught in the middle is CBC, which is called upon to scrap its

present plans of suburban development outside of Toronto. Among the considerations offered by the city—if the CBC will consent to remain—is underground parking in the St. Lawrence Centre for the Arts, plus a \$10,000,000 difference in land costs, should the CBC move out-of-town.

Quinn Martin to Roll On 'Fugitive' Series

Quinn Martin, whose QM Productions recently joined the roster of independents producing for United Artists Television, will start on his projected "The Fugitive" series Nov. 27, at Goldwyn Studios, with location work to be done in Tucson.

In another UAT project, this one with ABC-TV, the "Patty Duke Show," it was disclosed that Miss Duke will play a dual role. She'll play a spirited teenage American and the role of Cathy, a Scottish lass of American parents, related to the teenage American. Script also calls for the girls' fathers to be identical twins. It's a half-hour situation comedy entry.

NAB Buys Land For New D.C. Headquarters

Washington, Nov. 20.

National Assn. of Broadcasters, with board approval, has bought the 6,500 square foot corner lot next door. Officials didn't reveal the purchase price.

The land, now a parking lot on a month by month lease, is intended for a new building. Authority to construct it will be no doubt be sought at the January board meeting.

NAB owns the building now serving as headquarters in the fashionable DuPont Circle area. Address of NAB is now 1771 N St., NW. The new lot is numbered 1775.

There are two plans. One calls for a larger new building, while selling the present headquarters. The other involves a medium sized new building, with the old one to continue in use.

Washington—With no application received for Dickinson, N.D., channel 4 as a commercial assignment, the FCC has proposed reallocation of it as an educational channel. UHF channel 17 is presently reserved for education in Dickinson. The Dickinson State Teachers College and other school systems petitioned for the VHF channel for teacheev instead.

Mark Evans: Hot Act

Continued from page 23

nettes are liberally sprinkled through Evans' film, made in cooperation with a professional National Geographic cameraman.

One is the actual birth of a calf. Another, the capture of an octopus. Kids are often pictured, and sometimes they are Evans' own pretty daughters, Nancy, 16, Penny, 13, and Wendy, 11.

Such things keep the film from bogging down into the all-travelog routine.

In other National Geographic lectures in previous years, Evans has talked about earlier family vacations, such as a tour of Western national parks, a boat trip down the Amazon and a visit to Russia. Also, there was his famous interview with Albert Schweitzer which had large tv exposure as well, and won the Brotherhood Award in New York State.

As public affairs v.p. of Metro-Media, Evans has two regular weekly programs, "Opinion in the Capital," which is carried on all tv and radio stations of Metropolitan Broadcasting, and a local Washington program, "The Mark Evans Show," used on WTTG-TV. His executive duties put him over all news and public affairs programming of the Metropolitan chain.

His company has also had him on

the lecture circuit for some time, recognizing the advantages to be gained from his talent. He has in recent years spoken before the Rotary Club in virtually every important city. Evans can talk on almost any subject, but because of his long experience in D.C., he is usually asked to discuss current affairs or government.

There is a great variety in his audiences. Religious groups, labor organizations, women's clubs, men's lodges and various other such groups call on him. He has addressed numerous college convocations and alumni clubs.

Evans' favorite subject is his trips. He has been in love with the world since he was sent to Norway as a Mormon Church missionary at age 19. He is always ready to go anywhere he hasn't been and learn as much about it as possible. Then, he wants to talk about it. And lots of people are ready to listen.

Fancy U.S. Coin For Japan TV

Tokyo, Nov. 20.

With recent trade liberalization here, tv interests are hopeful of advertising by foreign companies bringing much additional coin.

Foreign spending on Japan tv is already substantial, with such companies as Esso, Nestle's, Coca Cola, Pepsi-Cola, Max Factor, Pond's, Maxwell House and Colgate already in the swing. Esso, for example, is believed to be spending a hefty portion of its Japan \$2,778,000 annual ad budget in tv.

But current spending by foreign outfits is only a fraction of what is expected as trade becomes increasingly liberalized. Some Nippon tv interests are betting on the come, even approaching those companies whose products cannot yet be placed on the Japan market.

Foreign Syndie Biz

Continued from page 23

stricter "quota law" than network option time, which limits the time availability of locally bought programs. Only solidity on the domestic front is the recent show of unity among syndicators to sponsor their own exhibition and hospitality quarters, separate and apart from the National Assn. of Broadcasters. Debut of the film distributors' efforts will be March 30-April 3, 1963, in Chicago, the dates and place corresponding to next year's NAB convention. Film distributors took the move after feeling rejected as "second class citizens" at NAB meets for years.

That "second class" status for film syndicators surely doesn't hold true abroad, though. In terms of gross sales, it's more of an "even-stein" status between foreign and domestic sales.

French TV Strike

Continued from page 27

dailies having lost as much as 200,000 readers this year. News is thus getting more into the hands of radio and tv newsmen, and their airborne counterparts, want to see it as free as possible.

Though there is no commercial aspect to radio or tv yet the fall in press consumption is harrying news people. Others think commercial tv could stabilize newspapers somewhat by more interesting programming leading to more interest in things outside of France that could be treated by papers. At any rate tv is causing effects on newspapers and free dissemination of news.

Atlanta — WYZE Radio, with studios in Merchandise Mart, has switched to "town and country" format, first station to offer country and western programming in area. Wayne Anderson, general manager, has revamped staff and added Buzz Walker and Ray Kinamon, formerly of WTJH, East Point, Ga., station.

THE PUBLIC CHOOSES



The Nation went to the polls on November 6th and made its choices. And viewers in Maryland made their choices, too, that same evening in the important matter of getting the fastest and fullest election returns. They voted overwhelmingly for Channel Two.

In a special Election Night survey made by the American Research Bureau, Sunpapers Television led all Baltimore Television Stations by wide margins.

Here is the Box Score:

8:00-9:00 P.M.

WMAR-TV

Station B
Station C
Other

Percentage Share of Audience

41.7

29.2

14.6

14.6

9:00-10:00 P.M.

WMAR-TV

Station B
Station C
Other

47.2

30.2

17.0

5.7

In Maryland Most People Watch —

WMAR-TV, CHANNEL 2

SUNPAPERS TELEVISION

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

LOS ANGELES

STATIONS: KCOP, KNXT, KRCA, KTLA, KABC, KHJ, KTTV. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

Total Area Metro					Tot. Area Met.								
Rk.	PROGRAM	Sta.	Homes Reached	Area Rtg.	Rk.	PROGRAM, Day & Time	Sta.	Dist.	Homes Reached	Area Rtg.	Compet.	Sta.	Total Homes
1.	Perry Mason	KNXT	907,900	36	1.	Sea Hunt (Sat. 7:00)	KNXT	UAT	386,300	16	Fight of Week	KABC	202,200
2.	Defenders	KNXT	840,900	33	2.	R. Rogers; NCAA; Scoreboard (Sa. 7)	KNXT	R. Rogers Pro.	357,600	14	Action	KHJ	84,100
3.	Father; Opening Night	KNXT	811,600	31	3.	Death Valley Days (Wed. 7:00)	KRCA	U.S. Borax	343,100	13	Big News; CBS News	KNXT	224,400
4.	Secret; Opening Night	KNXT	758,900	30	4.	Life of Riley; NCAA (Sat. 2:00)	KNXT	NBC Films	341,000	13	Million Dollar Movie	KHJ	59,800
5.	Gunsake	KNXT	751,100	30	5.	Bugs Bunny (Tues. 7:30)	KABC	UAA	322,600	13	Marshal Dillon	KNXT	294,600
6.	Hazel	KRCA	699,900	27	6.	Target (Fri. 10:00)	KABC	UAT	231,100	10	Shame; Fair Exchange	KNXT	437,100
7.	Gun Will Travel	KNXT	675,100	27	7.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	228,700	10	Paar; Campaign Cand.	KRCA	223,200
8.	Checkmate; Hillbillies	KNXT	673,200	28	8.	Shannon (Mon. 7:00)	KRCA	Screen Gems	221,000	10	Big News; CBS News	KNXT	233,900
9.	Lawrence Welk	KABC	618,800	24	9.	Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	219,200	8	Big News; CBS News	KNXT	266,400
10.	Virginian	KRCA	616,300	24	10.	True Adventure (Thurs. 7:30)	KCOP	Teledynamics	208,000	9	Ozzie & Harriet	KABC	240,100

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

1. Donna Reed	WXYZ	393,500	32	1. Bugs Bunny (Tues. 7:30)	WXYZ	UAA	263,200	21. Sea Hunt; Exchange	WJBK	196,500
2. Ben Casey	WXYZ	372,500	31	2. Target (Fri. 10:00)	WXYZ	Economies	232,100	19. Ship Hope; J. Paar	WWJ	290,900
3. Bonanza	WWJ	370,600	30	3. Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	169,800	14. News; Spts.; Hunt-Brink	WWJ	147,100
4. Naked City	WXYZ	367,100	31	4. Calvin & Colonel (Sat. 7:30)	WXYZ	MCA	166,100	12. Perry Mason	WJBK	270,200
5. Doble Gillis; Comedy Spt.	WJBK	350,800	26	5. Sea Hunt; Exchange; Movie	WJBK	UAT	164,700	13. Bugs Bunny	WXYZ	263,200
6. Ozzie & Harriet	WXYZ	349,800	28	6. Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	161,200	13. Ozzie & Harriet	WXYZ	349,800
7. Virginian	WWJ	349,100	29	7. Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	159,600	13. Matty's Funnies	WXYZ	165,900
8. 77 Sunset Strip	WXYZ	348,300	50	8. Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	159,000	14. Michigan Outdoors	WWJ	216,800
9. Hazel	WWJ	345,300	27	9. P. Silvers; Danger Man; Exchange	WJBK	CBS	142,200	14. News; Spts.; Hunt-Brink	WWJ	136,500
10. Cheyenne	WXYZ	343,400	27	10. Mr. Magee (Wed. 7:00)	CKLW	Tel. Person.	138,500	12. George Pierrot	WWJ	162,100
								13. Lippy Lion; Cartoons	WXYZ	141,200
								13. Groucho Marx	WWJ	181,600

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

1. Hazel	KSD	247,800	32	1. Target (Fri. 9:00)	KTVI	UAT	74,400	11. Paar; Proj. 20; Campaign	KSD	137,200
2. Gunsake	KMOX	245,300	33	2. Death Valley Days (Sat. 6:00)	KSD	U.S. Borax	70,800	9. Big 4; Post Game; NCAA	KMOX	53,300
3. Bonanza	KSD	232,400	34	3. Superman (Mon-Fri. 5:00)	KTVI	Flamingo	65,300	8. Early Show	KMOX	43,900
4. Doble Gillis; Skelton	KMOX	217,600	31	4. Bugs Bunny (Tues. 6:30)	KTVI	UAA	63,400	7. Yogi Bear; Huck Hound	KSD	49,600
5. Father, Opening Night	KMOX	214,300	30	5. Sea Hunt (Mon-Fri. 5:30)	KSD	UAT	61,600	10. Laramie	KSD	108,500
6. Secret; Opening Night	KMOX	204,800	27	6. Calvin & Colonel (Sat. 6:30)	KTVI	MCA	59,400	7. Three Stooges	KPLR	64,500
7. Ben Casey	KTVI	198,900	27	7. Sherwood Forest; BB (Sat. 2:30)	KSD	Official	58,300	7. Perry Mason	KMOX	150,000
8. Variety; Garry Moore	KMOX	194,900	26	8. Gene Autry; BB; Score Bd. (Sat. 3)	KSD	CBS	57,400	7. Adventure Theatre	KTVI	44,700
9. Mitch; Andy Williams	KSD	183,200	24	9. Roy Rogers (Sat. 10:30)	KMOX	R. Rogers Pro.	57,000	7. Daddy; Magic Midway	KSD	40,300
10. Naked City	KTVI	177,700	27	10. Life of Riley (Sun. 3:30)	KSD	NBC Films	51,900	7. AFL Football	KTVI	75,500

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

1. Bonanza	KING	174,400	32	1. Death Valley Days (Wed. 7:00)	KING	U.S. Borax	126,100	21. Hong Kong	KOMO	75,200
2. Flintstones	KOMO	168,700	32	2. Bugs Bunny (Tues. 7:30)	KOMO	UAA	117,300	23. Laramie	KING	107,700
3. Hazel	KING	163,500	31	3. Shannon (Tues. 7:00)	KING	Screen Gems	111,500	18. Expedition	KOMO	83,200
4. Virginian	KING	155,800	26	4. Across 7 Seas (Thurs. 7:00)	KOMO	Crosby-Prod.	98,700	17. Lock Up	KING	86,500
5. Wagon Train	KOMO	153,900	28	5. Huckleberry Hound (Thurs. 6:00)	KING	Screen Gems	90,300	18. Dateline; ABC News	KOMO	71,200
6. Walt Disney	KING	149,200	27	6. Lock Up (Thurs. 7:00)	KING	UAT	86,500	13. Across 7 Seas	KOMO	98,700
7. Donna Reed	KOMO	148,900	23	7. Mr. Magee (Fri. 6:00)	KING	Tel. Person.	85,900	18. Dateline; ABC News	KOMO	66,500
8. My 3 Sons	KOMO	147,000	27	8. Bold Journey (Thurs. 6:30)	KOMO	Banner	85,700	13. Hunt-Brink; Early Ed.	KING	143,700
9. Hawaiian Eye	KOMO	144,200	29	9. Expedition (Tues. 7:00)	KOMO	ABC Films	83,200	13. Shannon	KING	111,500
10. Dr. Kildare	KING	141,600	24	10. M Squad (Sat. 7:00)	KING	MCA	78,300	14. Fight of Week	KOMO	100,600

BEAUMONT-PORT ARTHUR

STATIONS: KPAC, KFDM, KBMT. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

1. Bonanza	KPAC	52,200	35	1. Circus; Ed; P. Mason (Thurs. 6:30)	KFDM	UA-TV	23,600	19. Wide Country	KPAC	35,400
2. Dr. Kildare	KPAC	45,800	34	2. Third Man; Patterson (Mon. 9:30)	KFDM	NTA	16,500	14. Ben Casey	KBMT	53,400
3. Defenders	KFDM	43,800	37	3. Death Valley Days (Fri. 8:00)	KPAC	U.S. Borax	15,700	9. Route 66	KFDM	37,700
4. Perry Mason	KFDM	43,800	33	4. Rebel; Award Theatre (Wed. 9:00)	KPAC	ABC Films	15,000	14. J. Garland; Circle Th.	KFDM	23,000
5. Doble Gillis; Comedy Spt.	KFDM	41,000	32	4. Rogers; News Special (Sat. 10:30)	KFDM	R. Rogers Pro.	14,800	9. Make Room for Daddy	KPAC	10,900
6. Gunsake	KPAC	40,900	34	5. Tarzan; Breed; Premiere (Tues. 6:30)	KBMT	Banner	14,100	13. Laramie	KPAC	27,400
7. Hazel	KPAC	40,700	29	6. Lone Ranger; Babe Ruth; Beaver	KBMT	ITC, Official	13,200	11. Doble Gillis; Skelton	KFDM	40,800
8. Virginian	KPAC	37,200	30	7. Dragnet (Sat. 5:30)	KFDM	MCA	12,300	11. Perry Mason	KFDM	43,800
9. Route 66	KFDM	36,600	32	8. Yogi Bear (Wed. 5:15)	KPAC	Screen Gems	10,500	9. Defenders	KFDM	43,700
10. Gun Will Travel	KFDM	36,200	29					9. Wrestling	KPAC	25,500
								8. Bomba Movie	KBMT	12,200

NBC Station Swap

Continued from page 19

with Robinson and a parade of other anti-Ford witnesses.

Because of pressure by Ford, Robinson said he once had 600 new cars on his lot when he needed only 200 for good business. He was forced to contribute 10 to 13% of the cost of each new car to national advertising for Ford, and he was repeatedly warned to keep up with the sales of a large Chevrolet agency up the street, Robinson said.

At one point he attempted to buy Fords without radios and to install a less expensive radio at a later date. But Ford field men told me, "If you want to buy radios

someplace else, buy your cars there also," Robinson said.

On cross-examination, Robinson brusquely told the hearing that his dealership was cancelled after "a two minute meeting with Ford men."

He admitted that Ford set its sales potential according to the area and competition "but they always were unrealistic," he said. Car sales for his agency were "lousy" in 1959, Robinson said, and vehemently denied he had fled a fraudulent claim for repairs to new cars amounting to some \$10,000.

"You held it out of my down-

payment that Ford owed me and I got it back," he told the special Ford attorney sent to cross-examine him.

Another witness called to testify of Ford's alleged anti-competitive spirit was Harry F. Davis, v.p. of Champion Spark Plug Co. of Toledo.

Champion sold more than \$38,000,000 in new spark plugs to Ford in 1960. But after Ford purchased the Electric Auto-Lite Spark Plug Co. in May, 1961, Champion's sales to Ford dropped to about \$13,000,000 and have gone to "zero" in 1962, he stated.

"By taking its business away from Champion and setting itself up as a competitor in the spark plug field, Ford showed an anti-competitive spirit," said Irving Segal, attorney for NBC.

CBS-TV Weighs 'Weakies'

Continued from page 18

in a few weeks. Richard Boone for past few seasons has wanted to retire from "HGWY." He and the show will do so in '63-'64.

"Dennis the Menace," Sundays at 7:30 p.m., is a rater winner in its time period, but the web feels Screen Gems property isn't winning by a wide enough margin. NBC-TV's "Bonanza" has proven too much for "True Theatre" Sunday night. "Bonanza" also beats "Real McCoys," but the web shelved out hefty coin to buy that property and bring it over from ABC-TV.

ABC-TV's "Ben Casey" has spelled rating death to the Loretta Young entry and "Stump the

Stars," the latter an oldie pantomime quiz bought by Ralston Purina. Sponsor, incidentally, had been pitched "Password," but passed it up for "Stump."

There's a question about "Route 66" returning next season, its fate predicated on the decision of co-star George Maharis returning.

New Lloyd Bridges show is being pencilled out after a season's ride.

Wilkes-Barre, Pa.—New program director at WILK here is Kerm Gregory, who shifted from WAEB, Allentown. Gregory is also morning jock for WILK.

Solid reasons are behind the growth and unique success of the four stations of Metropolitan Broadcasting Radio, a division of Metromedia, Inc. Individual personality. Character. Service. These are the attributes which have made each of these stations distinctive, important and honored members of their respective communities. The "quality operations" philosophy of our Radio division, also characterizes our Television and Outdoor Advertising divisions. **METROMEDIA**

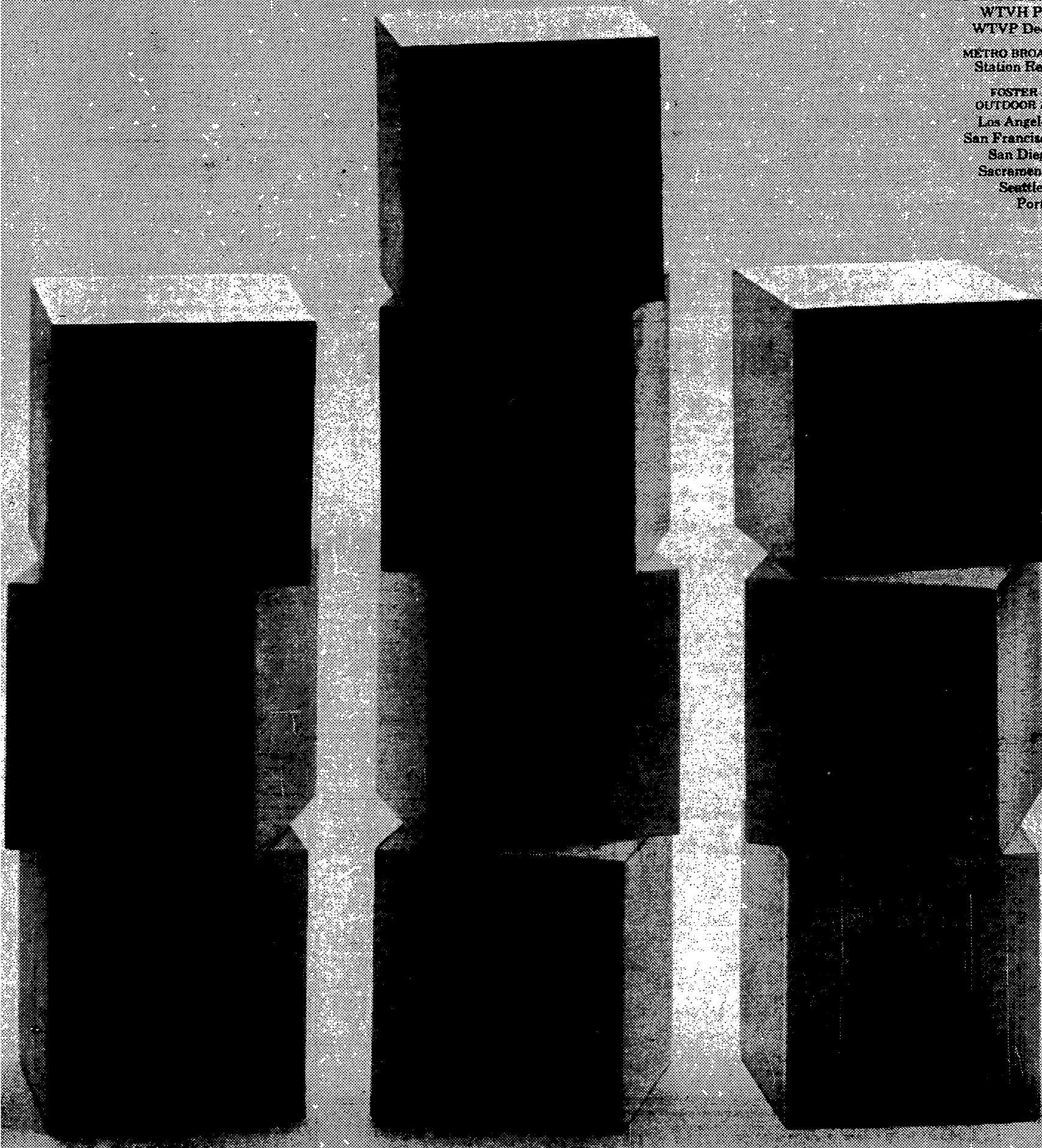
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METROPOLITAN
BROADCASTING RADIO
WNEW New York
WIP Philadelphia, Pa.
WHK Cleveland, Ohio
KMBC Kansas City, Mo.

METROPOLITAN
BROADCASTING TELEVISION
WNEW-TV New York
WTTG Washington, D.C.
KMBC-TV Kansas City, Mo.
KQVR Sac.-Stockton, Calif.
WTVH Peoria, Illinois
WTVR Decatur, Illinois

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Seattle, Washington
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Sentiment Swings To ABC

Continued from page 18

that he and the ABC-TV network retain final judgment on what Smith puts on the air. He said: "To me it is just unthinkable that Hiss, a convicted perjurer, could possibly damage Richard Nixon whose credentials for public service and patriotism have national recognition. If I believed that—if I had any doubt as to that—I would never have permitted Hiss to appear on the program." Hagerty's talk, incidentally, generated 240 telephone calls to the New York headquarters, a majority of the callers voicing opposition to Hagerty. There was, however, no further reaction from advertisers.

Dick Salant, president of CBS News, also enunciated a firm policy against outside interference with network programming. Reinforcing ABC's hand when the situation was at its most critical last Thursday (15), Salant said: "With- ing passing judgment on the wisdom or taste of my colleagues at ABC News, I do want to make it clear that I am deeply distressed at the prebroadcast efforts to suppress any part of the Howard K. Smith broadcast and at the post-broadcast actions by advertisers and others to punish ABC. These kinds of actions strike at the heart of journalistic independence, includes the right to be wrong and the right to broadcast voices and views which are unpopular."

LeRoy Collins, prexy of the National Assn. of Broadcasters, also upheld ABC, stating that the Smith show was "within the range of sound journalism." NBC declined to make a statement on the controversy, apparently miffed about a previous criticism made by Hagerty of a projected but cancelled NBC-TV documentary about the Berlin tunnel.

Deny Shift of Hagerty

A longstanding rumor that Hagerty was moving into another executive post at ABC was revived by the fracas over Hiss, but was emphatically denied by network execs. One spokesman said: "We will continue to make changes in order to improve our news operation and Hagerty will make them as necessary." Hagerty is now in the process of beefing up his department's production staff for more polished news presentations.

Smith, whose political "obituary" of Nixon bumped an announced show on American GIs, rejected the criticisms of Hiss' appearance on his program. He said: "Mr. Hiss is news and we're in the news business. I'm not running a Sunday school platform."

The attempted pullout from ABC by Schick Razor and Kemper involved some \$1,500,000 in advertiser commitments. In the case of the actions of both companies, political considerations were clearly in evidence. Patrick Frawley, board chairman of Schick, has

been closely identified with anti-Communist movements on the Coast and sponsored the Fred Schwartz "Anti-Communist Crusade" tv show in Los Angeles. James S. Kemper, board chairman of Kemper insurance, is Republican national committeeman of Illinois and wellknown for his conservative beliefs.

Schick has \$1,000,000 worth of minutes on ABC's "Combat" and "Stoney Burke." Kemper has a \$500,000 sponsorship deal on the network's "Evening Report." Frawley said his company would live up to the terms of its contract with ABC, although he said he was disappointed by the rejection of the cancellation. Kemper said he would define his position with respect to ABC following Hagerty's statement Sunday night (18) but has not been heard from yet.

UHF for Puerto Rico

Washington, Nov. 20.

Four UHF channels have been assigned to Puerto Rico, the first in the UHF band allocated to the island.

The FCC order gave channels 19 to San Juan, 22 and 28 to Ponce and 16 to Mayaguez.

The original proposal had called for only three, but the channel 28 assignment to Ponce was added in the final order complying with comments made by Antilles Broadcasting Corp.

Minow Backs Hagerty

Washington, Nov. 20.

FCC chairman Newton N. Minow came to the defense of ABC-TV in the Alger Hiss case by rapping "those few, fearful advertisers who seek to influence the professional judgment of broadcast newsmen." Minow stated that the networks and stations should be free from Government censorship and outside pressure groups, as well as the threat of "commercial reprisals."

Minow said the "sole concern of the Government under the law is that controversial issues be presented fairly on the air with reasonable opportunity for the presentation of opposing views. If there was unfairness in the controversial program here involved, ABC has offered time and facilities to correct it."

The FCC chairman stated he agreed "most emphatically" with the defense of ABC's policy made by the network's news chief Jim Hagerty.

ARTS 'INKWELL' SEG

"Out of the Inkwell," a series of 100 five-minute cartoons will be distributed abroad by Seven Arts Associates. Arrangements for world-wide distribution (theatrically as well as to tv) were made with producer Hal Seeger and Video House, which distributes the telefilms domestically.

Max Fleischer created the cartoons and comedian Larry Storey does the voices.

Plight of The TV Program Man

Continued from page 1

even before the schedule got on the air. (He's still unemployed).

This season finds CBS way out in front, running away with practically all the Nielsen spoils, from "Beverly Hillbillies" on down. This was the Oscar Katz schedule, on paper the "architect" of the '62-'63 lineup. But Katz was eased out of his top program berth, sent back to slithering daytime tv. (There are many who will argue that, for all its rating glory, the guy responsible for buying "Beverly Hillbillies" deserves no better than what he gets, but that's beside the point). The fact remains that Katz went out and Hubbell Robinson came in.

Then there are the years when ABC never had it so good, riding wide and handsome on the Nielsen charts. These were the Ollie Treyz years. But Treyz, who as prexy masterminded the programming, got the sack last March (a month in which ABC was still covering itself with Nielsen glory on the multi-market (24-city) reports in knocking off the best night-for-night average audience rating. (Treyz moved over to Warner Bros. to head up national tv sales).

For whatever it's worth, give or take a couple of hundred extenuating circumstances, there's the facts.

It's recognized, of course, that the "extenuating circumstances" could—and probably do—encompass a multiplicity of factors, and

in fact may have nothing to do with the program schedules per se. But even granted the "hidden factors" and a recognition that the men who run the networks are gifted with the administrative acumen and astuteness befitting American free enterprise, if nothing else it spells out in bold clear strokes the precariousness of a network program executive's career.

For some weeks now (in fact even before the ink on the initial Nielsen samplings for this season was dry) the rumors of top-level program exec changes at the three networks have persisted. If anything they've become more intensified. That these have, in turn, brought firm denials from the webs in question is SOP in keeping with traditional policy. Invariably the networks have been proved wrong.

As somebody once said to somebody else: "Would you want your daughter to marry a network program man?"

CBS Pubaffairs

Continued from page 21

bookkeeping losses than real losses. Latter argument runs along these lines: By law and by tradition, webs must be in the news and pubaffairs biz. To abstract that segment of the biz, namely news and pubaffairs, and expect it to pay its own way, divorced from the entertainment end of the biz, is a bookkeeping artificiality that may impress the FCC, but doesn't bear up under close examination. To divorce news and pubaffairs from the total web picture, it's argued, is like a storekeeper allocating costs throughout the day, allocating the same costs for keeping store during non-peak and peak hours.

Whatever the merits of each side, the CBS News sponsor tally is impressive, indeed.

'PIX Touch'

Continued from page 23

William Cooper, manager of film shows. A lot of attention is given to scripting and rewrite, and film is hard sought, as in the case of footage belonging to the Cuban government that was smuggled out and film on Hitler obtained from his sister.

Sponsors have been hip to the worth of the one-shots, with bankrollers through the years including Savarin coffee, Van Rooter Motors, Schulton, Tidewater, Thermofax, Peter Pan Foundations, Procter & Gamble and others.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 29)

WBZ Total Area Homes: 254,900
Metro Rating: 20
Share of Audience: 33

SATURDAYS 9:00-11:00

Program: SATURDAY AT THE MOVIES

June 16 "BROKEN ARROW"

James Stewart, Jeff Chandler
1950, 20th-Fox, NTA, Repeat

June 23 "WITH A SONG IN MY HEART"

Susan Hayward, David Wayne
1952, 20th-Fox, NTA, Repeat

June 30 "PEOPLE WILL TALK"

Cary Grant, Jeanne Crain
1951, 20th-Fox, NTA, Repeat

July 7 "THE FROGMEN"

Richard Widmark, Dana Andrews
1951, 20th-Fox, NTA, Repeat

WNAC Total Area Homes: 306,900
Metro Rating: 23
Share of Audience: 38

SUNDAYS 8:30-10:30

Program: HOLLYWOOD SPECIAL

June 17 "NOT AS A STRANGER"

F. Sinatra, R. Mitchum, O. deHavilland
1955, UA, UAA, 1st Run

June 24 "MARTY"

Ernest Borgnine, Betsy Blair
1955, UA, UAA, 1st Run

July 1 "TEN SECONDS TO HELL"

Jeff Chandler, Jack Palance, Martine Carol
1959, UA, UAA, 1st Run

July 8 "JOHNNY CONCHO"

Frank Sinatra, Phyllis Kirk,
Keenan Wynn, Wallace Ford
1956, UA, UAA, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders	WHDE
9:00-9:30	341,500
Lawrence Welk	WNAC
9:30-10:00	337,500
Gunsmoke	WHDE
10:00-11:00	388,100

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan	WHDE
8:30-9:00	354,100
Bonanza; Awards	WBZ
9:00-10:00	350,800
Candid Camera	WHDE
10:00-10:30	355,400



Mgt. William Morris Agency

COLUMBIA POST-48 FEATURES FOR TV

"THE CAINE MUTINY"

... TOPS IN ITS TIME PERIOD AGAIN AND AGAIN!

First Run
WCBS-TV, New York

34.2

Rating

85.3%

Audience Share

Second Run
WCBS-TV, New York

14.3

Rating

56.5%

Audience Share

Distributed exclusively by

SCREEN GEMS, INC.

Source: ARB, 1962

Screen Gems

Continued from page 25

Is an enormous amount of talent in Canada and Screen Gems is providing some of the know-how, the program formats and the economic and creative backing." Sussan said the studio facilities in Canada were superior to anything now existing in the U. S.

One of the motivating forces for the entry of U. S. companies into Canadian production is the 55% quota for home-grown shows. In Australia, where SG has also entered into local production tieups, there is no governmental quota but the telecasters hope to achieve a 40% proportion for Australian made shows.

BOB CARROLL

Starring as Host on
"REMEMBER THAT SONG"
WBSP, CBS-TV, Chicago
Nov. 20th, TONIGHT SHOW
Nov. 23rd, DRAKE HOTEL, Chicago
Dir.: OAG

WANT A ROLLS ROYCE FOR XMAS?
Must sell my superb 1964 Silver Dawn
by then. Best offer over \$3500
takes it.

WINKLER, 120 W. 57 St., New York City
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LETTERS AS LOW AS 7¢ EACH
Write for samples
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Turner 7-0235
25 S. Euston Road, Glendale, Pa.

Television Reviews

Continued from page 25

and, at the same time find an audience for the information to be imparted. The game is inane, but it was not worse than most of tv's daytime commercial game shows—and, more to the point, information was imparted in the process of the q. & a. that was part of "Community Checkers."

Hortense Gabel, acting for the local rent commission, Royal Ryan, for the visitors bureau, and Elizabeth Shaw, for a museum, posed questions which audience participants (one against one) tried to answer. Actually, all the gamesters had to say was true or false; the real answers came from the experts, who enlarged and amplified.

If the participant got the right answer he was allowed to move one of his three "checkers" around a 12-square checker board. First one to get all three checkers from one end of the board to the other won the game and a set of Encyclopaedia Britannica. Consolation prize was given too, just like in the "real" thing.

"Community Checkers" is not for that minority of intellectuals, most of whom say they don't watch even tv public affairs. While the game itself requires very little skill and does contain large elements of luck, it is a means to an end—and not entirely without value or fun. Pat Herson, as emcee, was competently smooth. Art.

NETWORK

With Bill Brady, Denyse Ange, Dick Curtis, Le Garde Twins, Peter Appleyard Orch (4), guests
Producer: Stan Harris
25 Mins.; 10:55 p.m., (Mon.-Fri.)

PARTICIPATING

CTV, from Toronto
This show's title is somewhat descriptive since it uses the new CTV microwave network to haul in guests from other web production centres from Vancouver to Halifax instead of shipping them to the stanza's production point, CFTO-TV, Toronto. In-person guests are also used and have included Phyllis Diller, Tony Bennett among others, while in Toronto on other business.

Regulars are Bill Brady, Toronto d.j., and Denyse Ange, Montreal canary, who cohost; comic Dick Curtis, Le Garde Twins, c. & w. chanters; and Peter Appleyard fivesome for show backing plus solo work. Brady and Miss Ange work against a backing of tv monitors as they introduce far-away guests. "Network" is neatly built each night, seldom offering deep performances, keeping it light and frothy. Brady has an approach that stays with the show's atmosphere and keeps it moving nicely. Miss Ange, who also warbles at times, but not often enough, has developed from her initial nervous-shy night club personality to a relaxed helper to Brady. Le Garde boys, who come from Australia, give their songs a soft handling, usually using ballads. Curtis is rung in on some of the gab bits with Brady and Miss Ange, besides doing comedy skits.

Peter Appleyard orch is a strong item on the stint, with big attention to Appleyard's stout vibing. "Network" is the first show of its type to get web distribution in Canada and since its Sept. preem

has garnered a steady audience. It follows news and sports shows on the CTV web and most hang on to the channel for this session. Gorm.

UNIVERSE

With Burgess Meredith, narrator
Directors: Roman Kroitor, Collin Low
Writers: Stanley Jackson, Walter D. Engels, Ellis Mott
30 Mins., Wed., 7:30 p.m., 10 p.m.
J. P. STEVENS
WPIX, N.Y.
(Fletcher Richards, Calkins & Holden)

The outcome of a precedential production tieup between the National Film Board of Canada and a U.S. tv station, "Universe" was a fascinating expedition around the perimeter of man's knowledge of outer space. It was an elementary lesson in astronomy, but presented with touches that sharpen the educational point for the non-specialist viewer.

In light of current projects to catapult humans to nearby heavenly bodies, this show was a timely reminder of this planet's infinitesimal marking on the map of the universe. By dint of some excellent mock-ups of the planets and stars, the camera managed to define the awesome light-years by which the distances of outer spaces are measured.

Starting from the David Dunlap Observatory near Toronto, the stanza moved from earth through the solar system into the Milky Way and out into the nebulous vastness of other galaxies. Burgess Meredith recited the narration in a low-key groove, suggesting the hushed reverence of science in the presence of the infinite.

WPIX was so high on this program it ran the show for youngsters at 7:30 p.m. and then repeated it at 10 p.m. last Wednesday night (14). Herm.

DARKEST SIDE

With Dave Moore, others
Producer/Director-Writer: Jim Dooley
30 Mins.; Fri. 9 p.m.

SUSTAINING

WCCO-TV, Minneapolis, (tape)
With "Darkest Side," a title having to do with the mentally retarded, WCCO-TV once more performed a good deed by helping a worthy cause and in so doing, the station came up with its usual bang-up job.

On this occasion it brought to life Minnesota Governor Elmer Andersen's advisory committee's recommendations for improving the care of this state's mentally unfortunates. The report, which went out in this way to tv viewers, carefully and clearly examined the complex problems involved in giving aid to those whose minds are below par.

In addition to providing 30 minutes of sustained human interest, the program was calculated to awaken viewers to the importance of better care and more attention in the handling of the retarded and the crying need for this. Figuring that a considerable tv audience was attracted and taking into consideration its ensuing showing to the Minnesota state legislature, for which it was especially produced,

and also its presentation on other tv stations in this state, "Darkest Side" seems certain to create support for the committee's program, especially since the latter is so convincingly set forth.

Replete with action, the documentary conducted viewers behind the scenes into state mental institutions and into a rehabilitation research laboratory. Also shown were mentally deficient adults and children at work and play along with some of these unfortunates' fixations. The committee head and another member appeared before the cameras to state the case for the program.

Writing, direction and camera work, along with narration, excelled. This time ace WCCO-TV staffer Jim Dooley was responsible for the topnotch direction as well as his customary assignments of producing and writing. As usual, Dave Moore took care of the narrating and Bob Sjöholm was behind the camera, and they, too, merited praise again. Rees.

REQUIEM FOR AN OLD HOUSE

With Bill Jorgensen, guests
Producers-Writers: Dick Pitschke, Dick Trembath
30 Mins., Mon. 8:30 p.m.
KYW-TV, Cleveland

What apparently started out as a documentary about slum rehabilitation wound up as a pleasant series of interviews with residents of Cleveland's famed "Little Italy"—the Italian section along Mayfield Road. The interviews by newscaster Bill Jorgensen, and general overall photography by Dick Pitschke made for a passable 30-minutes for this area viewers and added up to a wholesome pat on the back to residents of Little Italy for their endeavors to keep slums from overrunning their area.

The stanza started with Jorgensen on tour through the downtown area where construction is underway for Cleveland's new major developments and picked up some interest in an interview with Congressman Frances Bolton who recalled Euclid Avenue when it was the city's best, but from this point, the program detoured to a side road and woundup in a pleasant sojourn in Little Italy. Unfortunately, the requiem never did make itself known. Mark.

RAI 2d Channel In 1st Year Click

Rome, Nov. 20.
RAI-TV's Second Program last week quietly and without fanfare celebrated its first year of existence, having logged over 800 broadcast hours since its official start on Nov. 4, 1961.

During that time, RAI lists 92 dramatic programs, 74 documentary shows, 71 light music stanzas, 66 variety shows, 36 TV-Films, 35 feature films, 31 ballets, seven recitals, six operas, five surveys for a total of 19 programs, plus 37 other shows of various nature, as having been featured on Italy's second outlet. (Incidentally, Second Program only starts shows at 9 p.m., ends before midnight.)

Average of 3,000,000 spectators per show gave highest ratings on second channel to Eduardo De Filippo's dramatic presentation, "Filumena Marturano" (rated at 91), and other shows in Eduardo's successful series.

Upcoming on the Second Channel, per a recent RAI announcement, are a cycle dedicated to the comic theatre, a "History of the Waltz," a series of films by Rene Clair, a history of the atomic bomb, a series with Gorni Kramer and his orchestra, a Beethoven cycle and others.

Dick Clark: Bottler

Dallas, Nov. 20.
Dick Clark has joined Dr. Pepper Co. in a dual capacity, it was announced by John C. Simmons, vicepresident of advertising. "The American Bandstand" star has been chosen as Dr. Pepper's 1963 spokesman in personalized advertising. At the same time he has been appointed a Dr. Pepper bottler in the Philadelphia area and will begin bottling operations this week.

Clark's 1963 advertising activities will involve personal appearances, endorsements, testimonials, commercial performances, and promotional efforts including a record album.

RCA Project Relay's Running Time For Satellite Transmission: 43 Mins.

An Assist on Canon 35

Washington, Nov. 20.

Snuggling up to the side of law and justice, the NAB got further backing in its battle against Canon 35—from a judge.

Colorado Supreme Court Justice Edward C. Day told the NAB Fall Conference in Denver in remarks released here that he favors the approach of scratching Canon 35 at "local level, piece by piece, court by court, state by state."

Day said broadcasters should try to modify the rule which bars radio-tv court coverage instead of abolishing it. He advocated leaving the final decision to each individual judge.

Mex TV's Year-End All-American Spec

Mexico City, Nov. 20.

Telesistema Mexicano is planning an ambitious year-end television spectacular embracing all nations of the Americas. Mobile crews will leave here early in December to shoot pertinent footage for what is called "the greatest simultaneous transmission on a continental basis in America."

"Our Great American Home" will be title of two-hour program which will be telecast to all nations having tv facilities, and broadcast to others.

Program format will cover most significant aspects of artistic, cultural and political progress, with interviews covering top politicians who will send messages to all neighbor nations.

Telecast will be on last day of the year with follow up telecasts to be made periodically under title of "American Parade."

Idea, brainchild of producer Ruben Alcala Negrete, and receiving full Telesistema support, will also extend to international levels since copies of programs will be dubbed in Spanish, English, Portuguese and French.

There will be no official sponsors for this public service feature. Only collaboration of respective governments will be sought to facilitate telecasting, with Mexican technicians handling all technical aspects.

Hartford—Two veeps of WTIC have been named to head two separate media organizations. Robert S. Tyrol, v.p. of radio sales, has been tagged prexy of the Connecticut Broadcasters Assn. Tom Eaton, v.p. of news for WTIC-TV-AM-FM, has been elected chairman of the Connecticut Council of Freedom of Information.

First pass (on Dec. 12) for the Project Relay satellite lists 43 minutes of usable tv time between Europe and the United States. That is approximately 20 minutes longer than the time available so far via Telstar.

It is unlikely, though, that the American tv webs and the members of the European Broadcasting Union, which plan to split the first Project Relay transmission, will use up all 43 minutes. The groups, which met several times last week and this, settled on a 30-minute show, built around Xmas (and since all Europe doesn't celebrate Xmas when U.S. does) more general religious themes.

One reason given why the RCA Project Relay will give a longer effective pickup time over Telstar is that Relay is more specifically for use by television. When AT&T built Telstar it incorporated equipment for several kinds of transmission, over and above tv. Another reason why the RCA machine gets more tv time is because it is intended to reach a height of between 6,000 and 7,000 miles above the earth's surface, thus giving its "beam" more reach.

Project Relay was built by RCA on a contract from NASA, which will shoot the satellite, if all goes as scheduled, on Dec. 11. Telstar belongs to AT&T.

Working on the show are Shad Northshield (NBC), Pamela Hott (CBS) and Ted Fetter (ABC). Northshield will be in charge.

MARINA CITY TOWER FOR CHI'S WBKB-TV

Chicago, Nov. 20.

WBKB-TV, the ABC o&o here, has closed a deal to erect an antenna atop the west tower of Marina City, an architectural wonder on the Chicago River bank still a-building. When completed, the antenna will rise 969.12 feet above ground, making it the tallest tv stick in this market. WGN-TV's antenna, 914 feet above ground on top of the Prudential Bldg., is tallest at present.

New antenna will increase WBKB's present height by more than 300 feet and is expected to increase its coverage radius by five to 10 miles.

UATV's Warren-Dickers

Hollywood, Nev. 20.

United Artists TV is negotiating a co-production deal with Charles Marquis Warren's CMW Productions.

UA TV topper Dick Dorso has overtured Warren anent his indie company turning out telefilms for UA. Warren, now in N.Y., was exec producer of the first 13 "The Virginian" segments at Revue Studios, prior to that was producer of "Rawhide" and "Gunsmoke" for CBS-TV.



IN THE LAND OF PAUL BUNYAN...

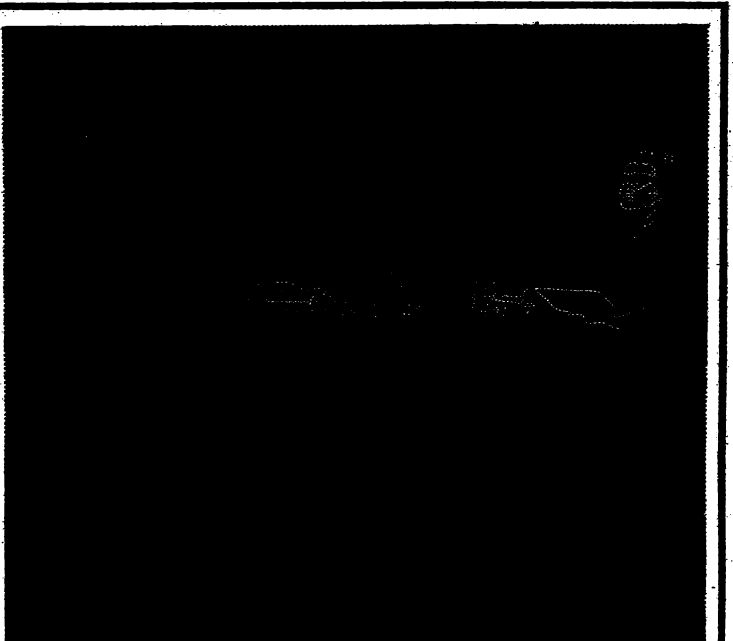
... mighty KSTP-TV packs a real sales wallop.

The first and biggest station in the vital Northwest area, KSTP-TV serves and sells 810,800 families with a spendable income of more than FIVE BILLION DOLLARS.

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100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL



TEACHING ABOUT COMMUNISM? WTIC-TV, Hartford, launched the third season of "Connecticut—What's Ahead," a program devoted to vital issues, with a discussion on teaching about Communism in the public schools. Participants were, from left: Attorney Leo Gaffney, president of the Connecticut Bar Association; Dr. William J. Sanders, state commissioner of education; President Albert C. Jacobs of Trinity College, program moderator, and Mrs. Elizabeth Hastings, high school teacher who has conducted classes on Communism. All panelists agreed that students should be taught about Communism. (Adv.)

Radio Reviews

TWO WORLDS OF JAZZ

With Nat Hentoff, Father Norman J. O'Connor, Pastor John Gensel

Producer: Bert Cowlan

Director: Don Luftig

60 Mins., Sun., 11 p.m.

WINS, N.Y.

Billed as a religious series called "Two Worlds of Jazz," a new weekly talk- and -music hour preemmed last Sunday (18) on WINS, New York radio outlet of the Westinghouse chain. Hosted by jazz journalist Nat Hentoff and featuring a set panel of Father Norman J. O'Connor and Pastor John Gensel, the opener proved considerably more talk than music on an egg-head level that was sometimes interesting, but often as windy as the efforts of a horn man blowing a too-long solo.

Both clergymen had some fun from time to time at Hentoff's expense and Father O'Connor also opened his remarks on the show with a rap at WINS' studios, commenting that he felt them a bit antiquated. Both clergymen told of how they became interested and finally immersed in the jazz world and Hentoff added comments of his own from time to time, spinning an occasional disk (there were only three selections played on the preem) with some remarks about the artists involved.

The trio also discussed the "narrowness of jazz" and the "isolation and insulation" of the world in which its exponents live. There was some talk about inarticulate jazzers and discussion of tooters' feelings on religion (citing a few cases like Charlie Mingus, Dizzy Gillespie and Roy Hanes) and some discussion of the theological approach in jazz. Theology itself also was discussed from time to time.

Some interesting sidelights on various jazz musicians crept in occasionally and there was also conversation about "normal" jazzsters (who raise families, "make their gigs," and are otherwise not kooks) and whether they get the attention due them. They also touched on the jazzsters' "concern for making it" in the overall music scene.

The general approach was a heady one and possibly not all that interesting to casual jazz fans who would probably prefer more music and talk about the tunes and men who play them. For the deep-seated jazz buff, there is something of value here beyond the normal run of jazz shows.

Future outings will feature guest appearances by tooters and other jazz authorities. The show is produced by the WINS pub affairs department in cooperation with the Protestant Council of the City of New York and Paulist Communications. Father O'Connor is director of radio-tv-film of Paulist Commu-

nications and Pastor Gensel is often referred to as "the jazz pastor," in that his beat is the city's niteries and other jazz spots.

Kali.

PIONEER 6-1000

With Bill Nelson, narrator

Producer-Writer: Nelson

15 Mins., Mon., 2:45 p.m.

WHLI-AM-FM, Hempstead, L.I.

WHLI pubservice director Bill Nelson has been airing a Monday series covering various phases of the Nassau County (Long Island) Police Dept., utilizing taped interviews and location tapes to get some human interest angles and authenticity.

Show caught was compiled of tapes produced while riding around in a patrol car on a routine night. Along with straight interviews with the officer in charge, Nelson managed to listen in on the investigation of a car crash, an alleged attempted knifing in the parking lot of a diner and the report and procedure on a stolen car.

The above bits provided strong interest, but the segue material was repetitive and could have been tightened for dramatic effect.

Series also has covered the police commissioner and his office; the homicide squad; the burglary squad; the detective division, and the "courtesy patrol" on the Long Island Expressway.

Bill.

Chi Trib

Continued from page 18

the telecast, the Trib devoted a total of 76 column inches to the Hiss broadcast, including a lengthy frontpage piece on the Illinois Senate's resolution to demand an apology from ABC for presenting the Hiss show on Veterans Day. That story jumped to page 4 of the news section, where two other long pieces on the general subject appeared: one dealing with Kemper Insurance Co.'s attempt to cancel sponsorship (with the statements from CBS Richard Salant and NAB's LeRoy Collins defending ABC's right buried farther down), the other reporting Smith's own defense of the program.

On Sunday, the Trib questioned the "objectivity" of Smith as a reporter. Never famous for objectivity itself, the paper tried to discredit the tv newsman by noting that a book he wrote on the late forties was reviewed favorably by the Daily Worker. It also extracted quotes from the book which apparently were meant to cast suspicion on Smith's loyalty to his country.

On Monday, the paper played Jim Hagerty's video statement on Page One as though it were an

apology instead of an affirmation of tv's journalistic rights. The story stated that Hagerty "conceded" the appearance of Hiss on the vidshow was debatable and quoted the ABC news chief's line that he was against Hiss and everything he stood for. Hagerty's main position, that the real issue was one of free speech and a free press, was obscured in the Trib yarn.

The WBKB press department, which has been taking the protest calls, indicates that many of the callers sounded like they were reading or quoting the Tribune, harping on its basic theme—as it were, the sin against Veterans Day. "It seemed apparent," said press info chief Don Peterson, "that a good many of the callers hadn't seen the show but were only going by what they read in the Tribune. If all the callers had seen it, we must have had a helluva rating."

WBZ-TV

Continued from page 22

citizens are outraged, others unhappy, many confused, and far too many apathetic.

Swartley said the three forums will be televised before a live audience in New England Life Hall. There will be a selected audience and an audience of general public.

"The purpose of 'Focal Point,'" Swartley said, "is to inject momentum into the present drive for better government, and to make state and local governments in the Commonwealth more effective instruments of public service." He was careful to point out that corruption is not confined to Massachusetts, but exists to greater or lesser degree across the nation. In presenting this citizen participation program, however, Massachusetts may point the way for a clean up of corruption everywhere it exists.

The kickoff program, with morality as its theme, will have as speakers Robert F. Kennedy, U.S. Attorney General Clark R. Mollenhoff, Pulitzer Prize-winning columnist of the Des Moines Register-Tribune, and author of "Washington Cover-Up"; and Paul G. Reardon, chief justice of the superior court of Massachusetts.

Tuesday evening (27), the panel members will be the NAB prexy, Carl Gilbert, chairman of the board of Gillette; Rep. Mrs. Mary Newman; and Dr. Robert Wood, professor of political science, MIT.

Wednesday night (28) program on manpower, which will attempt to find ways of changing citizen apathy to constructiveness, and to make government service attractive, will have on its panel Mrs. Lucy Benson, prexy of the State League of Women Voters; Kenneth Kelly, Director of Labor Services; Dr. Franklin Patterson, director of the Lincoln Filene Center for Citizenship and Public Affairs, Tufts U.; and Earl P. Stevenson, prexy, Greater Boston Chamber of Commerce.

CBS Income Hike

Continued from page 21

business on Nov. 23, '62. Board of directors also declared a stock dividend of 3%, payable Dec. 17, '62, or as soon thereafter as practicable, to stockholders of record at the close of business on Nov. 23, '62. No fractional shares will be issued in connection with the stock dividend; stockholders will receive nontransferable order forms for their interest in fractional shares.

It also was reported that Columbia Records' first nine months' sales volume showed a gain of more than 16% over the corresponding period last year. Owing to the unsettled Latin American situation, third quarter sales of CBS International were reported below those for the same period last year.

NTA's Yule Specials

Hollywood, Nov. 20. National Telefilm Associates has launched a "Holiday Specials" sales drive, involving three hour-long, five half-hour shows and one feature film, all devoted to the Christmas season.

The pic is "The Miracle on 34th Street." Others in the package include "The Story of the Pope," "Man's Heritage," and "Meet Mr. Kringle."

Inside Stuff—Radio-TV

Because of the tense international situation, CBS foreign correspondents taking part in this year's tour of "Years of Crisis" won't find themselves west of Denver.

Tour, too, is confined to a week.

Ninety-minute telecast will originate in N.Y. on Dec. 26 and it will be slotted from 7:30 to 9 p.m. "Years of Crisis" telecast will have an audience, members of which will be invited by CBS. Understand CBS will utilize the function in N.Y. as part of its image building program.

Tour will take the correspondents to Boston, Washington, Detroit, Denver and St. Louis, the dates spread from Dec. 17 through Dec. 21, with one-day stopovers in each city.

William Rivkin, recently appointed Ambassador to Luxembourg by President Kennedy, has been a legal figure in Chicago show biz circles.

In his former practice as a Chi attorney, he had represented such clients as Walter Schwimmer Productions, for which firm he wrote the "World Series of Golf" contracts, and Gordon McLendon's new Chi AM station, WYNR. Rivkin was also personal attorney to Robert Lemon, station manager of WNBQ.

He had carried the word for Kennedy in six midwestern states during the 1960 campaign.

WNEM-TV, Flint-Saginaw-Bay City, Mich., is sending news director Tom Eynon and staff photog Peter Jones on a two-week tour of Europe and the Iron Curtain countries. Team plans to shoot six half-hour telementaries while visiting London, Berlin, Paris, Rome, Warsaw and Zurich, aiming at news of special interest to the area's large Polish, German and Anglo populations.

They've also blueprinted special film coverage of the Ecumenical Council now underway in Rome, figuring it of special interest to the area's many Catholics. They will be using facilities of NBC-TV and UPI during the overseas trip.

National Assn. of Broadcasters prexy LeRoy Collins has proposed a united media front for preservation and defense.

In a Kansas City NAB Fall Conference speech, Collins called for an all-media committee, composed of print and broadcasting representatives, to combat secrecy and discrimination against any and all.

"I believe the print media and broadcasting should stand together on this issue," said Collins, "for restrictions and discriminations against any arm of the press are a threat to every arm."

ABC International Television is hitting the road globally with the promotional presentation it made in New York a couple of weeks ago to manufacturers and ad agencies. Titled "ABC Worldvision—Your Passport to the Future," the pitch will be made in Mexico City Dec. 4; in London, Dec. 11; and in Geneva, Dec. 13.

Don Coyle, president of ABC International, network manager Jack Singer and sales manager Charles Dwyer will be on hand for the presentations.

Crystal Balling TV's Future

Continued from page 19

to buy network—will ever go back to the half hour. . . . The big problem is the lack of new product. New hours to be developed for the '63-'64 season are down 50% . . . There may come the time when a network (his own) will ask a premium rate based on rating domination.

Sheldon Leonard

Sheldon Leonard, exec producer of the Danny Thomas, Andy Griffith and Dick Van Dyke shows: production costs may soon outstrip what advertisers are willing to pay, and the thin profit margin may soon drive producers, including himself, out of the medium. Trouble with the magazine concept is that it's "counter-revolutionary," and fails to reward the industry execs of superior programming judgment.

Introduced by panel moderator Richard A. R. Pinkham (senior vicepee in charge of broadcast operations for Ted Bates agency) as the "father of the American version of the magazine concept," Weaver, former NBC prexy and hard proponent of participation buys, declared that nothing but nothing had the impact of single sponsorship and close identification with a show—and that's why General Foods, for example, was willing to spend \$100,000,000 over

the years developing its own shows. Looking ahead, he said, the industry should get back to a time when if Hallmark makes it with specials, that's the way the sponsor will go.

Rich seconded the Weaver contentions, and said if the current trend in program buying continued, they could come when one and maybe two, networks would be giving a guaranteed cost-per-thousand viewers is some form, with a kickback to sponsors.

He said the guarantee could develop via the economics of the business that this season saw more 13-week buys (with the right to continue at a slight premium) than ever before; and with, as of Jan. 1, one network 40% unsold and another 33% unsold. Those minutes, he said, were "like a seat on a plane. Once the plane takes off, you can't sell it again."

Desilu's 'Rod Rocket'

Hollywood, Nov. 20. Desilu Sales Inc. has acquired distribution rights to "Rod Rocket," space age cartoon series in tint.

There are 130 three-and-one-half min. episodes in the series produced by Morgan-Foreman Productions for Space Age Productions.

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Off Broadway

Disk Biz Making Political Wax (& \$) With LP Lampoon on Kennedy Clan

The disk industry is having a field day with the Kennedy Administration. Latest of the JFK-inspired etchings to stir up sales excitement is the Cadence comedy LP, "The First Family," a runaway bestseller right from its release kickoff last week.

Earlier this year, Jimmy Dean came up with a hot-selling single on the Columbia label called "P.T. 109." The song was based on Kennedy's exploits as a Naval officer in World War II. Col also has a steady album seller in its hopper of Pablo Casals concert at the White House held in the spring.

According to reports from Cadence execs, the "First Family" album has pulled in close to 200,000 orders in less than a week on the market. The manufacture of the LP is being handled by several custom pressing firms to meet the demand. The disk features Vaughn Meader, a nitery comic whose turn is pegged on a JFK impersonation, in a series of brief vignettes concerning the President and his family. Naomi Brossart does "Jackie" and Norma MacMillan is "Caroline" on the record.

The album, produced by former disk jockey Bob Booker and comedy writer Earl Doud (George Foster, a tv comedy writer was called in to brighten up the text), made the rounds of several major companies before it was finally accepted by Archie Bleyer, Cadence prexy. Arnold Maxin, president of MGM Records, had taken it earlier and had begun preparatory work on it when it was nixed by the higher echelon at Metro, the diskery's parent company, as being too "sensitive."

Maxin claims to have had the disk cleared by the White House, but still failed to get the greenlight from the Metro brass. It's understood that ABC-Paramount, Capitol and Mercury turned it down for similar reasons. The Kapp label was ready to go with it but Cadence sealed it first.

The LP took off in New York initially, with many dealers reporting sellouts of their original orders. The album has also started a disk jockey rivalry as to who played it first. Stan Z. Burns of WINS claims a first with a Tuesday (13) exposure. Klavan & Finch of WNEW and Joe O'Brien of WMCA had it on their turntables the following morning. Cadence also reports brisk action in

(Continued on page 40)

Tony Bennett Averaging 3G to 5G Guarantee Plus 50% Profits on 1-Niters

Hollywood, Nov. 20.

Tony Bennett, who appears Friday (23) at Carnegie Hall, N. Y., and follows with a stand at Academy of Music in Philadelphia, averages \$3,000 to \$3,500 guarantee plus 50% of profits on series of concert one-niters which he is presenting under his own company banner, singer disclosed prior to heading east over weekend. He made an appearance Saturday (17) at Santa Monica (Cal.) Civic Aud.

Carnegie Hall date will coincide with release of Bennett's newest Columbia record, Johnny Mercer tune, "I Want to Be Around," which singer introduces Sunday (25) on the "Ed Sullivan Show." He also has a deal for an appearance on the new "Jackie Gleason Show."

Bennett does 50 songs in his two-hour concert gig, with backing by the Ralph Sharon Trio. Sharon is his musical director.

Singer said success of his concerts has put him "on the record charts for first time in seven years" with two albums—"Carnegie Hall Concert" and a ballad album and single, "I Left My Heart in San Francisco."

Performer also tributed Sammy Davis Jr., who "has kept me alive for the last several years by doing impressions of me." Bennett noted Davis preceded him last year on a South American tour and "paved the way for me in areas where I wasn't known, with these impressions."

Sonic's \$4-Mil. Bkptcy.

Sonic Electronics, manufacturer of phonographs, radios and high fidelity equipment, filed a bankruptcy petition in N. Y. Federal Court last week. According to Abraham Herbst, v.p. of the firm and filer of the papers, the company had assets of \$3,917,762 and liabilities of \$3,960,767, as of Oct. 27, 1962.

The petition asserts that Sonic's difficulties arose out of losses in excess of \$400,000 as a result of large purchases of Japanese radios and tape recorders. Prices for such equipment, it was said, fell sharply in the U. S. market. Raymond Clemons is prexy of the outfit.

Jazz Bombs In Philly, But Folk Acts Pull Moolah

Philadelphia, Nov. 20.

Bad luck and poor attendance continue to plague jazz music attractions at the Academy of Music here. Two recent concerts that bombed were those of Stan Kenton, with Ahmad Jamal, a double-header that snagged about a third of a house in both shows, and the Dave Brubeck group, which did a scant \$3,600.

Latest casualty at the 3,000-seat concert hall was Henry Mancini's Orchestra and the Smothers Bros. They were scheduled for a Sunday night concert (11) and didn't even come in, the advance was that bad. Raymond Rosen, local RCA Victor distrib, had to call off a reception at the Warwick Hotel at the last minute, to which several hundred deejays and dealers had been invited.

Conversely, folk music attractions seem to be running with the throttle out in the smaller (2,000-seat) Town Hall. Peter, Paul & Mary were a sellout Nov. 9 for a take of \$8,500, and the Joan Baez concert tomorrow (Wed.) will similarly go clean.

DISK & MUSIC SUBSIDIES SPIN \$1,729,000 TO MGM

Metro-Goldwyn-Mayer's take from its record and music divisions for the fiscal year ending Aug. 31, 1962, was \$1,729,000. The film company's subsidies are MGM Records and the Big 3.

The figure, revealed in Metro's annual report, shows a hefty jump from the \$337,000 take in '61 but it's still behind the \$1,868,000 revenue piled up in '60.

On the disk end, the strong album sales racked up by Verve Records, which MGM acquired in '61, was instrumental in building the overall record company rackup.

Disk Discounting Invading Britain

Disk discounting, which hasn't played too big a role in overseas album sales to date but is developing in some countries, is coming to England in the form of a Yank-owned operation. Pickwick International, one of the largest U.S. low-priced LP producers, has formed a British company called Pickwick International Ltd.

Monty Lewis, who has worked with economy-priced children's and language disks in Europe, has been named managing director of the new company. Offices have been established in London.

Pickwick will issue 42 LPs in its first British release. These waxes will feature such artists as Tommy & Jimmy Dorsey, Ray Charles, Sammy Davis Jr., Si Zentner, the Ink Spots, Al Hibbler, Della Reese and Eddie Condon. The disks will be followed with other material culled from Pickwick's Yank catalog. The platters will be sold in England at \$2.52, contrasted with the prevailing price of \$4.90.

A kidisk line will also be released under the Happy Time imprint. Among featured performers in this series are Boris Karloff, Giselle MacKenzie, William Bendix and David Wayne. The "Happy Time" line will also include a seven-inch (EP) series tagged Happy Time Big 7.

Distribution has been established throughout the British Isles via a web of indie disk wholesalers. Deals have also been set for the sale of Pickwick product in chain stores and mail order houses. The company is dickering to set up similar arrangements in various European countries.

WB Records Makes Initial Leap Into Orig Cast Race With 200G in 'Hot Spot'

Diahann's Concert Bow

Diahann Carroll, featured on Broadway in "No Strings," will make her concert debut Dec. 2 at Lincoln Center's Philharmonic Hall. She will be accompanied by a 40-piece orchestra under the direction of John Lewis, musical director of the Modern Jazz Quartet.

Joe Layton, who directed "No Strings," is staging the gig. Peter Matz, musical director of the Richard Rodgers tuner, is doing the arrangements and will be at the piano.

Atlantic Records is waxing the show for an album to be released early in 1963.

Rack Men Getting NARM Indemnity Form for Claims

A form of indemnification for rack jobbers' use has been prepared by the National Assn. of Record Merchandisers' legal counsel, Earl M. Foreman. The form has been sent to all regular members (rack jobber) of the NARM.

The need for such a form was emphasized by recent litigation between record manufacturing companies and music publishers who claimed copyright infringement. This made the rack jobbers further aware of their possible liability in these situations, as having engaged in sale of those records manufactured without the authorization of the copyright producer.

Liability in such a situation applies not merely to the rack jobber, but to record pressing plants, distributors and dealers. Even though the rack jobber (or distributor or dealer) has no control over the manufacturer, he is legally responsible for acts or omissions of the manufacturer. This, in effect, makes the rack jobber, as well as record distributors and dealers, responsible for the manufacturer from which they buy.

The indemnification represents the culmination of investigation into all areas which pertain to the rack jobbers' liability in copyright infringement suits.

The competition for original Broadway cast albums is getting stiffer. Warner Bros. Records is entering the legituner sweepstakes for the first time with "Hot Spot" and the Music Corp. of America's announcement that it will start angeling Broadway productions is expected to give its affiliate, Decca Records, a better crack at the cast album field than it has had in a long time.

All this new activity in the Broadway musical arena is occurring despite two disasters so far this season: 1) "La Belle," which folded during its out-of-town try-out and in which RCA Victor had about \$150,000 invested and 2) "Nowhere To Go But Up," which closed on Broadway Saturday (17) after a week's run and in which Columbia Records has \$40,000 invested. (There was a 20% overcall on the show, so Col's investment probably went up to \$48,000.)

Warner Bros. is making its bow in the Broadway legituner field with a \$200,000 investment. It's one-half of the capitalization set by "Hot Spot" producers Robert Fryer and Lawrence Carr. The investment does not give a film right preference to the diskery's parent company, Warner Bros. Pictures. The film rights will be open to bidding. Due early next year, "Spot" will star Judy Holliday. Score was written by Mary Rodgers (music) and Martin Charnin (lyrics).

It's been only this season that WB Records has become active in the soundtrack album field. Several months ago it released the track of Meredith Willson's "Music Man" and just a few weeks ago it came out with the track to the Julie Styne-Stephen Sondheim tuner, "Gypsy."

In the past few years the original Broadway cast album field has been dominated by Columbia, RCA Victor and Capitol. London Records has taken a first-time crack at the field this season with "Stop The World—I Want To Get Off." A couple of years ago the indie Kapp and Roulette labels made unsuccessful attempts to get into the legitimate run. Kapp had "Donnybrook" and Roulette had "Show Girl."

So far this season Columbia is running with "Mr. President." Victor is rolling with "Oliver" and will record "Little Me" while Capitol has "Beyond The Fringe."

Nat Cole's Stint at BMI's Bash for D.C. Press Club An 'Unforgettable' Night

Washington, Nov. 20.

Broadcast Music Inc. bankrolled an evening with Nat King Cole Saturday (17) for its annual highly successful goodwill gesture toward Washington news writers.

For five years, BMI has been providing the talent for the National Press Club's blacktie dinner dance honoring the club prexy. It is the most popular nighttime attraction of the year at the club. Only cuff segment is the talent, with club members paying all other costs involved for the evening.

BMI moved in after hearing reports for years about the success of an annual National Press Club luncheon, for which ASCAP provided the talent. With both ASCAP and BMI bouncing in and out of the news on Capitol Hill and in other D.C. precincts, BMI toppers decided a gesture toward making friends with the reporters covering those stories was in order.

Cole, with his songs and piano rhythms, was in top form and was received with a big response.

Robert Burton, BMI senior v.p. and a New Rochelle municipal judge, got into Cole's act near the end, and the pointless chatter between them took most of the impact out of the singer's windup.

Attending the party from BMI were board chairman and Mrs. Sydney Kaye; Russell Sanjek, public relations director; Samuel Stavisky, BMI's D.C. chief; Frances Preston, Nashville, Tenn., business rep; and Burton who served as emcee. Sydney's Orchestra, with 17 musicians to back the Cole show, also provided fine dance music.

Carp.

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One admirably effective occasion of reminder is again imminent. You may be present at nominal cost. But if absent, few will suppose your absence proof of unimpaired prestige. Fame is an intangible. Neglect its nourishment at your own risk. The smart ones in Show Business enroll in that annual Who's-Doing-What of amusement, to wit

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Meader's 'First Family,' 'Jumbo' Track, Como's 'Mr. President' Top New LPs

VAUGHN MEADER: "THE FIRST FAMILY" (Cadence). It looks like comedy on disks is coming back into its own. Only a few weeks ago Allan Sherman cracked through with his "My Son, The Folk Singer" LP on the Warner Bros. label and now Vaughn Meader is up as a strong contender with a solid spoof on the Kennedy clan. Some may find his target a bit irreverent but few will question its hilarious results. Meader's impression of the President is one of the best around and with socko material supplied by George Foster, Bob Booker and Earl Doud, the end effect is quite funny. Assisting Meader is Naomi Brossart as "Jackie" and Norma MacMillan as "Caroline." There is also an excellent cast of supporting players who keep everything properly wacky.

"JUMBO" (Columbia). This soundtrack set of the new MGM musical has a tailor-made payoff potential. First there's the delightful Rodgers & Hart score and second there's the slick song-selling of Doris Day with an occasional assist from Jimmy Durante, Martha Raye and Stephen Boyd. The "Jumbo" score, written for the Billy Rose production in 1935, contains such now familiar items as "The Most Beautiful Girl In The World," "My Romance" and "Little Girl Blue." It's amazing how well they hold up in this soundtrack display. For some reason a tune from R&H's "Boys From Syracuse," "This Can't Be Love," is included in this pic score but it doesn't get in the way and Miss Day's bright reading makes it quite acceptable.

PERRY COMO: "MR. PRESIDENT" (RCA Victor). One sure sign of a legit musical's click is the coverage of the score by labels which do not have the original cast album. In this case, although Columbia has the Broadway cast, RCA Victor has come up with a nifty workover of Irving Berlin's "Mr. President" score with Perry Como in the lead, supported in excellent style by Kaye Ballard, Sandy Stewart and the Ray Charles Singers, all backed by Mitchell Ayres orch. Como delivers in his customary relaxed style on numbers like "It Gets Lonely In The White House," "In Our Hideaway," "Is She The Only Girl In The World," "Glad To Be Home," "Empty Pockets Filled With Love" and the patriotic finale, "This Is A Great Country." Kaye Ballard registers strongly on "The First Lady" and "Song For Belly Dancer" while Miss Stewart pleases on "I'm Gonna Get Him" and several duets with Como.

TONY MARTIN: FLY ME TO THE MOON (Dot). Tony Martin demonstrates with this set that he is still in top vocal form. Although the album leans more to the ballad groove, there are also such swingers as "I Believe in You" and "The Rest of My Days." Martin lends clear-throated dynamics to each number, with plenty of strength and feeling. The tunes are from the pop song-log and Martin proves a slick purveyor of melody with nicely-balanced work-overs of "Fly Me to the Moon," "Don't Worry," "I'll Be Seeing You" and "Fascination," among others.

ANITA BRYANT: "THE ABC STORIES OF JESUS" (Columbia). Beginning with "A is for angels who sang of Jesus' birth," the album runs the alphabet along a Biblical trail that will keep children engrossed and entertained. It's a Sunday school sermon that the youngsters should find extremely easy to take especially because of the charming way Anita Bryant works with the blending of Mildred S. Edwards' text and Gerald Marks' music. It has definite Christmas gift-giving values but it can also hold up as a solid bread-and-butter item throughout the year.

THE BUDDY DEFRANCO TOMMY GUMINA QUARTET: "KALEIDOSCOPE" (Mercury). There's a fresh jazz sound and plenty of vitality to this session by clarinetist Buddy DeFranco and accordionist Tommy Gumina and their quartet. Although the accordion may not seem a likely instrument for a hip jazz groove, Gumina goes a long way to prove otherwise with a versatile and swinging performance. DeFranco is in one of

his best grooving moods here while John Doling on bass and William Mendenhall on drums supply solid rhythm backing, as well as stepping out for some sure soloing of their own. The ensemble sound is new and right, and the solo work swings as the group essays the likes of "Softly As In A Summer Sunrise," "Fly Me To The Moon," "Stella By Starlight," "Summertime" and others.

THE BEACH BOYS: "SURFIN' SAFARI" (Capitol). Pegged to their click rock dishing "Surfin' Safari" which followed an equally successful platter called "Surfin'," this set is the first album display for the Beach Boys. Both their chart hits are included along with lotsa rockin' material in the same winning sound and beat, so this set should catch the fancy of the rockin' teen market. The unit has a sure harmonic quality on their vocal work. Their instrumental chores are likewise solidly handled for a slick rock pop outing.

GEORGE FEYER: "I STILL LIKE TO PLAY FRENCH SONGS BEST" (Decca). George Feyer, the Mitteleuropa pianist who had a tremendous LP vogue a few years ago, is back with a highly attractive package of mostly French melodies. Once again, Feyer's smooth rhythms and pianistic flourishes add up to a consistently bright instrumental offering. Grouped in medleys, Feyer dishes up familiar tunes like "La Vie En Rose," "The Poor People of Paris," "April In Portugal," "Fascination," "Alouette," "Les Trois Cloches" and, despite the title, the Greek-originated "Never On Sunday." Dick Jacobs orch. lends good background support.

MILT BRUCKNER: "MID-NIGHT MOOD" (Argo). This is a set of standards done in swinging blues organ style by Milt Bruckner. It makes for solid listening and has some terp values as well. Bruckner has a many-faceted playing techniques which packs lotsa inventive ideas and humor. His performance ranges from smooth torches to driving renditions, all worked over in slick blues style. It's a solid LP which includes "I Almost Lost My Mind," "If I Should Lose You," "I Got the World on a String," "Cocktails for Two," "Little White Lies" and others.

CHARLIE BYRD: "BOSSA NOVA PELOS PASSAROS" (Riverside). This is a fine, authentic-sounding set of bossa novas done up in a variety of instrumental settings for solid effectiveness. Some of the numbers have a string backing, other include reed, flute and horn and still others spotlight a trio sound. All feature Charlie



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Byrd whose guitar nicely captures the emotion and life of the quiet side of the bossa nova. Byrd has already scored on the Verve waxing with Stan Getz of the latest Latino jazz vogue, and this set is a sure followup to the other outing. A couple of the tunes included have been penned by the guitarist and others have been supplied by some top Brazilian composers of bossa nova tunes. There's a nice range and feeling to this set. It should break through the mass of bossa nova product via its solid programming values and other musical assets.

POON SOW KENG (Capitol). This is a somewhat offbeat item for the U. S. market, showcasing a Malayan songstress in some Chinese pop songs. Although in an Oriental groove, the idiom is not far removed from the Tin Pan Alley sound in the simplicity of the melodies and the directness of the statement. Poon Sow Keng has a lightly textured voice of great charm and she handles songs with such titles as "The Foggy Night," "Blue Love," "A Caged Bird," "On the Elephant Back" and "Mysterious Charm."

"MONTY SUNSHINE & HIS BAND" (Kapp). British Trad clarinetist Monty Sunshine, after several years with Chris Barber's Jazz Band, formed his own unit about a year ago and this is the first dishing to showcase the group for U.S. audiences. Paced by Sunshine's bright yet mellow reed work, the band turns in a fine performance on a set of dixie-styled tunes, with an emphasis on ballads but including some swingers too. The group has a slick and sure style which comes off to solid advantage. The lead-off tune, "Hushabye," has the potential to step out on its own. The set is a natural for programmers and rates attention by jazz and other music fans.

Longplay Shorts

Count Basie's signing to the Verve label was kicked off with a joint promotion at Hofstra College (Hempstead, L. I.) in the form of a fund-raising concert held at the school's Playhouse Theatre Nov. 16-18. All net proceeds went to the Hofstra College Fund. . . RCA Victor de Mexico has cut a bossa nova LP with Pablo Beltran Ruiz. The set will be given a U. S. release. . . Aubrey Mayhew is continuing as artists & repertoire exec with Charlie Parker Records. . . MGM Records is sending to each of the 150 Tahitian singers in "Mutiny On The Bounty" its deluxe packaging of the soundtrack album.

Decca Records is releasing an LP by Harry Simcoe containing contemporary arrangements of traditional hymns. It's tagged "Joyful, Joyful" . . . Goodyear Tire & Rubber Co. is issuing a second volume of "Great Songs of Christmas" this year, being marketed through its retail outlets at \$1. Last year's first volume sold nearly 950,000 copies. . . Elektra Records waxing its third Travelers 3 set this coming weekend at the Troubadour Club, Los Angeles. . . "Best of Bikel" and "Ole la Mano" by Juan Serrano will be included in Pye Records' January Golden Guinea series release. . . Jimmy McHugh's new tune, "It's Me, Remember," will be the title of Keeley Smith's next Dot LP.

Judy Spencer penned the lyrics to the only vocal number in John Lewis' latest Modern Jazz Quartet waxing for Atlantic. Diahann Carroll chirps the song called "La Cantatrice" and Lewis wrote the music. . . Harry Simcoe, who recently inked with Mercury Records, will have his first LP out for the imprint shortly. It's a set of tunes from "Mr. President," "Oliver," "Stop the World—I Want to Get Off" and "Little Me," as rendered by the arranger-conductor's chorale.

Cadence Records is now being marketed in New Orleans by Delta Distributing. . . New from Elektra Records are an Oscar Brand comedy folk set, "Snow Job for Skiers," and a Jean Redpath Scottish LP, "Songs of Love, Lilt and Laughter." . . Tommy Roe, ABC-Par diskier, begins a 10-day tour of one-nighters in New York State tomorrow (Thurs.). He has formed his own five-piece band for the trek.

Sid Pastner, head of Strand Records, back at his New York desk after a three-week cross-country junket which culminated in setting up new facilities for the diskery on the Coast. . . Goddard Lieberman, president of Columbia Records, has donated 60 albums to the Tappan Library (Rockland County, N.Y.). A similar gift was given to all 38 member libraries in the Ramapo Catskills Library System.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

JOE NEWMAN COMBO

ZERO ZERO

(Mercury) . . . In A Little Spanish Town
Joe Newman Combo's "Zero Zero" (Metorian) puts a lot of excitement into the bossa nova beat with a forceful trombone lead. Tune's getting a lot of disk coverage but this version should be able to push its way through. "In A Little Spanish Town" (Feist-Warock) dresses up the standard with some lively instrumental sounds that will give programmers a kick.

PAUL WINTER SEXTET

MARIA NOBODY

(Columbia) . . . Journey To Recife
Paul Winter Sextet's "Maria Nobody" is an interesting moody bossa nova disk that makes it an especially potent programming entry. "Journey To Recife" (Duchess) has a melodic sway that will catch lots of spinning attention. Both sides are from group's "Jazz Meets Bossa Nova" album.

LORNE GREENE

THE PLACE WHERE I WORSHIP

(RCA Victor) . . . My Sons, My Sons
Lorne Greene's "The Place Where I Worship (Is The Wide Open Spaces)" (Spier) plays up a religious motif in an octave setting with a reverent recitation that will attract many spinners and listeners. It's culled from the album that's tied in with tv's "Bonanza" show. "My Sons, My Sons" (Livingston & Evans) is taken from the same LP and is fashioned along similar singing-recitation lines that's okay for the singles market, too.

FATS DOMINO

WON'T YOU COME BACK

(Imperial) . . . Hands Across the Table
Fats Domino's "Won't You Come Back" (Travis) is packed with the rhythmic plusses that have trademarked his past clicks and this compatible blending of vocal and beat will draw similar payoff play. "Hands Across the Table" (Mills) takes the oldie for a rocking ride and it should make new fans because of it.

BOBBY (BORIS) PICKETT

MONSTERS' HOLIDAY

(Garpax) . . . Monster Motion
Bobby (Boris) Pickett's "Monster's Holiday" (Garpax-Underwood) puts the "Monster Mash" kid in a ghoulish holiday mood and it could be the Xmas stepout. "Monster Motion" (Garpax) switches from the Mash to the Motion and the terping teeners will have plenty of fun with it, too. Singer, incidentally, is assisted on both sides by The Crypt-Kickers.

JAMES DARREN

I'LL BE LOVING YOU

(Colpix) . . . Hear What I Wanna Hear
James Darren's "I'll Be Loving You" (Spankat) plays up a romantic ballad line with a vocal pitch that will go over especially well with the teenage crowd. Tune, incidentally, was written by Paul Anka. "Hear What I Wanna Hear" (Ercolanit) is a bright and catchy item that will draw the young terpsers around the juke.

HENRY JEROME ORCH

TOM DOOLEY

(Decca) . . . Michael
Henry Jerome Orch's "Tom Dooley" (Northern) gets a new spinning life in this highly attractive instrumental that accents the "brass brass" technique for strong spinning results. "Michael" (Northern) is good for another row on the deejay circuit because of its charming instrumental style.

OTIS REDDING

THESE ARMS OF MINE

(Volt) . . . Hey Hey Baby
Otis Redding's "These Arms Of Mine" (East-Timet) wraps up a slow blues ballad with a firm vocal grip that will grab top spinning attention. "Hey Hey Baby" (East-Timet) stirs up some rhythmic excitement with a snappy vocal supported by a hot beat.

ROBERT GOULET

DON'T BE AFRAID OF ROMANCE

(Columbia) . . . Young At Love
Robert Goulet's "Don't Be Afraid Of Romance" (Berlin) is a warm ballad from the "Mr. President" score delivered with a romantic vigor that will delight many programmers. "Young At Love" (Regent) has many good ballad points and the vocal approach makes the most of them.

MANUEL ORCH & CHORUS

LOVE SONG FROM MUTINY ON THE BOUNTY

(MGM) . . . Theme From Mutiny On The Bounty
Manuel Orch & Chorus' "Love Song From Mutiny On The Bounty" (Miller) sails a romantic course with a vocal chorus on hand to give the ballad added spinning speed. "Theme From Mutiny On The Bounty" (Miller) has some dramatic instrumental and choral effects to catch programmers' interest.

THE BEACH BOYS

TEN LITTLE INDIANS

(Capitol) . . . County Fair
The Beach Boys' "Ten Little Indians" (Sea Of Tunes) is a swinging takeoff on a moppet counting game made attractive for juve audiences with its hot vocal delineation. "County Fair" (Sea Of Tunes) is a tuneful excursion to a fairground and the boys turn it into a highly rhythmic visit.

GENE CHANDLER

YOU THREW A LUCKY PUNCH

(Vee-Jay) . . . Rainbow
Gene Chandler's "You Threw A Lucky Punch" (Jobetet) answers Mary Wells' click, "You Beat Me To The Punch," in strong rhythmic terms that's tailor-made for teen approval. "Rainbow" (Conrad-Curtom) is a waiting blues ballad vocalized for maximum impact.

BABS TINO

CALL OFF THE WEDDING

(Kapp) . . . Keep Away From Other Girls
Babs Tino's "Call Off The Wedding (Without A Groom There Can't Be A Bride)" (U. S. Songs) introduces a new singer with a dangup tune that's tailor-made for her sharp and savvy delivery which makes it a ballad with an unusual twist. "Keep Away From Other Girls" (Belinda) drives the slice into good spinning position with a vibrant vocal attack that demands attention.

Gros.

*ASCAP. †BMI.

More Corruption Charges in Spain Smear Benidorm A La Barcelona

Madrid, Nov. 20.

Recent stuffed-ballot scandal at Barcelona's Mediterranean song festival, touched off a declaration from songstress Gloria Laso charging immoral practices at the last annual Benidorm song fest held in July on the Valencia coast.

A jury member at Benidorm, Gloria Laso charged that seven musical publishers had offered her "a respectable sum" for her vote in selecting winning tunes. One publisher even went so far, she said, as to hand her a numbered list as her guide in voting awards.

Singer's statement brought an immediate denial from the Red de Emisoras del Movimiento (R.E.M.), Spanish radio network sponsoring the Benidorm fest, disclaiming responsibility for outside pressure attempting to influence jury member attitudes. R.E.M. also stressed the secret jury ballot and the high qualifications of jury members convoked at Benidorm this year.

Unclassified reports still in circulation include the resignation of the Benidorm festival director because of organizational irregularities; that one of the song stars, Monna Bell, refused to appear at the last minute for similar reasons; that jury members had predicted the song winner well in advance of a final jury vote; and that the prize-winning song writer (lyrics) was an employee of radio station La Voz de Madrid, flagship link of the R.E.M. network.

Belated Benidorm revelations coming on the heels of tumultuous Barcelona public protest, have considerably curbed the ardor of Spanish song fest fans and jeopardized continuity of these pop tune gatherings.

Duke Ellington Orch Wins Honors Before 1,800 Fans At Washington College Gig

Bellingham, Wash., Nov. 20.

As part of Duke Ellington's campaign to raise the artistic and academic standards of the nation, the senior statesman of jazz is currently providing college students throughout the Pacific northwest with a liberal education in the finer points of syncopation. This concert session at Western Washington College in Bellingham, just a few miles south of the U.S.-Canadian border, is a good illustration of the quality of the curriculum dispensed by such distinguished members of the Ellington faculty as Johnny Hodges, Harry Carney, Ray Nance, Cat Anderson, Lawrence Brown, Cootie Williams, Russell Procope, Paul Gonsalves, Sam Woodyard, Buster Cooper, Aaron Bell, James Hamilton, Chuck Connors, Roy Burrows, Milt Grayson, with the Duke himself presiding at the spinet.

Despite a chilly November evening, the Ellington gig drew 1,800 to Western Washington's Carver Gymnasium and these youthful aficionados were rewarded with a two-hour cornucopia of classic and contemporary Ellingtonia. At \$1 per head, the value far outweighed the outlay.

Individually and ensemble, the five saxophones, four trumpets, three trombones, drums, bass, vocalist and piano come up with a completely satisfying sound. From the band's "Take The A Train" signature to Milt Grayson's definitive vocal signoff on "The Blues," the Ellington book is a compelling tribute to its guiding genius.

From the film "Paris Blues," Ray Nance doubles on violin for a cha-cha oriented "Guitar Amore," in the contemporary Ellington mood, and Johnny Hodges' alto sax goes back again for "I Got It Bad." Cat Anderson's piercing trumpet is featured on "Summertime" and "Jam With Sam," and the maestro himself takes over with a list of standards as long as the keyboard.

Over it all lies the genuine aura of greatness that is Ellington, through the virtuoso work of the solo talent he has nurtured out the work he has accomplished with arranger Billy Strayhorn (still with him on this tour and always in the background). Orch's upcoming dates are in Oregon, California and Arizona. Shaw.

Maharis Turns Pub

Singer-actor George Maharis has gone into the publishing business. He and his manager Mimi Weber have formed two companies, Geomi Music Corp. and EFTA Music Publishing Corp.

Although Maharis isn't a songwriter, as is the case with many young artists who have entered the publishing biz, the firm will primarily handle original tunes by young writers.

Mathis, \$104,580 In 7 Nov. 1-Niters

The month of November has proved a successful one for singer Johnny Mathis. Playing seven one-nighters from Nov. 9 through Sunday (18), the singer grossed a whopping \$104,580. He was accompanied on the tour by the Dick Maltby Orch. and comedian Allen Drake.

The tour began Nov. 9 at the Minneapolis Auditorium, where Mathis drew an SRO \$27,674. The following evening the singer sold out in Chicago at the Arie Crown Theatre, where the take was \$21,767. For this date a second show had been planned, but was later cancelled because it was feared that parking lot congestion would develop. Promoter Harry Zeller claimed that ticket requests were substantial for the second show too.

In the relatively small Worcester (Mass.) Memorial Auditorium, Mathis attracted a 95% capacity house on Nov. 12 for a tally of \$8,691. The following night he drew another near-capacity crowd in Jersey City, where the singer grossed \$12,248 at the Stanley Theatre. On Nov. 15, Mathis rang up about \$9,200 in Hartford at the Bushnell Memorial Aud., where he drew around 75% of capacity.

At the Utica (N.Y.) Memorial Aud. on Nov. 17, the singer grossed a solid \$11,000 despite a three-inch snowfall. The following evening in Buffalo's Kleinhans Music Hall, he registered a substantial \$14,000. Mathis worked on a guarantee-against-percentage deal for the gigs and went into percentage on each of the dates.

The singer left for England today (Wed.), where he kicks off a two-week tour in London Saturday (24).

Ray Noble Loses Renewal Claim to 'Thought of You'

London, Nov. 20.

Songwriter Ray Noble has lost his claim to the renewal of the U.S. copyright of "The Very Thought of You" which he penned in 1934. Publishers Campbell Connelly have been granted a declaration by the High Court here that they are entitled to the American copyright for its renewal term of 28 years.

Noble originally assigned the American copyright to Campbell Connelly for 14c plus royalties. He claimed that he was entitled to sell the renewed copyright separately and that he had in fact already signed a contract with other publishers.

But the court ruled that the original contract Noble signed with Campbell Connelly was governed by English law under which a copyright is granted for one period.

London Group Gets SCA Label & Producer Slay

The London Group, Yank pop arm of London Records, has added another label and producer to its roster. The imprint is tagged SCA and its producer is Frank Slay. Initial diskings is "Book of Songs" by the Ly-Dells. Slay also produces Freddie Cannon's waxings on the Swan label.

Elsewhere on the Group's roster, the line has issued a waxing of the title tune from Fred Hall's WNEW-TV kidshow called "Zoo Kazoo Song."



GUY LOMBARDO

Newest Decca LP
"GUY LOMBARDO
PRESENTS AL CONTE"
Opening Dec. 20
AMERICAN, N. Y.
TV: ED SULLIVAN, DEC. 18;
NEW YEAR'S EVE, CBS-TV
BOOKING MAY, 1963
Via Larry Owen
50 Broadway, New York—WH 4-0938

Atlanta Symp Seek An Additional \$60,000

Atlanta, Nov. 20.

A campaign to raise \$306,000 for the Atlanta Symphony Orchestra is under way at present. This is \$60,000 more than was contributed last year.

One group is seeking \$65,000 from corporations and foundations, \$17,000 more than was raised via the same source last year.

Atlanta Symphony Guild President Charles Yate explained: "We have had to raise the Symphony's budget across the board in order that our orchestra can be competitive with other major orchestras for topflight musical talent."

"If Atlanta is to be one of the truly great metropolitan areas of his country, as our recent brick and mortar growth seems to indicate, we must have a symphony orchestra second to none."

Henry Sopkin, orch's conductor and musical director, founded symphony nearly 20 years ago and with community's help has nursed it to a prominent spot in Southeast's longhair circles.

BERLIN 'WALL' ALBUM A TOP DOCUMENTARY

Berlin, Nov. 20.

The Communist wall that has separated East from West Berlin since Aug. 13, 1961 has been documented by the Ariola label in a highly interesting album with political and historical values. Titled "The Wall," it looms as a commercial click on the basis of early sales figures.

An impressive work, the LP starts with East German topper Walter Ulbricht's June 15, 1961 comment: "Nobody has any intention to build a wall." Balance of the disk comprises excerpts from addresses made after the barrier's erection. The voices of West Germany's Konrad Adenauer and Willy Brandt, among others, are heard as are East Germany's Ulbricht and Gerhard Eisler et al.

Also heard are the voice of U.S. Vice President Lyndon B. Johnson during his 1961 Berlin visit, interviews with refugees and radio news excerpts. Some technical deficiencies arise due to the varying quality of the original recordings.

Hans.

Our gal in Frankfurt
Hazel Guild
reprises modern German "Riverboat Shuffle" with teen twisters and Bavarian boogies in a bright piece
Blues On the Danube
—And Watch That Step
On the Rhine
* * *
another bright feature in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and date-filled charts and articles

'Selectivity's' the Word at Capitol Under Alan Livingston's Regime

Tooters' Jazz Awards

Ottawa, Nov. 20.

Canada Foundation tuition scholarships have been awarded four musicians studying at Oscar Peterson's Advanced School of Contemporary Music in Toronto. Charles Rollo and Michael Massey of Toronto, Stephen Sanders of Seattle and Garry DeBoeck of Calgary received the foundation's first jazz awards.

Oscar Brand On 'Ballad Mongers'

By BILL RANDLE

Oscar Brand, wellknown in the folk music field, has chosen an excellent time to contribute his materials in the area. His book comes out at a time when the multiple varieties of folk music (ethnic, pseudo, commercial, authentic, classic) are at all time peaks of popularity.

From his background and interests, he is a particularly appropriate person to write a definitive book on the subject. Unfortunately, "The Ballad Mongers" "The Rise of the Modern Folk Song" (Funk & Wagnalls, \$4.50; foreword by Agnes DeMille) is not that book. However, and to be completely fair, Brand has made no claim to writing the definitive book. Rather, he has tried to describe, as broadly as he can, the main currents historically and presently important in the folk music field. The 14 chapters in the book range from preliminary discussions of definitions and origins through the major collectors and performers to concluding analyses of the problem of copyrights and the future of folk music in America.

Brand touches on the rural-urban production and consumption of folk music (hillbillies and city-billies), the mechanics and structure of the folk song style (and the pop touches added to make the commercial style), the problems of censorship (self-imposed and otherwise), the blacklisting of politically left wing artists, (and those merely accused of being left wing), the purists (scholarly and amateur), the commercial collectors, publishers, etc.

He omits much of the pre-Weavers usage of folk materials by pop artists (Crosby, Andrews Sisters, etc.) and places far too much emphasis on social and political factors in the development of the modern folk song business. Although Brand credits the African synthesis as a major source of American folksong there is little or no discussion of the great Negro traditions in the book. With a few exceptions (Leadbelly, Josh White) there is no material on the country blues, gospel music. Mahalia Jackson is not included. Big Bill Broonzy is ignored, Lightnin' Hopkins, Muddy Waters, etc., are not mentioned.

Brand's book is relatively free of error. Exceptions to a casual eye are Hank Williams' death in an auto accident in 1953, an out-of-context quote of Abel Green on payola, Henri Rene as Henry, the chronology of "Old Man Atom," and a few other minor matters. The book is not pretentious and much of the included historical and personal materials will be fresh and contributive to the reader. At times "The Ballad Mongers" goes deeper into the real folk music business than anything currently in print.

Reelect Burton Lane As President of AGAC

Burton Lane was reelected president of the American Guild of Authors & Composers last week. Other officers named to the year-long posts were: Edward Eliscu, veepee; Jay Gorney, second veepee; Jack Segal, treasurer; and Dorothy Filds, secretary.

Members of the council elected to three-year terms were: Charlie Tobias, Duke Ellington, Virgil Thomson, Miss Fields, Vic Mizzy and Segal.

"Selectivity" will be the operative word at Capitol Records under the regime of Alan W. Livingston, who recently took over as the disk company's president.

The selectivity will apply to Cap's ventures into the Broadway musical field (as backer or just as the company with the original cast album rights), pop album releases and singles. On the pop album front, there's already been a noticeable switch to selectivity with a release cutback of about one-third of last year's total.

According to Livingston, who was in New York last week for a periodic o.o. (he plans to do the L.A.-to-N.Y. trek about once every six weeks to keep in close touch with the Gotham office and the Broadway show scene), Cap will have released about 120 albums by the end of the year. This compares with about 500 packages that were put into market last year.

On the Broadway musical scene, of which Livingston says "I'm very much interested," his selectivity formula will be applied to the utmost. "It comes to an investment of between \$100,000 and \$400,000," he said, "and we can't afford to be haphazard about our selections."

Livingston's decision on whether Cap should angel a Broadway musical project will be based on these factors: 1) the producer, 2) the score, 3) the book, 4) the director, and 5) the star. As for getting the original cast album rights without an investment in the production, Livingston said that producers' demands for a hefty ad-promotion budget don't hurt the company because it's all shelled out in direct proportion to the show's run.

"If the show is a hit," he said, "it's to everybody's advantage that the album be advertised and exploited to the fullest." He also noted that the producers and writers are no longer making the stiff demands for singles commitments as they once did. The theatre people now realize that singles have become less of a factor in the exploitation of a musical.

However, Livingston still plans to back his legitimate properties with a singles coverage. He's also holding the status quo on the company's pop singles program. "Singles," he pointed out, "are the spark of the business and are still the major source for new talent."

Livingston also plans to limit the number of shows he accepts in a given season. "You have to space your show commitments," he said, "so that it can be given full concentration. Many companies grab all the shows they can and find that the load is beyond their capacity to handle working to the detriment of all concerned."

A program of selectivity, he concluded, can avoid these pitfalls.

Orchestra of America Makes It All Native, But Quite Musical

By LEONARD L. LEVINSON

Excellent is the word for the opening Carnegie Hall concert of the season by Richard Korn's Orchestra of America, with Eugene List as soloist. Programming a concert of all American music is not one of the easier tasks, but Korn here succeeded in presenting high-quality content performed by a symphonic group which must be difficult to assemble and hold together for a series of five local gigs.

Concert opened on a sad note when Korn announced the death of Eleanor Roosevelt. After a moment of silent homage, the orchestra played Bach's "Air in G," a most appropriate tribute. Samuel Barber's witty, lyric Overture to "The School for Scandal" set the mood for the balance of the program and although 30 years old still endures as little being written today in modern idiom will. John Weinzwelg, head of the Canadian League of Composers, was given an expert reading of his Symphonic Ode, in its N.Y. bow. The composer describes it as "an extended movement of compressed symphonic proportions" and this is done in an orchestra voice which can be de-

(Continued on page 40)

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	27	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
2	2	56	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
3	4	17	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
4	3	11	NAT KING COLE (Capitol) Ramblin' Rose (T 1793)
5	12	5	ALLAN SHERMAN (Warner Bros.) My Son, the Folk Singer (W 1475)
6	5	30	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
7	7	8	STAN GETZ-CHARLIE BYRD (Verve) Jazz Samba (V 8432)
8	6	13	MUSIC MAN (Warner Bros.) Soundtrack (W 1459)
9	8	18	HENRY MANCINI (Victor) Hatari (LPM 2559)
10	14	6	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
11	9	13	KINGSTON TRIO (Capitol) Something Special (T 1747)
12	13	15	RAY CHARLES (ABC-Par) Ray Charles Greatest Hits (ABC 415)
13	11	31	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
14	19	9	MARTIN DENNY (Liberty) A Taste of Honey (LRP 3237)
15	10	13	ROBERT GOULET (Columbia) The Two of Us (CL 1826)
16	26	6	BENT FABRIC (Atco) Alley Cat (33-148)
17	15	8	LIMELITERS (Victor) Folk Matinee (LPM 2547)
18	16	4	ANDY WILLIAMS (Columbia) Warm and Willing (CL 1879)
19	38	3	FOUR SEASONS (Vee Jay) Sherry (LP 1053)
20	24	3	RAY CHARLES (ABC-Par), Vol. II Modern Sounds in Country & Western (ABC 435)
21	47	4	SAMMY DAVIS, JR. (Reprise) What Kind of Fool Am I (R 6051)
22	17	23	DAVID ROSE (MGM) Stripper (E 4062)
23	37	4	JOHNNY MATHIS (Columbia) Rapture (CL 1915)
24	18	10	LAWRENCE WELK (Dot) Baby Elephant Walk (DLP 3457)
25	23	48	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
26	—	1	STOP WORLD I WANT TO GET OFF (London) Original Cast (AM 5800)
27	29	4	NEW CHRISTY MINSTRELS (Columbia) New Christy Minstrels (CL 1872)
28	27	21	ELVIS PRESLEY (Victor) Pot Luck (LPM 2523)
29	28	96	CAMELOT (Columbia) Original Cast (KOL 5620)
30	—	1	OLIVER (Victor) Original Cast (LOCD 2004)
31	31	26	KINGSTON TRIO (Capitol) Best of Kingston Trio (T 1705)
32	30	9	ROY ORBISON (Monument) Roy Orbison's Greatest Hits (M 4409)
33	—	1	MR. PRESIDENT (Columbia) Original Cast (KOL 5870)
34	22	9	ROGER WILLIAMS (Kapp) Mr. Piano (KL 1290)
35	32	5	PERRY COMO (Victor) By Request (LDM-2567)
36	33	2	HARRY BELAFONTE (Victor) Many Moods of Belafonte (LPM 2574)
37	21	9	BILLY VAUGHN (Dot) Swingin' Safari (DLP 3458)
38	25	16	BOBBY VINTON (Epic) Roses Are Red (LN 24020)
39	40	11	JUDY GARLAND (Capitol) The Garland Touch (W 1710)
40	36	21	JOAN BAEZ (Vanguard) Joan Baez, Vol. I (VRS 9078)
41	48	19	JOHNNY TILLOTSON (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
42	20	8	RAY CONNIF (Columbia) Rhapsody in Rhythm (CL 1878)
43	34	5	BERT KAEMPFERT (Decca) That Happy Feeling (DL 4305)
44	42	9	FRANK SINATRA (Reprise) Sinatra & Swinging Brass (R 1003)
45	39	3	FRANK SINATRA (Reprise) All Alone (R 1007)
46	45	2	SMOTHERS BROTHERS (Mercury) Two Sides of the Smothers Bros. (MG 20675)
47	—	1	TONY BENNETT (Columbia) Tony Bennett at Carnegie Hall (C2L 23)
48	—	18	MUSIC MAN (Capitol) Original Cast (W 990)
49	43	23	ROME ADVENTURE (Warner Bros.) Soundtrack (W 1458)
50	50	29	ACKER BILK (Atco) Stranger on the Shore (129)

Jazzing the White House

Washington, Nov. 20. The White House jumped Monday (19), possibly for the first time in its four-four history. Trailblazing Mrs. Jacqueline Kennedy brought jazz to the executive mansion in another of her concert series for children. It wasn't all rhythm for the kids from official and unofficial Washington, however. Spelling the Paul Winter Jazz Sextet was Ton Il Han, a Korean pianist who is strictly longhair.

Political Wax

Continued from page 37
Washington, where it's been reported that chauffeurs of limousines bearing diplomatic license plates are coming into the stores to buy the record.

Meader, a 26-year-old former cocktail lounge pianist, did his Kennedy impersonation for the President at a Gridiron dinner in Washington several months ago. He broke in his act at the Phase 2 in N. Y.'s Greenwich Village and later moved up to the Blue Angel on Gotham's eastside.

The album was recorded at Bob Fine's studio in N. Y.'s Great Northern Hotel on Oct. 22, the beginning of the Cuban crisis.

"First Family" is the second comedy album to stir up the disk biz within a month's time. The first, Allan Sherman's "My Son, The Folk Singer," has almost hit the 500,000 sales mark, with New York accounting for 160,000 copies. Both albums are being looked upon by disk bizites as giving the whole industry the necessary spark to carry it through the holiday season. They figure that "My Son, The Folk Singer" and "First Family" will bring people into the stores and that they'll go out with more than just one purchase.

Coincidentally, Charles de Gaulle, France's president, received a similar disk spoofing about a year ago on an EP released by Pathe Marconi. Even though it came out at the height of the Algerian crisis, the platter turned out to be one of the all-time top EP sellers in the French disk industry.

Several years ago the Eisenhower Administration came up for a spoof in Carol Burnett's romantic ode to the then Secretary of State, "John Foster Dulles, I Love You." The tune, written by Ken Welch, served as the springboard for Miss Burnett's comedy career.

Orch of America

Continued from page 39
scribed as more turtle than turtle dove.

Paul Creston also had a debut. His Concerto for Piano and Orchestra, Op. 43, written 13 years ago, was heard for the first time in New York and was enthusiastically received. Very characteristic of his output, the concerto is in three well-constructed movements, with a wry, bittersweet sound and an exciting rhythmic drive which builds to heroic climax. Mr. List played the solo part vigorously and intelligently but there appeared to be an occasional lack of liaison between orchestra and soloist.

Certainly this was not the case with their collaboration on Louis Moreau Gottschalk's Grand Tarentelle for Piano and Orchestra, which followed. This piano solo of the middle 1800s has been reconstructed and orchestrated by Hershy Kay and is an all-too-short (12 min.) droll delight. It made happiness for soloist, conductor, orchestra and audience. It was a pleasant tonic in an otherwise modern lineup, for the ante-bellum Southern charm and sentimentality of Gottschalk has been buffed up and embroidered by the most capable Mr. Kay. In conclusion Mr. Korn played Peter Menin's Sixth Symphony, which in the nine years since it was composed has established itself in our permanent contemporary musical literature.

Korn's stick work here, as during the balance of the evening, was direct, unobtrusive and unflashy, leading to the conclusion that the podium performance of Leonard Bernstein appears to have a very salutary effect on other young conductors who, recently, have become increasingly austere and controlled in their movements.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.
Wk. Wk. On Chart

1	1	5	BIG GIRLS DON'T CRY Four Seasons	Vee Jay
2	2	6	RETURN TO SENDER Elvis Presley	Victor
3	3	8	ALL ALONE AM I Brenda Lee	Decca
4	4	9	HE'S A REBEL The Crystals	Phillies
5	5	9	ONLY LOVE CAN BREAK A HEART Gene Pitney	Musicor
6	6	9	LIMBO ROCK Chubby Checker	Parkway
7	12	4	BOBBY'S GIRL Marcie Blane	Seville
8	9	11	DO YOU LOVE ME Contours	Gordy
9	10	5	CHA CHA CHA Bobby Rydell	Cameo
10	7	6	NEXT DOOR TO AN ANGEL Neil Sedaka	Victor
11	14	3	RIDE Dee Dee Sharp	Cameo
12	11	3	DON'T HANG UP Orions	Cameo
13	17	9	POPEYE Chubby Checker	Parkway
14	15	4	LONELY BULL Tijuana Brass	A & M
15	16	5	DANCE WITH THE GUITAR MAN Dunne Eddy	Victor
16	13	8	GINA Johnny Mathis	Columbia
17	8	10	MONSTER MASH Bobby Pickett	Garpax
18	20	14	PATCHES Dicky Lee	Smash
19	31	3	WIGGLE WOBBLE Les Cooper	Everlast
20	37	2	TELSTAR Tornadoes	London
21	18	7	CLOSE TO CATHY Mike Clifford	UA
22	45	2	RUMORS Johnny Crawford	Delphi
23	23	2	MY OWN TRUE LOVE Duprees	Coed
24	38	9	I LEFT MY HEART IN SAN FRANCISCO Tony Bennett	Columbia
25	25	5	NOTHING CAN CHANGE THIS LOVE Sam Cooke	Victor
26	33	8	WHAT KIND OF FOOL AM I Sammy Davis Jr.	Reprise
27	19	16	RAMBLIN' ROSE Nat King Cole	Capitol
28	27	3	RELEASE ME Esther Phillips	Lenox
29	35	5	I WAS SUCH A FOOL Connie Francis	MGM
30	32	3	I CAN'T HELP IT Johnny Tillotson	Cadence
31	39	3	DESAFINADO Stan Getz & Charlie Bird	Verve
32	29	15	ALLEY CAT Bent Fabric	Atco
33	48	2	ESO BESO Paul Anka	Victor
34	—	1	KEEP YOUR HANDS OFF MY BABY Little Eva	Dimension
35	34	12	GREEN ONIONS Booker T. & MG's	Stax
36	28	14	LET'S DANCE Chris Montez	Monogram
37	36	5	HE THINKS I STILL CARE Connie Francis	MGM
38	49	2	PUSH AND KICK Mark Valentino	Swan
39	21	7	JAMES Sue Thompson	Hickory
40	30	13	SURFIN' SAFARI Beach Boys	Capitol
41	24	8	LEAH Roy Orbison	Monument
42	44	10	I REMEMBER YOU Frank Ifield	Vee Jay
43	—	2	ANNA Arthur Alexander	Dot
44	22	10	TORTURE Kris Janen	Hickory
45	—	2	Let's Go Routers	Warner Bros.
46	—	2	ILL BRING IT HOME TO YOU Carla Thomas	Atlantic
47	—	3	MAMA SANG A SONG Stan Kenton	Capitol
48	41	6	WORKING FOR THE MAN Roy Orbison	Monument
49	—	1	DEAR LONELY HEART Nat King Cole	Capitol
50	28	13	SHERRY Four Seasons	Vee Jay

On the Upbeat

New York

Bohumir Kral, who died Aug. 7, 1961, in Wilmington, N. Y., left a \$1,500,000 estate. He was founder and conductor of a 100-member, all-girl orchestra that toured the world. Trinity Music acquired world rights to "Monster Mash" from Garpax Music. Singer Jodi Berry at the Blue Angel, Cincinnati, from tonight (Wed.) until Dec. 1. Sol Yaged Quintet at the Open End, eastside niter, every Tuesday. Group is slated for two concerts at the Fountain Lounge, Fairview, N. J., Nov. 26 and Dec. 3. Dick Kaliman signed a long-term disk pact with EMI-Capitol in London. First release will be "Speak Softly" with "A Little Grain of Sand."

Joe Holzman, Elektra Records prexy, has secured rights to production of folk concerts by the Weavers in the Los Angeles area and will present them in cooperation with Lou Robin of Concerts Inc. next fall. Sylvia Marlowe, harpsichordist, will be featured in the American Symphony Orch.'s third concert Dec. 3 at Carnegie Hall under the baton of Leopold Stokowski. Trio of dancers from Ruth Walton's jazz dance troupe currently on the bill at the Apollo, N. Y.

Joe Randi Trio opens at Cafe Leon, N.Y. Friday (23). Herb Zane Orch in its sixth year at the Steak Pit, Paramus, N. J. Kai Winding named music director of the N. Y. Playboy Club, due to open in December. Earl Wrightson to concertize and emcee at Boston Gardens gig Dec. 9.

London

Allied Records named Clive Selwood, of Salvo Records, to represent Allied in the Home Counties, and Peter Turner, late of Associated Recordings, to take over in the Midlands. Bob Wallis and Sandy Brown, jazz "rivals," got together, by courtesy of Columbia-Lansdowne Jazz Series to make a Pye record of the spiritual, "Oh, Didn't It Rain." Yank combo, B. Bumble & the Stingers, opened their first British tour at Liverpool. Frank Ifield, who observes his 25th birthday Nov. 30, will be

gifted with a gold disk from EMI to mark the million-seller "I Remember You" . . . American label Verve makes its debut here as part of the HMV repertoire. Ella Fitzgerald's "Desafinado" launches the project. . . Grazina Frame, juve lead in Lionel Bart's "Blitz," made her first solo single, "Lover, Please Believe Me," on HMV.

Juliet Prowse's opening at Talk of the Town in April will feature a new act written chiefly by Sammy Cahn and Jimmy Van Heusen. Cliff Richard did weekend recording for a Columbia rush release single at month's end.

Acker Bilk's original two-week skedded trip to New Zealand has been stretched a week or more.

Bobby Vee & Crickets taped and filmed their numbers for the Milton Subotsky musical, "Just for Fun." . . . Busy Helen Shapiro set for a three-week tour of Israel over the New Year followed by a South Africa trip before a recording session in Nashville for Epic. Publisher Max Diamond opened his own disk store.

Philadelphia

Maynard Ferguson orch plays Sunnyside Ballroom, Pottstown, Saturday (24). Dinah Washington, who was ailing and moved the date up a week, is current at Pep's Musical Bar. Count Basie opens next Monday (26).

The Red Hill Inn is open for the entire Thanksgiving week with Terry Gibbs combo (20-25). House resumes weekend policy with Mel Torme (Nov. 30-Dec. 2). Joseph Del Medico named to handle promotion for RCA Victor Records (here and in Baltimore, Harrisburg and Washington). Vincent Milano, trumpeter and vocalist, returned to New York's Gaslight Club, where he wound up a 42-week stay two months ago. Steve Gibson & the Red Caps have a new release on Bandbox Records, "No More," cleft by localite Frank Pingatore.

Gabriel & the Angels are being held for a fourth week at the 19th Hole. Bobby Rydell opens today (Wed.) at Sciolla's, with Cozy Morley due Dec. 3-15; and Al Martino, Dec. 17. Earl Hines current in the Latin Casino's Turf Lounge.

Carolyn Leigh

Continued from page 1

the lyrics to Lee Pockriss' music for "Tovarich," and Gwen Davis, who did the lyrics to Phil Springer's music for "Cock O' The Walk."

In the history of the Broadway musical theatre, there has always been a femme around who got herself heard. However, they've never before come in such abundance during one particular season. Perhaps the front-runner among the newer crop of femme songwriters is Betty Comden, who, in collaboration with Adolph Green has turned out a flock of musicals, mostly to the music of Jule Styne and Leonard Bernstein. Also still around is Dorothy Fields, whose last Broadway effort was the lyrics to Albert Hague's music for "Red-head" several seasons ago.

Other femmes who have had showtune representation are Kay Swift, who did music and lyrics for such shows as "Fine and Dandy" and "Can't We Be Friends"; Anne Caldwell, a lyricist-librettist, who worked on "She's a Good Fellow," "Night Boat," "Stepping Stones" and "Criss Cross"; Rida Johnson Young, who collaborated with Victor Herbert on "Naughty Marietta"; and Dorothy Donnelly, who did book and lyrics for "Student Prince" and "Blossom Time."

Of more recent vintage are Stella Unger, who did the lyrics to Victor Young's music for "Seventh Heaven" in 1955; writer Dorothy Parker even got into the Broadway act with "additional lyrics" credit for Leonard Bernstein's "Candide" in 1956; Jean Kerr, who collaborated on lyrics with her drama critic husband, Walter, and Joan Ford on Leroy Anderson's music for "Goldilocks" in 1958, and Fran Landesman, who did the lyrics for Tommy Wolf's music for "The Nervous Set" in 1959.

On the import end is Marguerite Monnot. She did the music for David Merrick's 1956 import "Irma La Douce."

British Disk Best Sellers

London, Nov. 20.
Lovesick Blues . . . Ifield (Columbia)
Let's Dance . . . Montez (London)
Telstar . . . Tornados (Decca)
The Loco-Motion . . . Eva (London)
Swiss Maid . . . Shannon (London)
Venus In Blue Jeans . . . Wynter (Pye)
Sherry . . . Four Seasons (Stateside)
Rain Until September . . . King (London)
Ramblin' Rose . . . Gole (Capitol)
Sheila . . . Roe (HMV)

Folk Music Still Booms For Some Talent; P.P.&M., Joan Baez's N.Y. Sellouts

The folk music boom is bigger than ever, at least for some artists. If Carnegie Hall is any measure of the public's interest in the genre, and it is considered the top showcase in New York for such artists, then folk fever is still high. Folk groups have not only been selling out in the hall but weeks in advance.

The Limelinters posted an SRO showing at Carnegie Nov. 10 which was sold out two weeks in advance. On Nov. 24, Peter, Paul & Mary will play the hall and they're already SRO. Joan Baez has a concert coming up there in the spring which also is SRO.

Felix Gerstman produced the Limelinters gig and is handling the P. P. & M. show. He sought to book former group in a Carnegie repeat for Dec. 2 but the trio was booked elsewhere for that date. The promoter has also asked Peter, Paul & Mary to do a midnight show immediately following their scheduled Nov. 24 shot but it hasn't been decided as yet whether they'll do it. Harold Leventhal, who is presenting Miss Baez, sold out her date via a mailing piece to his private list.

2 PUBS & CAP SETTLE 'DOOLEY' PIRACY SUIT

Beechwood Music Corp., Capitol Records and Ludlow Music have amicably settled a N.Y. Federal Court action brought in 1958 by Ludlow over the song "Tom Dooley." The infringement suit was filed on behalf of Ludlow writers Frank Warner and Alan Lomax against Beechwood and Dave Guard, then a member of the Kingston Trio which waxes for Capitol. Under terms of the settlement, Beechwood has assigned its rights in the version cut by the Trio to Ludlow, a Howie Richmond firm. Label copy on future diskings will carry credits for Warner and Lomax as well as Ludlow. In 1958, "Tom Dooley" was a chart topping best seller.

Allied Entertainment, With Three Labels, Goes Public

Allied Entertainment Corp., a music publishing, disk manufacturing and distribution combine, has gone public and is now traded over the counter. Some 41,000 shares are outstanding. Offering price, as of Sept. 17, was \$2.50.

Company is prexyed by Herbert Berger with disk artist-producer Don Costa a v.p. and singer Julius La Rosa on the board. Included in the combine's pubberies are Saxon Music (BMI), Conquest Music (ASCAP) and City Music Ltd. of London (PRS).

Formed in November, 1961, the firm also operates the Shell, Gulf and Duel labels. Shell and Gulf are distributed by London Records while Duel is distributed by Allied to wholesalers via indie distributors. The company also produces masters on an indie basis for distribution on other labels.

BENNETT ON AVNET BOARD
Alvin S. Bennett, president of Liberty Records, is one of the newly elected directors of Avnet Electronics.

Avnet is Liberty's parent company.

Williams to RCA, Hodges for Col, Fontaine at ABC-Par; Other Deals

RCA Victor has signed blues singer Joe Williams. He first attracted attention as a featured vocalist with Count Basie's big band, and later branched out on his own as a single. His first Victor single, released this week, is "Some of This and Some of That" and "She's Warm, She's Willing, She's Wonderful."

Columbia: Eddie Hodges
Columbia Records has pacted teen singer-actor Eddie Hodges. The 15-year-old has held down assignments on Broadway in "Music Man" and in Hollywood in "Advice and Consent" and "Summer Magic." He also scored with some discclips for Cadence Records, his former label. Hodges has already cut his first Columbia single on the Coast, under the a&r direction of Terry Melcher.

ABC-Paramount: Frank Fontaine
ABC-Paramount Records has signed comic Frank Fontaine. The comedian is currently featured on Jackie Gleason's "American Scene Magazine" tv show on which he acts as both comic foil to Gleason and as a singer. Fontaine will cut a set of standards for his ABC-Par waxing. Sid Feller, the diskery's a&r director, and Sammy Spear, the teleseries' musical director, are working together on the set.

Colpix: Virginians, Rushing
Colpix Records has inked a folk trio tagged the Virginians, and blues singer James Rushing. The trio has worked in the Richmond, Va., area and toured the West Indies last summer. Its members, Bob Brown, Dick McCray and Mary Grimsley, all sing, play instruments and write their own material. Their first Colpix platter is tagged "Limbo Baby."

Rushing, w.k. blues chanter who sang with Count Basie from 1936-1950 and later formed his own band and worked as a single, will have his first sessions for the imprint issued in December.

Laurie: Carlo
Laurie Records has pacted Carlo, rock 'n' roller who formerly was lead singer with the Belmonts. He was one of the original members of the unit when it was helmed by Dion who broke away. His first Laurie release is "Baby Doll," issued this week.

Mercury: Tina Robin
Mercury Records has pacted thrush Tina Robin to a new deal. The ticket is for one year with options, and her recording activities continue under the direction of Shelby Singleton. Miss Robin will cut some new material this week in Nashville.

Crestview: Fred Engelberg
Crestview Records, a subsid of Elektra Records, has signed writer-singer Fred Engelberg. He has cut his first LP for the label which as yet is untitled. Active on the Coast as a writer, Engelberg has penned material for several groups including the Limelinters who currently have a disk of a tune of his called "Funk."

Riverside: Art Mooney
Riverside Records has inked vet orch leader Art Mooney. He'll be

disking for the company's new pop division. His first session, a bossa nova entry, is a single of "Sugar Loaf" and "St. Louis Blues Bossa Nova."

Dere: Lynn Loring
Lynn Loring has inked with Dere Records. The singer-actress, who's featured on CBS-TV's "Fair Exchange," will wax both LPs and singles. Her first 45 is "My Name's Ann" and "I Only Cry Once a Day."

Steve Allen's 1st Novel's About H'wood Songwriter

By BOB DOWNING
"Not All of Your Laughter, Not All of Your Tears," by Steve Allen (Geis; \$4.95), is the popular tv entertainer's eighth book, his first novel. A weighty tome, running to 374 pages, yarn traces the personal story of Dan Scanlon, w.k. Hollywood songwriter who chucks family and career for "another woman."

Conflict arises principally from Scanlon's bout with his own conscience. It is indicated that his actions are contrary to deep-seated religious and moral tenets held by the hero.

What becomes patently apparent is that Allen, who has been deservedly successful as a short story writer, has not mastered the technique of the novel. Changes, such as they are, experienced by Scanlon, come from external sources rather than as a result of an inner struggle. Volume contains much philosophizing of unquestioned merit, and heart of the theme is undeniably in the right place, but too much righteousness is expressed in quotes and lettered on signposts along the way.

Outstanding achievement of the work is Allen's thorough understanding and rendering of Hollywood mores and his experienced interpretation of the New York scene affecting various levels of show biz. It is an excellent "guide book" to music, films and broad-casting.

The HIT! OF THE WEEK

CONNIE FRANCIS

Sings

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(To Fall in Love With You) b/w

HE THINKS I STILL CARE

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Waldorf-Astoria, N.Y.

Pearl Bailey (with Nick De Mayo), Milt Shaw & Lenny Herman Orchs; \$4 cover.

The Hotel Waldorf-Astoria now seems positioned to nab a potent part of the pre-holiday trade with the return of Pearl Bailey Monday (19) for what is now an annual visit. Miss Bailey, in turn, has rarely been in better form. And when she is in this fettle, there are many entertaining facets that churn up during the course of this singing comedienne's act.

Miss Bailey has brought in much new material and also has brushed off some of the staples in her catalog for a combination of entertainment that held the preem audience for a one-hour show. She is the mistress of the outrageous image and expert at the asides that make her one of the outstanding Negro performers in the cafe field.

Miss Bailey's new material includes "My Heart's in San Francisco," "Lost it at the Astor" and a medley of standards which give her a firm rapport with the audience. From then on the staples take over. Miss Bailey came in on target with "Shoes," which called for an elaborate and extremely funny dissertation on the subject, a special material "Woman's Work is Never Done" and "Indian Love Call."

She winds up with the perennial "Bill Bailey" in which she gets members of the audience to Twist with her. Those who had a fling on the floor included Clyde Harris, who books the talent, and columnist Frank Farrell. They showed up well.

The musical backing is by the Milt Shaw band, with Nick De Mayo batoning during Miss Bailey's turn. Shaw, who provides a top brand of dancapation, is spelled by the Lenny Herman crew.

Jose.

Sahara, Las Vegas

Las Vegas, Nov. 13.
Mills Bros. (3), Dave Barry, George Moro Dancers (18), Louis Basil Orch (13); produced by Stan Irwin, \$4 minimum.

The Mills Bros. have joined Dave Barry in the Congo Room, a strong double-header which will be in for three weeks. (Connie Francis was Barry's teammate for one week.)

The brothers haven't changed their nostalgic offerings since the last time they were here, and first-nighters were quite happy with the status quo. Initiating with "Opus One," their familiar harmonizing glides through such numbers as "Till Then," "Glow Worm," "Paper Doll," "Daughter of Paper Doll," "Yellow Bird," "Bye Bye Blackbird," "You Always Hurt the One You Love," "Lazy River" and their familiar instrumental impressions on "Basin Street Blues." The Louis Basil orch (13) does a neat job of backing.

Barry, a longtime fave here, tosses in many fresh stories with some classic holdovers, retaining his reputation of being one of the top standup humorists ever to work the Strip. Much of his material is topical. His delivery, timing, and sound effects are outstanding. Holdover George Moro production number is the curtain-raiser.

Duke.

Latin Casino, N. J.

Cherry Hill, N.J., Nov. 16.
Ella Fitzgerald, Jack E. Leonard, Fitz Curtis, Moro Landis Dancers (12), Martyn King Orch (15); \$3-\$6 minimum.

The drawing power of Ella Fitzgerald is timeless and strong as tidal pull. The singer received a warm ovation from a three-quarters full Latin Casino (1,800-seats). After an hour on the floor, she only got off after repeated encores.

Miss Fitzgerald has acquired a modish and becoming hairdo, and her apparel is just right for the chirp, winning with its simplicity. She works so hard and generously that her pink chiffon handkerchief is always in action. At one juncture in the endless variations of "How High the Moon" she paraphrased a few bars from an oldie with "Sweet gets in my eyes."

She is of course on secure ground with her longtime pop favorites and few artists have more of them: "Mack the Knife," "Georgia on My Mind," "Misty," "Run-ning Wild," "When My Sugar Walks Down the Street," and with good-humored delivery and ad libs make it sound freshly minted. There was some new business

among the "old friends." The singer gives the nod to the current bossa nova craze with "Desafinado" and even breaks up a number to engage in a bit of Twisting. Her hold on the crowd is evidenced by the rhythmic applause that accompanies a number of her lilts.

Costarred is Jack E. Leonard, making his first appearance in the big South Jersey cabaret. Beginning with his traditional "Hello opponents," he belabors the customers, particularly the ringsiders and the owners with his customary jibes. An admitted master the ad lib, he seemed nervous at his debut and was forced to rely on tried material, and whenever he felt he was losing them would come up with something in deep blue.

The Moro-Landis girls, in striking red and spangled outfit, provide one of their best warmup ensembles with "My Fair Lady," with emcee Jack Curtis intoning lyrics from the musical comedy hit. Ray Charles, Pepper Davis and Tony Reese open Nov. 29.

Gagh.

Shamrock, Houston

Houston, Nov. 13.
Andrews Sisters, K. Bert Sloan, Dick Krueger Orch (12); no cover or minimum.

The Andrews Sisters have remarkably the same harmony that made them disk stars of the '40s, and other than an extra pound here or there, little seems to have changed. Most of the auditors came prepared for nostalgia, and wisely, for it flowed like wine.

Femmes' opener set tone, for they begin with "Bei Mir Bist Du Schoen" and got more modern with "I Left My Heart in San Francisco." They follow with a medley featuring their w.k. polkas, "Pennsylvania" and "Beer Barrel."

Sisters (Patty, Maxene and LaVerne) make quick change on darkened stage into costumes of the 1920s for their Dancing 20s medley, featuring "Collegiate," "Back Porch" and "Show Me the Way to Go Home." Latter is gimmicked into sing-along with lyrics painted on signs with fluorescent paint as one of the sisters operated a "bouncing ball."

Last seg has plenty punch with "Rum & Coca Cola," "Apple Blossom Time," "Jealousy," "Don't Fence Me In" and unusual arrangement (with a cadence beat) of "Dixie," as sisters partly march, partly truck through audience to exit.

Irrepressible Patty is still a gum-chewing cutup, and her clowning, which includes a few bumps and grinds, paces act. Femmes are on for 45 minutes.

Sloan-Krueger Orch is good in backing. Alan Gale and Anders & Hadley come in Nov. 22.

This show in for only one frame.

Skip.

Interlude, L. A.

Los Angeles, Nov. 13.
Bossa Nova with Nnai's band; \$1 admission.

The Twist is on its way out, according to Gene Norman, who Monday night (12) premiered what is being called the new dance sensation—the bossa nova—at his former Twist emporium. Having imported a five-piece Brazilian "authentic" bossa nova band for the duration. Norman also has indefinite commitments with a group of Arthur Murray teachers to display the new Latin dance to those patrons who want to learn. From the packed opening, it appears these are legion.

The dance itself doesn't seem likely to linger long. The steps are far too intricate and, aside from a number of tricky variations, very much a mixture of the various Latin rhythms—rumba, samba, cha cha cha, and the like. What may create a stir for the moment—if it isn't outlawed by the vice squad—is a step called the "Bossa Nova Twist," a rhythmic close-body hug that's on the vulgar side.

Imported band is led by a fellow billed only as Nnai, who plays guitar and sings. Orlando is the interpreter and chief dancer, the others sticking to instrumentals.

Interlude will present the bossa nova nightly as second half of its show. "Wild, Wicked World" revue continues in first spot, with patrons ticketed for revue allowed to stay on for the dancing or, at \$1 admission, come in only for the bossa

**NELSON EDDY**

Now meeting old fans and making new ones Down-Under, playing four weeks at the Chequers, with singing partner, Gale Sherwood, and pianist-director, Theodore Paxson. Waffles, music, kangaroos, comedy, koalas, movie hits, boom-crangs, new number, Billabongs! A. P. A. handles.

Copacabana, N. Y.

Steve Lawrence & Eydie Gorme, (with Joe Guercio), Harvey Stone, Jimmy Dalli, Peggy Cutshaw, Joseph Mele & Frank Marti Orchs, Doug Coudy line; music & lyrics, Joe & Noel Sherman; costumes, Sal Anthony and After Six; \$6-\$7 minimum.

As the melancholy days approach, the saddest of the nitery year, Jules Podell is populating his Copashow with proven headliners in Steve Lawrence & Eydie Gorme with Harvey Stone featured. The results are strong in the entertainment sector, and will most likely decelerate the offish trend that hits the cafe scene as the Christmas holidays approach.

Lawrence & Miss Gorme are in better shape now than in their last Copashow. It was a period when the femme half of this man-and-wife team was out frequently because of varied illnesses, and customers generally found Lawrence doing a single. Both seem in fine fettle, vocally and otherwise. The act is essentially the same as in the previous session, with exception of a few new and interesting tunes. They hit strong response throughout in the gab and singing departments.

The pair purvey a swiny set of numbers, all of which have gaiety and charm. In addition, each gets a chance to solo. And together they show a natural vein of humor that delights the customers. Some of the gab should be only between a married couple out of public earshot, but the crowd enjoys these intimacies. The duo are on for almost an hour, and there's not a wasted moment in any of it for the assemblage.

Comedian Harvey Stone, long absent from the Copa, is a knowing vet with a batch of new and funny material. He works comparatively fast, but paces the laughs so that there isn't much gab between pay-offs. He still talks of home and marriage. The subject is the same, but the lines are different and he delivers effectively.

Productionwise, the Doug Coudy line works only the opening number sung by Jimmy Dalli and Peggy Cutshaw, doing a Joe & Noel Sherman lyric. Joseph Mele conducts the Copacrew for the dancapation and most of the show, with Joe Guercio taking over during the headliners' tour of duty. Frank Marti does the Latin relief.

Jose.

Flame Room, Mpls.

Minneapolis, Nov. 14.
Phyllis Diller, Stewart Scott Orch (7); \$2-\$2.50 cover.

Minneapolis niterygoers must regard Phyllis Diller's current engagement here with mixed emotions. They throng to her shows, but their glee is tempered by fact that her exit will again ring down the curtain for this plush Radisson Hotel supper club. After the rany comedienne's Nov. 28 windup, nitery will revert to private party room, leaving Freddie's the only Twin Cities bistro offering name acts. Sitash is a repeat of last year when Flame Room was snuffed

out following Miss Diller's second record-topping visit.

Current 16-night stint appears to be biggest bonanza yet for this spot. Every table was taken at midweek show caught with dozens of disappointed late arrivals turned away. Avalanche of reservations assures that ropes will remain up throughout headliner's stay. Viewing Miss Diller's blockbusting success here, it's hard to understand why Twin Cities nitery isn't thriving.

Less difficult to figure out is reason for Miss Diller's b.o. magnetism. Rubberfaced comic, one of the hardest workers in the business, is constantly introducing new material, pruning her lines and polishing her timing. She keeps a typewriter handy in her room and frequently jots down gags as they come to her. It's a refreshing example of professional pride.

Impression last year was that Miss Diller scored better with femme tablesitters than with their escorts. That isn't the case any more. Males outthrew the gals now. Even with the mobs on hand, there's seldom a heckler at one of Miss Diller's performances. Entire crowd is with her and hanging on every word. Yocks are continuous, leaving customers weak after usual 45 minute stint. Rees.

Harrah's, Lake Tahoe

Lake Tahoe, Nov. 11.
Harry Belafonte, Augie & Margo, Amanda Ambrose, Fabulous Ashton Girls (19), Leighton Noble's Orch (22), \$4 minimum; presented by Bob Vincent; produced by Phil Stein; Harrah's producer, Art Bar-kov.

When Harry Belafonte made his local debut last year at Harrah's Tahoe 750-seater biz was SRO. And for current stint it's a repeat performance. Despite this being the "off season" for Lake Tahoe, Belafonte's name on the marquee is a potent lure to both the locals and the tourists. And it is apparent he draws the type of salooner who also has a buck to leave at the gaming tables.

For this stanza, singer reprises much of his trademarked things (from tabler reaction, that's the meat of his hour-plus turn) but also includes a few titles not in his last year's catalog here. And again he is proving a strong talent to arouse audience risibility. For this booking there are also new supporting acts: the talented dance team of Augie & Margo, and impressive songstylist Amanda Ambrose.

Backed by his own five-man rhythm section, plus the augmented 22-piece Leighton Noble band for some of the selections, Belafonte essays his folk and calypso song-along with much attention to ethnic qualities and high regard for presentation.

Also included are an electrifying rendition of "John Henry," an impressive arrangement (both vocal and instrumental) of "Try to Remember," and the familiar "Kings-ton Town" and "Sanora." Session at times reaches the fervor of a down-South revival meeting, but headliner can also command the silence of a concert hall.

With "Matilda," Belafonte gets much mileage from auditors, and ably showcases his comedic abilities with ad libs and asides to tablers. Number, however, could be shortened to allow more time for singer to play it solo. In addition to own rhythm, singer is back during some parts of the show with his own male trio.

Amanda Ambrose, in form-fitting gown, gives a new and intriguing slow-motion treatment to "Sweet Georgia Brown." Then she proves she can carry the up-tempo with a wov version of "This Little Light of Mine," frantic, frenetic, fast.

In opening spot are Augie & Margo, youthful, handsome and highly skilled in the acro-terp department. Femme draws mid-term approval with serpentine slithering about partner's torso in perfect fluidity of motion. Two also show much talent in uptempo Latin choreog. Act is not only excellent for club work, but would show to much advantage for television guesting.

The Fabulous Ashton Girls (and boys) part the curtain in colorful production following "Village Sista" theme. There's a suggestion the choreography should have been given as much attention as the costuming. The Leighton Noble band expertly provides the backstopping, as well as half hour of dinner-music prior to show.

"Flower Drum Song" opens Nov. 27.

Long.

Town & Country, Bklyn

Xavier Cugat & Abbe Lane, Bob De Voie, Dancers (3), Francis Brunn (2), Ned Harvey & Rod Rodriguez Orchs; \$7 minimum.

The Maksiks seem to be having one of their more prosperous seasons at the kingsized Town & Country Club with a name parade that now has Xavier Cugat & Abbe Lane as the chief marques occupants. Opening night in which the unit headed by his pair did two shows (one on weekdays and three on Saturday Nights, if needed), was filled with birthdays, anniversaries and other assorted family galas which now makes up a major portion of the nitery industry. Booking of these funtions, of course, are facilitated by headliners.

Cugat focusses the action around Miss Lane, who is emerging as a performer of merit and poise. No longer content to use only her unique physical properties as the major attraction, she is now singing softer and quieter music.

Miss Lane has also latched onto a series of Italian songs which are both lively and serious, and does justice to both styles. There is one costume change in her act in which she comes out in a gown with fringe benefits. The strands accent the movements under the dress. They also aid in the exposition of the Latin tunes and Twist number, latter with audience participation. This section is also highlighted by a change of coif, from upswept to one in which she literally and figuratively lets her hair down, and it provides a lively close to her offering.

Although Cugat is having Miss Lane front the proceedings, his influence is omnipresent. Cugat, always one for a personal angle to make his presence known, has a pipe clenched between his teeth during most of the proceedings. In former years, he held a chihuahua.

He makes a few jokes here and there and indulges in some pleasant banter. But his chief value lies in the firm and exacting control he wields over the augmented Ned Harvey orchestra. The arrangements for Miss Lane are tasteful and, in many instances, superior. And it is this husband-and-wife teamwork that has made the turn a cafe act in much demand.

Cugat & Miss Lane are two top-pers in a unit that also includes the Bob De Voie Dancers and Francis Brunn. The De Voie troupe, two men and a girl, combine ballet, ballroom and acro work for some excellent effects. The girl is handled nicely by the two stalwarts, and the tricks come off well. It's a well-groomed and routined act.

Francis Brunn, one of the fastest jugglers around, mixes his manipulations with acrobatics. He is imaginative as well. Together with a femme partner, feeding him props, they nab a maximum mitt.

The Ned Harvey Orch and the Rod Rodriguez Orch supply the dance incentives.

Jose.

Blackstone Hotel, Chi

Chicago, Nov. 15.
Fernanda Montel, Franz Benteler Orch; \$2.50 cover weekends, \$1.50 weeknights.

Fernanda Montel rose heroically above the handicap of a serious head cold to deliver a sock show to a jam-packed and enthusiastic convention audience. Miss Montel's consummate ability to derive the dramatic utmost from her songs more than compensated for whatever vocal limitations which might have been imposed by the virus.

This is the chanteuse's second appearance at the Cafe Bonaparte, and she is not only appropriate to the Napoleonic decor of this posh room, she enhances it. A strikingly handsome femme, she handles her basically Gallic songalogs with an exciting mixture of fire and sophistication. Her floor demeanor and patter are charming, but never intrusive, and she never lets auditor interest lapse for a moment.

More than just an astute purveyor of French songs, she puts her own unique stamp on a calypso number ("Yellow Bird"), a straight ballad ("What Kind of Fool Am I?"), and a wryly crackling version of "Mack the Knife." Of her Seine songs, she scored with an offbeat Parisian tune ("The Piano Is Dead") and with a lilting medley of French standards.

Miss Montel is in till Nov. 28, and is followed by Sheila Reynolds for two weeks.

Mor.

Additional Night Club
Reviews On Page 51

CONTENTED FOLK ACTS PAY OFF

\$100-a-Cover Charity Bash to Bow Playboy Club's N.Y. Branch Dec. 8

The new New York Playboy Club opens Dec. 8 with a \$100-a-cover private charity (limited to 1,000, hence primed to raise \$100,000) for benefit of the Parkinson's Disease Fund. William Black, president of Chock Full o' Nuts, is prime spark of the fund. His aide, Frank Farrell, the N. Y. World-Telegram & Sun columnist, and publicist David O. Alber have been powwowing with Hugh M. Hefner, Victor Lowmes 3d, Tim Boxer et al. on final arrangements. Lowmes & Associates now have the Playboy Clubs International as their first client. Boxer and Barbara Harrison, ex-PC, join Lowmes 3d's new setup. Latter, a 25% partner in the Playboy Clubs (not the magazine) who left Hefner following some personal differences, will now do public relations for the outfit.

Lowmes reportedly sold out his 25% share in the operation for \$2,000,000 to be spread over a term of 15 years. Hefner bought it personally.

When and if Playboy Clubs International "goes public," as has been a recurring rumor, is indefinite. But meantime PCI will open and self-operate (rather than franchise) clubs in St. Louis, Phoenix, Detroit, Frisco, Boston, Baltimore, Los Angeles, Washington, Dallas and Pittsburgh.

Overseas branches are planned for Paris, Rome, London and Tokyo. These may be on franchise basis as were Miami and New Orleans, but which are now parent company-operated.

Hefner buys a lot of talent for all the spots. While he had no integrated talent problem in Miami, there was something of a rhubarb when the local N. O. manager "resented" a Negro singer, who had been booked, having a white combo musically backstopping him. This resulted in Hefner buying back the franchise.

New York Playboy Club is on the site of the Savoy Art Gallery on East 59th St., just off 5th Ave. and adjacent to the Sherry Netherland Hotel. Inability to excavate because of hardrock and necessity to slower construction are given as the reasons for the Gotham spot's delayed debut. Playboy utilized the Savoy Gallery's foundations for the new clubhouse.

'62 N.M. STATE FAIR TOPS 450G EARNINGS

Albuquerque, Nov. 20. The 11-day 1962 New Mexico State Fair grossed more than \$1,230,000, exceeding previous year by more than \$110,000, according to preliminary report by Jack D. Dillon, state fair commission chairman. Net income for Sept. 13-23 show, he said, should be in excess of \$450,000.

Gross from fair operation was more than \$553,000, with the take from pari-mutuel racing totaling \$709,000. Racing costs were \$398,000, gates and attraction costs \$243,000, general administration expenses \$114,000.

N. H. Fairs 27G in Red Concord, N. H., Nov. 20. New Hampshire's 14 fairs received \$150,000 of the state's horse racing tax revenue last year, but they still ended the 1961 season with a combined deficit of \$26,876, it was disclosed last week by the State Tax Commission.

Colonial Inn, Saint Pete, Will Use Name Acts

St. Petersburg, Nov. 20. Charles A. Seiden and Morton A. Mencher have undertaken renovation of St. Pete Beach's Colonial Inn. Pair have acquired a ten-year lease on the 196-room gulf front resort, with option to renew for ten years and a three-year option to buy. Operating as Colonial Inn Associates, the new management is putting an estimated \$125,000 into face-lifting. Name talent will be booked.

Cincy's Coney Had Big Season; Reelect Officers

Cincinnati, Nov. 20. Good weather and expanded facilities combined for a banner Coney Island season this year, Ralph Wachs reported last week at the annual meeting of stockholders who retained him as president and general manager of the Cincy amusement park. He outlined plans for a new building for the Whip, Cuddleup and Dodgem rides and the addition of a West German import ride called the Calypso. Charles Sawyer, board chairman, and other directors were reelected.

Dance biz in the park's Moonlite Gardens increased sharply in 1962, according to bookers Clyde Trask and Gary Wachs. Top draws were the bands of Stan Kenton and Ralph Marterie and the Four Saints, booked for returns.

Elkort Gets 9th Term as ARA Prez

Eddie Elkort has been named president of the Artists Representatives Assn. for the ninth consecutive year in an election held last week in New York. Elected vicepres of the agency org are Hattie Althoff, Jackie Green, David Baumgarten and Jack Russell. Latter is a Chicago agent. Named as secretary was Benny Kuchuk while Joe Singer continues as treasurer.

Elected to the board of governors were Willard Alexander, Miss Althoff, Baumgarten, Bert Block, Elkort, Howard Hausman, Kuchuk, Norman Weiss and Jack Whittemore. Two vacancies still exist on the board but will be filled later, most likely from two new agencies, Fields-Biegelman and United Talent Management.

HANDLE 'EM WITH CARE, OP WARNS

Small club owners looking for salvation through the swelling tide of enthusiasm for folk music will almost undoubtedly fail if they don't respect the talents of the performers. That's the opinion of Fred Weintraub, owner of The Bitter End in New York's Greenwich Village, which combines folk music and comedy in a coffee house atmosphere.

(The N. Y. Fire Department found a seating violation last week and the B.E. was closed until Friday (16). Weintraub now plans to expand the place to a seating capacity of 200 from its current 70-persons maximum.)

Weintraub, who, since June, 1961 has built The Bitter End into one of New York's most unorthodox and thriving niteries sans booze, was one of the most widely questioned owners at the recent Chicago convention of Associated Night Clubs of America. A major feeling expressed at the convention was that owners of standard nightclubs must increasingly turn for help to folk club owners, such as Weintraub, for new (and therefore less expensive) talent.

Weintraub agrees with this but with reservations. "One of the most important features in folk performing," he points out, "is the rapport that must be established between the audience and the entertainer. If the sound system is faulty and it is, even in some of the top clubs, this rapport cannot (Continued on page 50)

Kingston Trio Grosses Big 33G in 3 N.W. Dates

Seattle, Nov. 20. The Kingston Trio got a \$19,801 share of a \$33,003 gross from three performances over the weekend in this area. The singers grossed \$21,829 from two performances Saturday (17) at the Seattle Opera House at a \$4 top, and they did \$11,174 Friday at the Civic Auditorium, Portland.

Irving Granz promoted both bashes.

Success of L.A. AGVA 'Rebels' In Bid for Freedom May Hinge on U.S. Ct. Ruling in Penny's Autonomy Suit

Hollywood, Nov. 20.

Salooning the Silents

Minneapolis, Nov. 20.

The Black Sheep, tony local membership nightclub and an affiliate of the national chain is introducing something new here in bistro entertainment. In what it calls its Speakeasy Room, it's showing silent screen features and shorts on Mondays from 9 to 10 p.m.

The initial program last night (19) comprised a Keystone Kops feature, Charlie Chaplin, W. C. Fields and Andy Clyde comedy shorts and highlights of the Schmeling-Baer, Sharkey-Carnera and Willard-Moran heavyweight prizefights.

AGVA 'Revolt' In L.A. a Trend?

The "revolt" of the Los Angeles local against the national office of the American Guild of Variety Artists is sparking similar insurrections in other cities, particularly Philadelphia and Sarasota. Dick Jones, the former eastern regional director of the union, who has been a power in the Philly section of the union for many years, is spearheading a similar revolt in that city, and the former branch organizer in the Tampa-Sarasota area, Smiley Hart and Al Fast, are similarly interested in taking the Florida towns out from under the thumb of the national office.

Whether the "revolt" that seems to be spreading through many areas of AGVA, will cause any damage to the prestige and power of the national office remains to be seen. Much will depend not only on AGVA counter-actions, but (Continued on page 48)

Many in the trade believe that the matter of a "rebel" faction in local American Guild of Variety Artists setup which last week put through a constitution giving the local autonomy and naming a new slate of officers and directors will be finally determined through a Federal Court suit recently filed by past national proxy Penny Singleton. Her action seeks a ruling whether local branch has right to autonomy or not.

The long-mouldering rebellion within local ranks of AGVA finally burst into flames at annual membership meeting Wednesday (14) when the "rebels"—headed by Miss Singleton, Bruce Yarnell and Doug Spears—made their move following three hours of fireworks, which saw union's western regional administration chief, Irvin Mazzei, stalk out, followed by (by Mazzei count) 24 members; by "rebel" count, 18.

At outset of session there were 68 of local AGVA's 2,500-odd members present at Troupers' Club (quorum was 61), so Yarnell teed off proposing an agenda calling for local autonomy and L.A. branch to adopt own constitution. Mazzei argued against this, claiming the membership meet had been called by the national board solely to nominate an L.A. exec board for coming year. Debate lasted nearly three hours before Mazzei walked.

Name Officer Slate Thereupon, the Singleton-Yarnell faction got remaining members to vote the constitution and for the first time actual local officers (distinct from a committee were nominated. Two for each of seven posts were named, but the second names in each instance withdrew. That gave nominees no opposition, hence was tantamount to election.

Officers: Miss Singleton, proxy; Spears, first veep; Yarnell, second; Roy Rogers, third; Gimna Carr, fourth; Gladys Ahern, rec. sec.; (Continued on page 48)

HARRAH WOULD HOST NEXT ANCA CONCLAVE

Bill Harrah, operator of Harrah's, Lake Tahoe and Reno, has extended an invitation to the Associated Night Clubs of America to hold its next convention at his Tahoe spot. He's throwing in complimentary rooms for all delegates as a further lure. Offer was made through Bob Vincent, the cafe's booker, and Red Farnsworth of Harrah's exec staff. Bid is being studied.

ANCA is also probing a cooperative move with the Club Managers Assn. of America, which has set up a lobby in Washington in an effort to cut the excise on association dues from 20% to 10%. ANCA dues now stem from \$250 and \$750 annually depending on a cafe's annual gross revenue.

Browne & Sayer Acquire Dalton Saloon, Cleve.

Cleveland, Nov. 20. Tedd Browne, folk singing guitarist, and Harold Sayer, Cleveland attorney and also a folk singer, have become operators of new Drinking Gourd lounge in Faragher's club.

Savannah-born Browne had been shopping for a centrally located niterie here to rent or buy. He was appearing in Faragher's musical room, formerly run by Dalton Bros., also folk singers, when he got a bid to take over spot. Deal was negotiated by Sayer as his lawyer and new financial partner.

Browne and Sayer said they are remodeling policy of cafe, formerly known as Dalton Bros. Saloon. It is being turned into showcase for avant-garde professional and amateur musical talent, along lines of folk songs and comedy of social significance.

THEY WON'T MISTAKE YOUR ABSENCE FOR EVIDENCE OF SUCCESS...

One thing about show business: It is success-eager and success-impressed. Show business's span of attention does not prolong itself. Memory lingers, but also fades. You must re-charge the batteries of your own standing, re-stage the drama of your own prestige. You cannot assume that your importance, your credits, your market value is assumed.

One admirably effective occasion of reminder is again imminent. You may be present at nominal cost. But if absent, few will suppose your absence proof of unimpaired prestige. Fame is an intangible. Neglect its nourishment at your own risk. The smart ones in Show Business enroll in that annual Who's-Doing-What of amusement, to wit

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CONCERTS

*

June 22

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—San Francisco Chronicle

*

June 23

HOLLYWOOD BOWL (Sold Out)

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—Valley Times

*

July 26
SAHARA INN
CHICAGO

"WOWS 'EM AS A SINGLE. The new freedom of expression doesn't hamper her song style, in fact, HER SONGS COME OVER BETTER THAN BEFORE!"
—Chicago Sun Times

"The opening of Keely Smith at the Sahara was something to behold. The room was stacked to the ceiling and Miss Smith played to a wildly applauding audience."
—Chicago American

*

September 27
NEW LATIN CASINO
CAMDEN

"IF THERE WERE EVER ANY DOUBTS ABOUT KEELY SMITH'S SOLO STATUS, THE SINGER DISPELS THEM IN HER CURRENT STAND AT THE LATIN CASINO. SEEING MISS SMITH LEFT TO HER OWN DEVICES, AND HEARING HER IN SPEECH AS WELL AS SONG IS LIKE DISCOVERING A NEW PERSONALITY. SHE IS WHOLLY GENUINE IN EXPRESSION AND HAS A SECURE AND WINNING STAGE PRESENCE."
—Variety

"As a solo performer, Miss Smith is a reward and a delight."
—Philadelphia Bulletin

*

October 30
COCOANUT GROVE
LOS ANGELES

"A CLICK IN ANY NITERY SITUATION."
—Daily Variety

"KEELY IS AT HER ZENITH."
—Valley Times

"ANYONE WHO HAD ANY DOUBTS ABOUT KEELY SMITH'S SUCCESS AS A SINGLE, WILL LEAVE SINGING HER PRAISES FOR SOMETIME TO COME."
—Hollywood Reporter

"FROM THE OPENING BARS, KEELY WAS MISTRESS OF ALL SHE SURVEYED."
—Citizen News

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Far East New Outlet for Musical Acts, Says Associated Booking V.P.

Tokyo, Nov. 20.

Traffic in American musical talent to the Far East will be stepped up in the next year, according to Bob Phillips, v.p. of Associated Booking Corp. Here with the Carmen Cavallaro combo, Phillips named such performers as The Platters, George Shearing, Arthur Lyman, and Lionel Hampton as being set for Japan engagements in upcoming months.

Other possibilities, he disclosed are Abbe Lane and Xavier Cugat and orch, songstress Carmen McRae and the units of Louis Armstrong, Harry James and Stan Kenton.

In addition, Phillips has had queries from local promoters about the availability of the Duke Ellington orch, Dave Brubeck Quartet, Ahmad Jamal Quartet, Red Norvo Quintet, Gene Krupa Quartet, Errol Garner Trio and vocalists Sarah Vaughan, Dinah Washington, Vaughn Monroe and Buddy Greco.

"There are a tremendous amount of possibilities here," Phillips conceded, "but were never explored before. How can you be aware of them unless you're around to take part? New vistas are opening for us in the Far East, as evidenced by the amount of artists we're contracting for."

Aside from the Platters and Cavallaro, ABC's only other bookings in the Orient to date have been Marie McDonald, Ernestine Anderson and T. C. Jones with promoter Clarence Bodine, Jr. last summer in his aborted Hong Kong project.

Swan Promotions, presenting Cavallaro, will also handle the December return tour of The Platters, which will run at least four weeks, the Shearing Quintet in March for about three weeks and the Lyman Quartet next summer. (Continued on page 48)

Honolulu's Concert Hall

Honolulu, Nov. 20.

Bids for a 2,200-seat concert hall and theatre building in the \$7,000,000 Municipal Auditorium complex will be opened Nov. 29, with completion hoped for April, 1964.

Work already is well underway on the main 8,000-seat auditorium building and exhibit hall, due to open in January, 1964. The smaller facility will be used for plays, concerts, symphonies, musical shows, etc.

Ashton Returns to Old Format at Statler, L.A.

Los Angeles, Nov. 20.

Barry Ashton, when opening new revue, "Girls & Dolls," at the Statler Nov. 29, will revert to old format for shows there. For last four months he has had two editions of "Chip Off The Old Block" shows in hotel, featuring second-generation snowfolk—as in current show: Harold Lloyd Jr., Monica Henreid, Ted Lewis Jr., Lorraine Bendix. New revue like the current will get \$3,800 weekly.

In January, if his option is picked up—which appears certain—Ashton will be starting fourth solid year of staging Statler floorshows.

Shuttered 1 Year, Alpine Village, Cleve., to Reopen Dec. 6 Under New Mgt.

Cleveland, Nov. 20.

Closed for exactly a year, Herman Pirschner's old Alpine Village is being remodeled and reopens Dec. 6 under new ownership. Pirschner, founder and former owner of downtown niteries which went into bankruptcy, will manage it for newly organized firm of Kirkman, Inc.

Angeling company are Oscar Zimmerman, Cleveland restaurateur and concessionaire as its prez; his attorney-brother George Zimmerman; Herbert L. Luxenberg, apartment developer; Walter Zarembo, builder; Thomas Snively, building contractor; Anthony Novak, accounting agency head, and Andrew E. Probala, construction designer and decorator.

Probala is giving 500-capacity Alpine a new turn-of-the-century motif in decor and atmosphere. Bandstand was cut down in size but large hydraulically operated rising stage has been retained for intimate musical revues and dancing.

Club's former Little Cafe, which Dorena Monaco Turner used to operate, will be transformed into Victorian-styled Bustles and Beaux Cafe. Upstairs Eldorado cocktail lounge is keeping its bamboo Polynesian decor, which has been renovated, and retains small bandstand for dance combo. Owners. (Continued on page 50)

Comedian

Jackie Kannon

discusses on humor in a bright piece

Kannon Fodder

another Editorial Feature in the upcoming

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

RINGLING SNARES FAIR \$53,973 AT MILW. AUD

Milwaukee, Nov. 20.

Ringling Bros. and Barnum & Bailey Circus grossed a fair \$53,973 during a five-day run (Nov. 7-11) at the 8,906-seat Milwaukee Auditorium-Arena according to auditor Elmer Krahn. Take represents a slight decline from the \$58,900 the circus racked up here in 1960. Show skipped Milwaukee last year.

Ringling spokesman Gary Lashinsky indicated that the circus, although not drawing the business it had anticipated, did sufficiently well to pencil in a tentative Nov. 10-15 stand next year. Circus officials had considered dropping Milwaukee from the '63 tour unless the local gate showed an improvement.

Attendance at opening day matinee Wednesday (10) was a thin 1,790 while the evening gate was a meagre 2,219. Attendance picked up somewhat during the balance of the run to register a 30,622 total for the entire stand.

'Waters' Again Dancing In Seattle, Set at Auto Show

"Dancing Waters" has been re-booked for Seattle after a stint at the now closed World's Fair in that city. The fountain display starts a 10-day stand Jan. 11 at the Seattle Auto Show at the Coliseum on the Fair site. "Waters" drew 92,000 admissions during a four-week booking at the close of the Fair.

"Waters" also has been booked for the Toledo Auto Show, Jan. 15 for six days, and the Detroit Home Show, March 1.

Inside Stuff—Vaude

Bobby Short is tripling as of last night (Tues.). The Negro singer is current in "Night Life," the legiter at the Brooks Atkinson Theatre, N. Y. At its conclusion he hurries over to the Blue Angel to do a show at 11:15 p.m., and after a brief breather works in the Angel's lounge until closing. Also moonlighting is Urylee Leonards, the songstress in "Milk and Honey," who's doing an extra-curricular stint at One Fifth Ave.

Our Lady of Pompeii, Roman Catholic Church in the Italian section (Bleecker St.) of New York's Greenwich Village, extensively used paid professional entertainers last week during the seven-day period of its annual bazaar. Merchandise, raffles and the usual ingredients were topped by a series of turns, changed nightly. A door charge of 25c was assessed parishioners. Talent booked included Shirley Martin, Carlton King, Rollo the Clown, Al Perry, Roy Smeck, Lucille Smith, Bob Rollins & Lady.

Tempest Storm Hanging Up G-String in Hawaii

Honolulu, Nov. 20.

Tempest Storm, one of the more celebrated exotics, is hanging up her G-string. Wife of singer Herb Jeffries, she's facing motherhood in mid-June.

Couple will make Honolulu their permanent home. Jeffries hopes to make recordings here and perhaps do an occasional Mainland tour. Miss Storm gave her last performance Saturday (17) at the Forbidden City niterie.

Writ Reopens Tampa Key Club Pending Trial of Test Suit Over Closing Hours

Tampa, Nov. 20.

The Key Club of Tampa Inc. on U.S. 19 reopened last week after obtaining a temporary injunction to prevent the Pinellas County sheriff or prosecutor from interfering with its operation. The bottle club closed voluntarily (it had been underway five days) when arrest of its management on grounds of violation of the closing hours law appeared imminent.

The injunction, granted by Circuit Court Judge Thomas J. Collins, will continue until a suit brought by the club against county officials is heard in Circuit Court. The suit asks a permanent injunction against interference of the club's operation.

The club is not required to purchase liquor licenses, since no sale of alcoholic drinks is involved. The question involved is whether or not the club comes under the 1953 special act of the Florida legislature limiting hours for establishments dealing in alcoholic beverages in Pinellas County. Closing hours for bars and such is 2 a.m. in the county; the club is usually open from 11 p.m. to 7 a.m. Members pay dues to store items of personal property, including alcoholic beverages. Setups are sold by management.

Attorney Eli S. Jenkins, representing the club, and county prosecutor James Dillard cited certain ambiguous aspects of the act and Judge Collins agreed that the law needs interpretation. Outcome of the case promises to cut a pattern for the operation of key clubs throughout the state.

'Parade of Stars' Unit Hits SRO \$2,400, Regina

Regina, Sask., Nov. 20.

"Parade of Stars," a variety show produced by Ann Randall Productions, Calgary, played a capacity one-nighter in the 800-seat Darke Hall here last week for a \$2,400 gross. All tickets sold for \$3.

Lineup included Owen Hester, comedy and emcee; Rex Castle, puppets; Ball & Lee, rope twirlers and banjoists; Sylvia Price, vocalist, and Princess Nyeela, Turkish terper.

Regina Private Nurses' Registry sponsored the event.

Holiday Shopping Here Again, But N.Y. Cafe Biz OK

Although pre-holiday shopping has started, New York cafe business remains at a fairly good level with two spots doing SRO trade. Doing best are Basin St. East, with Peggy Lee, as headliner, and the Plaza Hotel's two rooms.

The Plaza's Room is clocking turnaway business with Robert Goulet, while its Plaza 9 Room with the Julius Monk revue, "Dime a Dozen," is also doing capacity. The International Theatre Restaurant is ahead of last year, proving the perennial lure of the Minsky label.

A dent is expected next week after the Thanksgiving holiday is out of the way. The Latin Quarter, however, plans to halt the normal drop in trade with the signing of Joey Foreman to headline as of Dec. 12. Under normal circumstances the LQ would have held off buying any names until after Jan. 1.

The current LQ revue is still new enough to pull on its own without help of bigger priced acts. But the cafe is going in for marquee values in an attempt to beat the deepest part of the pre-Christmas recession. The Copacabana similarly has invested in heavy name artillery with its current top-liners, Eydie Gorme & Steve Lawrence. They have done big business there on previous visits.

Noticed particularly by the cafe industry is the decline in the draw of athletic events. In former years, a game of the stature of the Army-Pitt game Saturday (17) at the Yankee Stadium would have filled many hotels. There also would have been three solid houses that night in all niteries. The cafes had good business Saturday evening, but the hotels picked up very little trade.



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Allan Sherman, who albumed "My Son the Folk Singer," negotiating for a deal in the Diplomat Hotel, Miami Beach, for February or March. Harry Bell & Richard Birkmayer signed Carol Ohmart and Joel Aldred to personal management contracts. Benny Goodman to give a Carnegie Hall concert Jan. 18. Stan Freeman started a repeat at One Fifth Ave. last night (Tues.). Phil Foster opens at the Boulevard, Rego Park, L. I., tonight (Wed.) for 12 days. Liddle Murfi off to Istanbul for a two-month tour of Air Force bases, and will return to the U. S. Jan. 7. Carlos & Linda current at the Larry Moquin Hotel, Montreal. The McClevertys started a run at the Palms, Sheepshead Bay, Brooklyn, last night (Tues.). Cal Claude signed for a tour with the Hamid-Morton Circus, starting in February. Savannah Churchill returning to niteries with a current stand at the Room at the Bottom. Jackie McClean to concertize Dec. 1 at Judson Hall. Archie Robbins on a holdover at the Americana, Miami Beach.

Los Angeles

Miriam Makeba, Jimmy Smith and Herkie Styles open Nov. 21 at Crescendo. Kay Stevens, Johnny Amarosa and the Kay Stevens

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Musical Group start Nov. 21 for four weeks at Slate Bros.

Mary Kaye Trio into Harrah's Tahoe Nov. 30 for one month. Kingston Trio set for Nov. 26 date at Blinstrub's, Boston. Molly Bee into Isy's, Vancouver, for three weeks.

Judy Curtis inaugurates new entertainment policy for Embassy Room, Studio City, this week, backed by Pat Brady Trio. Fran Warren and Georgie Auld open Dec. 3 for four weeks at N. Y.'s Basin Street East.

LuLu Porter set Charles Shoemake to arrange new niterie act, with special material by Sy Cohen. Frances Faye on European tour following current Thunderbird, Las Vegas, gig. Barbara Dane into Ash Grove, L. A., this week. Travelers Three into Troubadour, L. A. for indefinite run.

Corbett Monica set to open Nov. 21 with Nat King Cole show at Sands, Las Vegas.

Bob Newkirk made his Chicago niterie debut last week at College Inn and Fountain Room of Sherman House.

Frankie Laine set for Metropole Club in Windsor, Ont., and April 18 opening at Roosevelt Hotel, New Orleans. Frances Faye tours Europe in June and July, playing London, Paris, West Berlin, Brussels, Amsterdam and other areas.

Lulu Porter set Charles Shoemake to arrange new niterie act, with Sy Cohen writing material. Jack Carter in Chicago for 10-day stand at Sahara Inn. Mousie Garner and Jad Paul joined Ben Blue Revue.

Kansas City

Margarita Sierra signed for the annual Auto Show which opens Saturday (24) for nine days in the Municipal Auditorium. Dukes of Dixieland open at Eddy's Nov. 23 for their annual stand here. Hildegard, with Alphonse Semole and Tony DiPardo Orch. in a special three-day show opening the new Downtown Club last Thurs-

day-Saturday. Saverio Saridis to N. Y. for recordings following his two-week stand at Eddys'. His next night spot is Holiday House, Milwaukee, Dec. 9 for two weeks. Forbes & Villa from the same Eddys' bill play the Club Alamo, Detroit, opening Nov. 26 for two weeks.

AGVA 'Revolt'

Continued from page 43

also on the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D-Ark.) which has stated it will conduct further hearings on the union to see what steps AGVA has taken to clean up conditions exposed earlier by the Senate unit. The Associated Actors and Artists of America, AGVA's parent union, also has the power to take over the union's affairs at any time and could step in.

The L.A. local's election of its own officers, if allowed to stand, would severely hamper the power of the national office headquartered in New York, and would give various cities in which locals exist the power of life and death over the national office.

This concept is even troubling some of those who have opposed the AGVA administration for years. In some quarters, it's felt that the dispersal of powers could create a chaotic situation. It's pointed out that autonomy under the federal labor laws, if carried to the extreme, could empower some locals, for example, to keep out or at least make life difficult for performers coming in for a date in their area from other cities.

This problem was also foreseen in the framing of the current AGVA constitution circa 1945, which imposed the national voting formula on the union and made all branches subject to the national. However, some AGVA members believe that this led to an over-centralization of powers in New York and control of the union machinery in the hands of a comparative few. The latter facet is regarded as the major reason for the current "revolt."

The union's national office now finds itself in an unprecedented dilemma. Labor legislation, namely the Taft-Hartley Law and the Landrum-Griffin Act, has given individuals the right to question the powers of the union regarding their political and economic rights in union affairs.

Far East

Continued from page 46

mer. Swan is headed by Hisandro Higuchi.

Phillips also has reset the Lionel Hampton orch, which was cancelled this fall, with promoter Eddie Sereno for six weeks beginning April 9 at locations in Honolulu, Japan, Hong Kong and Manila. A Hampton company of 12 including nine musicians, will make the trek. Utilizing local talent, the orchestra would expand to about 18 members.

Phillips is negotiating for Miss Lane and the Cugat aggregation to come here next spring for 56 days. If that deal materializes, there's a prospect of the pair starring in a film with a Japanese setting for Al Zugsmith.

Generally speaking, Phillips indicated that performers coming here receive salaries higher than their standard American rates. "There is flexibility to some extent," Phillips said, "but an artist should be compensated for leaving the U.S. We try to determine a reasonable amount between the highest prices in the U.S. and the overseas salary."

Dodd's Summer Show

Manchester, Eng., Nov. 20. Ken Dodd, English comedian, who is set to open at the Opera House here Dec. 13 for a Christmas-New Year season, has been packed to headline in "The Ken Dodd Show" at the ABC Regal Theatre, Great Yarmouth, next summer.

Layout will also feature Eddie Calvert, The Raindrops, and Rosemary Squires. Dodd was at Great Yarmouth, a top U.K. summer show biz center in 1959. He's currently starring in his own fortnightly series on BBC-TV.

Penny Clarifies 'Local System'

Penny Singleton, onetime prexy of the American Guild of Variety Artists, declared yesterday (Mon.) that the movement toward autonomy of AGVA's Los Angeles branch is designed to end the "dictatorship" of New York administration and introduce democracy into the union. The shift to autonomous setups is based on models established by the American Federation of Television & Radio Artists which, she noted, has a Hollywood local, but does not have any legislation in the nature of a "travelling" tax.

Under the local system, Miss Singleton asserted, performers from other cities would be welcomed in any given area and could work with no interference from the locals. Acts would merely pay their dues in the city in which they work during the term of their employment. Their receipt, she added, would be recognized in any area in which AGVA has a local.

AGVA 'Rebels' Seek Freedom

Continued from page 43

Harry Rose, treasurer. Elected to board were Will Ahern, Joe Evans, Charlie Crafts, Paul Walton, Kay Mansfield, Ery Damon, Eddie Emerson, Bill Talent, Jennie Lee, Tommy Tucker and Roland Plato. "Rebels" held that they thus had accomplished local autonomy; that each step in procedure hewed to dictum of the Landrum-Griffin Act.

Mazzei, from his office after exiting meet, declared he had phoned N.Y. headquarters, and received assurance the national body had support of its stance from U.S. Solicitor General's office in D.C.; that the L.A. local had no "need" of its own constitution; that the meeting simply had been called to nominate exec committee; that no officers of L.A. local are warranted.

Mazzei did concede that AGVA administration has changed one facet in nominating a committee. In the past, nominations and election were telescoped into one meeting. New procedure is for a 30-day lapse between the two actions. In past only those members present at meet could vote; under new plan, by mail, all 2,500 members would vote.

Proclaim Self Rule

"Rebels" hold all that is academic; that they have achieved autonomy and will themselves run local union sans dictation from N.Y. However, there has been no talk of breaking other ties with national AGVA.

Gist of dispute as it now stands is that Miss Singleton's group holds that present labor laws grant L.A. local the right to autonomy, its own officers and control of local funds. Mazzei, who with union's regional attorney, Roger Bardin, acknowledge they have transmitted to N.Y. headquarters of AGVA reports on what transpired at meeting (also statements from 12 members who walked out of meeting with Mazzei), contends that the local has no autonomy under same laws' interpretation, that it continues under national administration. But that administration, the Singleton faction declares, is "tyrannous."

Meanwhile, two members named by the Singleton group to its newly-named board, have stated their election was without their consent. One is Roland Plato, the other vaude vet Eddie Emerson, who says he walked with Mazzei. Emerson had been a member of the local exec committee, "suspended" by national board last month when it ordered election of new panel.

Claim Break 'Illegal'

Another member of old committee, Johnny Francis, sides with Mazzei, stating Wednesday's action by the Singleton group was "illegal." That same view was shared by two other ex-committeemen, Jimmy Val Grey, Tom Melody and Candy candido—also by stripper Debbie Rae, niterie comic Herb Eden and Les (& Poppy) Lamarr.

Chuck Byrnes declared that he,

too, is a member of the board named by "rebels." Doug Spears, one of Miss Singleton's associates in rump movement, said plan was to send ballots to all 2,500 members of branch those named to board and those named to office (at the meeting no opposition developed to officer slate) and permit write-ins.

Miss Singleton filed her Federal suit against AGVA in which she asked court determination of local's autonomy on Nov. 9, five days before membership meeting in which so-called rebels voted its new picture. Her action also seeks to clear herself of charges of improper conduct brought her by AGVA v.p. Al Kelly.



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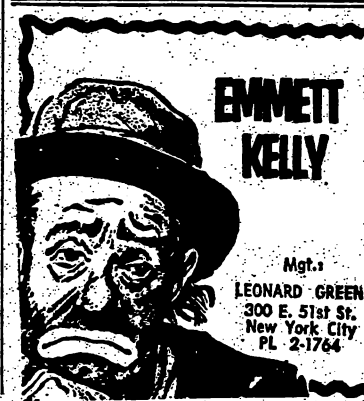
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Contented Folk Acts

Continued from page 43

be established and a potential dollar-pulling audience lure is washed down the drain simply because the owner tried to save a buck."

Weintraub says that he's constantly improving the sound system in his club and it has paid off in its effect on the performers. "A performer who knows his talent is respected is a performer who'll want to work," he emphasizes. "It pays off both in present bookings, and in the future, when the performer has made a name, and consequently commands greater salaries."

Cites Talent Loyalty

"But, at least 75% of the performers who began with us early in their careers have continued, and I believe will continue to appear at The Bitter End, despite higher offers from many other night clubs because they know they'll get personal and artistic treatment here." Among the groups whose careers he helped kick off are The Tarriers, Peter, Paul & Mary, and Juan Serrano, and given new impetus to such as the Clara Ward Gospel Singers and Leon Bibb.

Weintraub estimates that at least 25 new spots based on the pattern established by his club have cropped up around the country in the past year. Ed Cowan, of Toronto's recently established Fifth Peg, who is in New York on a talent hunt, admits that he set up his spot as a composite of The Bitter End and Chicago's Gate Of Horn.

According to Weintraub, a great

part of the current boom in folk music can be attributed to the simplicity and strength of the idiom, which in our complex and trying times, appeals as a less complicated and more reassuring way of life. "Helping, too," he adds, "is the number of young people playing and singing folk music, who often turn up at concerts and at clubs to hear new songs, and pick up new guitar licks."

Recently Weintraub was signed by tv producer Gil Cates as talent consultant for a "Folk Spectacular" to be taped Nov. 18 at Syracuse U. with The Limelights, Clara Ward & The Ward Gospel Singers, Jo Mapes and Mike Settle. The show will be aired on ABC-TV.

JUDY HITS CAPACITY 366 IN CHI CONCERT

Chicago, Nov. 20.

Judy Garland came away from her show at McCormick Place Nov. 8 as one of the hottest popular concert acts to play Chicago in decades. Despite a severe case of laryngitis that seriously impaired her singing and the inferior acoustics of the giant Arie Crown Theatre, she evoked the sort of cultist frenzy associated with Al Jolson and Mary Garden here 35 years ago.

The Garland show was sold out well in advance at \$10-\$7.50-\$6 for the 5,000-seat hall, and some black marketing in ducats was reported in the week preceding the show. On the basis of the price distribution of the house, the single performance is estimated to have grossed approximately \$36,000. Miss Garland's take was reported to be about \$20,000.

Alpine Village

Continued from page 46

are reported to be spending over \$100,000 in remodeling nitery-restaurant and building which they also bought.

Alpine Village was closed Nov. 30, 1961, when federal tax agents placed a lien of about \$11,545 against it. That was paid off by new angels. They also paid State of Ohio \$10,308 in back sales tax, another debt incurred by Pichner when he had financial interest in corporation that formerly ran spot.

Backers of reorganized Alpine announced that Pichner does not own stock in their holding company and that he was hired as a restaurant manager and entertainment consultant.

Sinnott Exits Alexander

Howard Sinnott, veteran one-nighter booker, resigned last week from the Willard Alexander Agency because of differences in policy with the firm's head. He had been in the Alexander office for two years.

Sinnott, prior to joining Alexander, had been with General Artists Corp. for more than a decade.

Lewis Rejoins 'Capades'

Cliff Lewis has rejoined "Ice-Capades" as ad-pub manager after a six-year absence from that post. During the interim he was publicity director for the Ambassador Hotel, Los Angeles.

Lewis had been preparing to retire having bought a home for that purpose in Oregon, when "Ice-Capades" producer John Harris asked him to return to his old berth.

Boston Cracks Down On B-Girls; Exotic's 'Nudity' Gets N.M. Police Booking

Boston, Nov. 20.

A crackdown on vice in local nightspots resulted in hearings Wednesday (14) before the Boston Licensing Board, where it was revealed that an entertainer asked an undercover gendarme to buy her drinks because champagne "made her feel more sexy."

Patrolman Frank Walther, investigating the Tic Toc Lounge, said the girl drank five \$2 per glass champagne cocktails in a half hour, and then suggested he purchase a bottle of the bubbly and go to a nearby hotel with her.

Walther and Det. Robert A. Ryan told of 11 femme employees and entertainers soliciting them for cocktails during their visit early in October. Club officials told licensing board chairman John J. Callahan that entertainers were strictly instructed not to mingle with customers and solicit drinks, with discharge the penalty for a second offense.

The board took the case under advisement. Also taken under advisement was a complaint against the Stork Club in nearby Charlestown for selling liquor after the 1 a.m. closing time.

Stripper or Exotic?

Albuquerque, Nov. 20.

Whether a dancer is a stripper or an exotic came up in Albuquerque police court last week following arrest of Ruth Terranova at Club 66 in downtown Albuquerque by city vice squad. Police booked her on charge of "disorderly conduct by stripping in the nude," and listed her as a "stripper."

Her husband, William Terranova, was also booked for permitting the violation in his capacity as manager of the club. He insisted his wife is "an exotic dancer, not a stripper." Both are free on bond, and will reappear in court on Nov. 21.

FRANK FAY'S ADOPTED SON GETS HIS ESTATE

Los Angeles, Nov. 20.

Anthony Dion Fay, adopted son of late Frank Fay and Barbara Stanwyck, has been awarded comedian's entire estate of \$197,671 in a court reversal of Fay's will which left estate to two charities.

Superior Judge Donald A. Odell ruled that young Fay, who was not mentioned in will dated, Sept. 11, 1954, could be disinherited only if his father had acknowledged his existence in the will. Fay and his then-wife, Miss Stanwyck, adopted Anthony in December, 1932.

Young Fay contested will leaving two-thirds of estate to Holy Ghost Hospital for Incurables at Cambridge, Mass., and one-third to St. Martin of Tours Church at Brentwood, Cal.

London May Fair

Continued from page 2

80% and, though its made both drinking and conversation staccato in the bar, it has given a new zest to the pre-lunch sipping. On Dec. 10 a lingerie week is being launched, which should insure a few double-takes among unsuspecting tipplers.

The scheme, new to Britain, though oldhat in the States, is being handled by Promotions (London) Ltd., European branch of Promotions Inc. of Boston. Joy Bryer told VARIETY: "We've been operating here for two years and the break-in at the May Fair which insures a year's showing, is a big step for us."

"We charge a basic fee of \$558 a week, which is paid for pro rata by the firms involved. We pay mannequins' fees and the hotel puts up the printing and also picks up the tab for a daily press table for four."

Acapulco

Continued from page 1

Mexican people. Aleman is now the Mexican chief of tourism. In the past there have been pressures from Tijuana, Juarez as well as other tourist centres to open casinos as an aid to the overall Mexican economy. (In former years, Tijuana and Agua Caliente had casinos in full blast).

Most of the requests for information on gambling from foreign governments have gone to Clifford Jones, Las Vegas attorney who owns considerable Vegas property and who operates the casino at Aruba, Netherlands West Indies. He also operated the casino at Port au Prince, Haiti, and the Havana Hilton Hotel.

Jones is willing to open casinos in various countries where feasible. For example, while the Haiti casino was profitable for a brief period, the unstable political situation there has caused a loss of tourist trade and he had to shutter the operation there until a better political climate prevailed. He is partnered in the casino operation with Jake Kozloff, who operated several hotels and casinos in Las Vegas. Much of the negotiations with the various government officials are by Donald Gerlach, who is seeking to weld an organization of casino operations in Central and South America, along with Caribe countries.

The talent agency interest lies in the fact that name bookings are needed to make the casinos profitable. This was the case in Cuba before Castro took over; it aided Puerto Rico in its successful bid for the tourist business; and has made Aruba a prosperous stop for talent. Curacao, N.W.I., also has gambling in the Intercontinental Hotel there.

Not only is there an upbeat in name bookings where gambling is permitted but, generally, chorus and featured act employment also rises. It's also axiomatic that name bookings also hypo the use of names in nearby areas. Thus, Puerto Rico bookings force Miami Beach hotels to go the Commonwealth bookings one better.

The Mexican bid for gambling is not the first pressure applied by foreign countries to open casinos. However, it is the first to be made into an open campaign by business interests and may pave the way for businessmen in other resort communities to do likewise.

Davis Jr.'s Dec. 6 Cleave. Gig Now at Loew's State

Cleveland, Nov. 20.

Sammy Davis Jr., tentatively scheduled to appear in 9,000-capacity Cleveland Arena, had the date shifted to the more intimate 3,700-seat Loew's State Dec. 6.

Two performances at 7:30 and 10:30 p.m. are now slated for Davis & Co. Troupe includes, as usual, the Will Mastin Trio, comedian Pat Henry and Sy Oliver orch. Reserved seat policy is scaled from \$2.75 to \$5.50.

Phakavali to Tampa

Tampa, Nov. 20.

Ritualistic dances of old Siam will be executed for Tampa Bay residents by the Phakavali, a touring terpsichorus from Thailand, Nov. 15, at the U. of Florida Theatre.

Asia Society Performing Arts Program is responsible for the longlocks exhibit, the first of three this season to be presented in the United States on an exchange basis. Mostly Phakavali have played only colleges, as per Hunter in Manhattan.

Group was highly praised in VARIETY.

Cleve. Court Finds Atty.'s \$1,000 Action Vs. Singer Kay Stevens Off Legal Key

Cleveland, Nov. 20.

Kay Stevens, singing comedienne who formerly lived in Cleveland, won two legal decisions in lawsuits filed against her.

Louise R. Mayer, attorney, charged that nitery entertainer owed him \$1,000 for legal services that he rendered in behalf of her and her ex-husband, Tommy Amato, trumpeter and bandmaster.

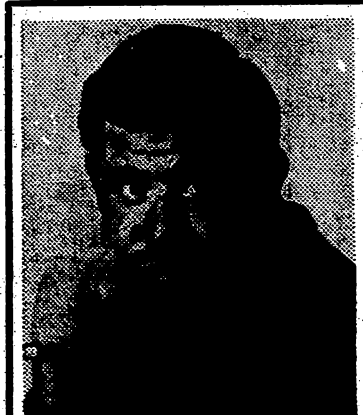
Miss Stevens testified here that Amato, whom she divorced in 1961 after a turbulent seven-year marriage, was the one who had contracted for Mayer's legal services. Judge ruled in her favor. Another lawsuit against singer involved \$335 which Amato asked from her for musical services provided during two of her nitery appearances. This case was dismissed because Amato was not present to testify.

VICTORY'S CANADIAN STINTS

Edinburgh, Nov. 20.

Johnnie Victory, Scot vaude comedian, planes Monday (26) to Montreal for a series of radio and tv appearances. He will take part in St. Andrew's Day celebrations in Quebec.

Victory has been appearing in a revue at the Gaiety Theatre, Dublin, Ireland. He is pacted for a starring role in Christmas revue at the Gaiety Theatre, Ayr, Scot coast resort.



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Hotel Astor, N.Y.

Lola Fisher, Dick Harding Orch., Young-Gannon Duo; Cover \$1.75-\$2.50.

Policy of bringing in a new femme singer every three or four weeks, conceived by Anthony M. continues to click in the Emerald Room. Latest balladist, Lola Rey, veepee of the Hotel Astor, Fisher, again in venturing on the nitery circuit after having gone from the chorus to the leading femme role in "My Fair Lady" on Broadway. With or without that background, she has the pipes to go far in rooms such as this.

Backed by Dick Harding and his band, Miss Fisher scored on her opening. Harding, who not only cuts a sharp show but also plays for patron terping, has been here for more than a year. The Young-Gannon Duo, which alternates for dancing, also is a holdover.

Miss Fisher is considerably improved as an act from her initial appearance in a N.Y. nightclub nearly six years ago. She does best with such tunes as "Lady of Evening," "Marcheta" and "Jeannie." Her "Lovely" from "Fair Lady" not only is nicely done but she gives it an added lift by donning garb used in that musical. There's no faulting her handling of "Dance All Night" and "A Little Bit," but there seems to be too much "Fair Lady" in her repertoire.

Miss Fisher, who has a good voice, also possesses a superb stage presence. However, her songbag could use more tunes in the pop idiom or from other musicals. Her Russian version of "Dance All Night" goes across well, and has the timely gimmick of Miss Fisher having played the feminine lead in the "Lady" company that visited the U.S.S.R. Wear.

Jefferson, St. L.

St. Louis, Nov. 12. "Gentlemen Prefer Blondes," starring Marie Wilson and Norwood Smith; Dickson Hughes Orch. (9); \$6.25 minimum, including dinner and show.

The Sheraton-Jefferson Dinner Theatre, which got off to a rousing start this season with "Gypsy," has another delightful entry in "Gentlemen Prefer Blondes," starring Marie Wilson and Norwood Smith. This theatre-in-the-round production almost puts the audience right into the act.

Miss Wilson heightens the "one big happy family" illusion with frequent ad libs, and first-nighters loved it. Although admittedly no great shakes as a songstress, she's effervescent in the role of the not-so-dumb blonde, Lorelei Lee, and with her wow figure, is manna to the baldheaded row.

Casting in "Gentlemen" is excellent, with Louise Ferrand doing a zesty job of singing and dancing as Dorothy, Lorelei's exuberant girl friend. Also fine in supporting roles are Joseph Cusanelli as the zipper king, and Keith Prentice as Dorothy's boy friend. They both have virile singing voices and a flair for hi-jinks.

Jane Lilling, Angus Cairns and Elaine Swann, in character roles, are standouts, too, in the comedy department. The dances, including the Charleston, are showstoppers, and the entire production moves at a rapid clip.

Carl Sawyer and Richard Scanga are the producers, and Billy Matthews directed.

"Gentlemen" is in for three weeks, with "Standing Room Only," starring Imogene Coca, due Nov. 26.

Mister Kelly's, Chi

Chicago, Nov. 12. Mamie Van Doren with Don Crawford, Steve De Pass, John Frigo Trio; \$2.50 cover.

Mamie Van Doren represents a curious booking for Mister Kelly's. The Marienthal brothers to date for the most part have concentrated on name comics and singers suited to musically sophisticated audiences. This is their first venture in what is generally considered a Las Vegas type act, i.e. one that counts on a produced and scripted turn more than on personality projection.

Miss Van Doren is a luscious package, and her strip number (from WB's "Gypsy") received as much pre-bally here as any divestiture since MCA dropped talent. As innocuous as her peeling turned out to be, the few bumps and grinds are more likely to appeal

to the convention trade than to regular attendees at this club, whose interests are generally more cerebral than anatomical. Too, advance publicity has little effect on the transient convention customers, who seldom see the local papers until the day before the show.

Show opener Steve De Pass did an excellent job of warming up the room despite the opening night anticipation of the headliner. However, he apparently took the genuinely warm reception to his early numbers too literally and stayed for a lengthy 45 minutes, a near record for curtain raising acts in this room.

One of the quickest-witted calypsoists about, De Pass combines a pleasing voice with bright on-the-spot improvisations. In addition to making up songs on current events (as suggested by the audience) and from questions he asks about patrons' personal lives, he does a fine straight version of "When I First Came To This Land," a wry comic waltz number and a well-handled spiritual.

Next at Mister Kelly's is Rusty Warren, another out-of-the-mold booking. She starts Nov. 26 for three weeks. Mor.

Living Room, N. Y.

Johnny Nash, Joey Carter, Nina Silvana, Bob Ferro Trio; \$4.50 minimum.

Danny Siegel's intimacy takes on a jumpy mien with the present show capped by Johnny Nash, who remains an exciting singer with an expertise on many varieties of tunes. A repeater here, he goes to work directly on his auditors. His attack is forthright, with accents on upbeat items. He takes the measure of the crowd with torchants from his feverish rendition of "Fever" to the soft and easy measures of a lullaby.

Also on tap is Joey Carter who has been playing a variety of intimacies in this town. However, he has never appeared to better advantage than in this room. It could be that added experience is giving him greater assurance and ease with audiences. Nonetheless, his adventures into ribbing the folksingers provide a hilarious interlude here, as does the satire of film making. He makes out extremely well.

Other performer on the session is Nina Silvana, also an habitue of the small rooms. An Italian import originally, she essays most of her tunes in that tongue. It's novel to hear the Greek tune, "Never on Sunday," done in that language and equally provocative to hear Cole Porter's "C'est Magnifique" done in the same lingo. These novelties give her an added bit of interest. Vocally, there are some metallic edges around her soprano but nevertheless she meets the requirements of the room.

The Bob Ferro Trio does the showbacking expertly. Jose.

New Fack's, S. F.

San Francisco, Nov. 9. Shecky Greene, April Stevens, Nino Tempo, Vernon Alley Trio; \$2 admission weekdays, \$2.50 weekends; two-drink minimum.

Shecky Greene is emerging as a money-in-the-bank act for this club. Every time he plays the spot he does business and this run is no exception. He's a wild man on-stage, liable to do anything, but consistently funny without being vulgar, using four letter words or swacking away at stereotypes.

In Greene's current show, he's doing a bit (with references to Allan Sherman and "My Son, the Folk Singer") in which he uses Vernon Alley's bass as a guitar and hollers some folk song parodies. It brings down the house, as do his impressions of Dean Martin and Wallace Beery.

Mostly, however, what works best for Greene are his one-liners and his general comic approach. These quickly get the audience set so that once a certain point is reached, anything he does is funny from then on. His is a good, strong act.

April Stevens, a slight chanter with soft voice and a pseudo-sexy manner, whispers a couple of her disk hits accompanied both vocally and on sax by her brother, Nino Tempo, who later works out on a couple of vocals solo. Best number is "Desafinado," the current bossa nova click, but basically this is low pressure stuff even for an opening spot. Rafe.

Sherman House, Chi

Chicago, Nov. 16. Bob Newkirk, Eagle & Man, Anna Maria, David Romaine Orch.; \$2.50 cover.

Management of the Sherman House seems determined to keep the College Inn as a nightclub in a 'hotel' instead of featuring the entertainment-for-dessert common to the other hostelry supper clubs. Their attitude appears to be that they stand more to gain from walk-in trade than the others, due to the Sherman House's central location.

Bob Newkirk has been a regular on the "Breakfast Club" network radio show out of Chicago for some time, taking time off with increasing frequency to play clubs around the country. Youthful and good looking, he is a savvy song salesman with a sound set of pipes and a knowledgeable way with a tune. He clicks best with his romantic numbers, particularly "You Made Me Love You" and a smartly-arranged rendition of "Maria" from "West Side Story." He also does well with a singalong "Volare," a somewhat offbeat version of "Hava Nagila" and a potent "Rock A Bye Your Baby" closer.

This is a return engagement for the comedy duo of Eagle & Man at the College Inn. Despite a cold audience on the night caught, the pair maintained a consistent level of risibility. Their wacky impersonation of Keely Smith and Louis Prima is a yockful takeoff, and their trumpet duet a la Satchmo makes for a stirring getaway.

Curtain raiser Anna Maria is a petite young blond chirp from the cast of "Bye Bye Birdie." There's promise in her voice and stage demeanor, but many of her numbers are out of tune with her girl-next-door appearance. As a result, her handling of "Hard Hearted Hannah" doesn't ring true, and a hip-twitching version of "Ain't She Sweet" is jarring. She hits her best stride with her sole ballad, "My Love For You," indicating she would be well advised to use more boy-meets-girl tunes.

Patricia Morrison is set for Dec. 11-Jan. 3, followed by George Jessel and Rosalie Brown for a fortnight. Mor.

Riverside, Ottawa

Ottawa, Nov. 13. Joan Fairfax, Peter Porteous Orch. (6); \$1.50 cover.

Via her own television stanza on CBC plus her popularity at club dates, Joan Fairfax enters the Riverside Hotel's Rib Room with a homemade following. Customers who came to the Rib to see the w.k. video Fairfax were pleased at the new version. On tv she is svelte, dignified, sometimes cute.

Miss Fairfax is still all that but added are top showmanship savvy, a slick routine and considerable effervescence. Wearing a white gown that stopped just above her knees (on tv her floor-length gowns became an identification) and exhibiting clicko stacking, she comes on with a welcoming tune that takes her among the ringside tables. In this bit she makes certain no backs are turned by asking tablesitters to switch chairs around to face her.

A "Thank you Garry Moore" item cues oldies from Moore's "Songs of That Wonderful Year . . ." stint, including a gift of champagne to the customer identifying the year one group of tunes stems from. There's also a singalong routine and one or two requests, closing with a topical parody on "Down By the Riverside" aimed at the hotel of the same name, plus a pair of items in French.

Miss Fairfax is in the Rib Room until Saturday (24). Earl Grant opens Monday (26) for a week. Gorm.

Churchill's, London

London, Nov. 2. George Carden's "Club Vingt Et Un." With Barry Kent, Dickie & Dottie, Rene & Lorenz, Pamela Austin, Trio Capricho Espanol, Three Hous, Kazbek & Zari, Line (10); Sid Wright & His Mayfair Music; Monty Tyree & His Latin-American Rhythm. \$2.80 cover, \$6.30 minimum.

Barry Kent, personable singer-emcee of Churchill's floorshows for the past five years, does a pleasant, unobtrusive but effective job in this pop nightspot's latest show. Produced vigorously by George Carden, it rings the bell

at a time when London is crowded with business men tired of gandering the Motor and Dairy and kindred Shows.

Despite a line of 10 lookers colorfully dressed by Joan Mullen, "Club Vingt Et Un" (a subtle bouquet to clubowner Harry Meadows' other plushery, "The 21 Club") the current offering emerges more as a vaude show than a late night revue. Tops are Kazbek & Zari with their beguilingly sadistic whip act, The Three Hous (a man and two femmes) who toss Indian clubs around in dazzling fashion, and Australia's Dickie & Dottie, a couple who josh operatic arias in mime.

Others who contribute rewardingly are the Trio Capricho Espanol, mucho Spanish terpers, and Rene & Lorenz, with the man juggling and a tallish but highly comely brunet in adagio dances. Kent sings mostly oldies and redhead Pamela Austin helps out engagingly with a couple of numbers.

Sid Wright's Mayfair Music and Monty Tyree's Latin-American Rhythm do good jobs on the orch side. Rich.

Slate Bros., L.A.

Los Angeles, Nov. 9. Paul Gilbert, Diane Hall & Annita Ray, Herbie Dell Trio; \$1.50 cover plus two-drink minimum.

Paul Gilbert, supported by Ray Anthony's former "bookends," Annita Ray and Diane Hall, provide a lightly pleasing show, if not quite up to the solid and frequently frenetic standards usually maintained by the Bros. Slate.

Gilbert, in his fourth round, remains one of the top comics on the nitery boards as far as delivery, personality and bright appeal are concerned. However, the time has come for him to think about some new material. Granted, the new near classic surgeon sketch is a demand part of every performance.

But the Tarzan, Westerns and other pieces Gilbert uses under the heading of television takeoffs are wearing thin. His presentation keeps the act alive. However, it could be much better with some new stuff. Comic's performance is highlighted with fine belting on "Write a Book," in which he also shows a deft soft shoe tap.

The Misses Ray and Hall, who debuted their new act at Thursday (1) opening, have a potential but need hard work. Most of the material is specialty stuff, concentrating on light sex satire, a natural in view of their physical assets.

Miss Ray does most of the straight vocals in a style between ballad and jazz, Miss Hall is in for a Marie Wilson dumb blond type of delivery. However, then two get into blended straight singing it is the latter who shows best. Blond has a good voice with appeal and style that could develop into top form, particularly when she belts.

Herbie Dell Trio backs nicely. Show is in two weeks. Dale.

Barclay Hotel, Toronto

Toronto, Nov. 16. Afet, Gamila, Larry Day, Jane Forrest, Winnie Hoveler Dancers (4), Percy Curtis Orch. (6); no admission, no cover.

Boniface Al Siegel, who also operates the posh Elmwood Casino in Windsor, decided almost a year ago that his customers wanted to see girls. Early last January at the Oasis Club of the Barclay hotel in Toronto he started a show policy featuring bellydancers, installed femme drink servers (Siegel figured girls could serve drinks with more "warmth" than males), maintained the room's chorus line and always books a canary.

Two months ago he set Winnie Hoveler to choreograph both the Oasis and Elmwood lines. Business seldom drops below capacity.

Current bill has bellydancers Afet and Gamila working class stunts in socko costumes and staging. They balance each other, with Afet the dignified, mystery slinker, Gamila more boisterous and flashy.

Canary Jane Forrest works with the Hoveler terpers in an Oriental number and solos. Comic Larry Day, a standard in the Oasis for 10 months, continually works to big mitting. He has a wealth of good material and handles it to top impact.

Percy Curtis band showbacks and plays for dancing. Gorm.

hungry I, S. F.

San Francisco, Nov. 9. Stan Wilson, Lenin Castro; Pete Barboutti, Bianchi & Gerry Granelli, Don Asher Trio; \$3.50 admission.

Although Stan Wilson is billed and known as a folk singer, his show also includes straight ballads, such as "One for My Baby," and bravura pop efforts like "Granada." This is a distinct advantage because it makes the show more diversified and enables Wilson to reach more people.

He's a good performer, adept now at handling an audience and mixing a bit of humor with his songs. He accompanies himself on guitar and himself is accompanied by guitarist Lenin Castro (no jive, a straight life moniker).

Castro is a flashy guitarist who takes an occasional solo spot ("The Bull Fighter Song") and acts as straight man to the Wilson comedy lines. It's a good partnership and works effectively.

Pete Barboutti, comic on the bill, is a youngster who has a long way to go before he's ready for class spots like this. His act is fuzzy, wandering and overlong. He depends for maximum effect on two categories of jokes and situations: straight vulgarity and musician-dead fiend jibes.

The first goes over with a lushed audience and the second will one day result in sabotage by a musician. Neither is necessary. As a prop and as a padding device to his turn, Barboutti works a long "amateur hour" routine and grabs a guitar and sings a tune.

Bianchi & Granelli (a flute and exotic drums act) opens the bill. It is unusual and a bit pretentious but serves effectively as an opener. Bianchi plays solos on several types of flutes accompanied by Granelli on big, native tom toms. The Don Asher Trio plays intermissions. Rafe.

French Qtr., Houston

Houston, Nov. 9. Red Norvo Orch. (5), Jayne Evers; no cover or minimum.

Red Norvo's combo is helping build recently-opened French Quarter Club in new Continental Houston Hotel, for jazz buffs of all ages are turning out to catch the vibraphone artist and his group. The only longhairs in evidence were on chins of Norvo and a couple of his sidemen.

Actually, combo can handle any type tune, and while not set up as show band, group does good backing job for thrush Jayne Evers. Format is unusual, with combo opening show, then playing for femme singer and finally closing show with couple of numbers. Norvo's tune titles include "Between the Devil and the Deep Blue Sea," "Somebody Else Is Taking My Place" and "Man, Like Wild."

Orch comprises Norvo at vibraphone, Jimmy Wyble on electric guitar, Gary LeFebvre on sax, Red Wooten on bass and Roy Roten at the skins.

Miss Evers, a tall platinum blonde with a softly-husky voice, is reviewed under New Acts.

In split booking, Norvo is in for four weeks, with Miss Evers booked for a pair of frames. Skip.

The Losers, L. A.

Los Angeles, Nov. 8. Ann Richards, Ernie King; two-drink minimum.

Ann Richards opened Sonny Oring and Pete Rooney's jazz lounge last December with a strong show that gave the club a strong boost. Almost a year later singer returns with an almost totally different act that shows her rapidly reaching a vocal style and delivery. Coupled with her innate musicianship and sweet, clear voice, her new polish could put her into today's top ranks of femme pop singers.

Miss Richards has discarded most of the frenetic vocal gyrations that first made her popular, using this quality only for effective high jazz endings or integrating it smoothly into carefully-arranged, stylized sections of rhythm and beat. Today, she is able to communicate to more general audiences through smooth, secure ballads like "Spring Will Come a Little Late This Year."

On the other hand, the hard sell shows handsomely on "Wonderful World" and "Bill Bailey," latter using gutsy, gravelly vocaling and a clever intro with "Billy Boy." "Let Me Love You" blends each style and really swings. Leve.

New Acts

MME. GERTRUDE WARD JUBILEE SINGERS (7)
Gospel Songs
35 Mins.
Cave, Vancouver.

Interesting facet of this spinoff from the current Vegas clicking Clara Ward Singers lies in the fact that Madame Gertrude Ward is Clara's mother and organized this group to cope with the flock of bookings Clara couldn't meet due to her extended Nevada run. Hence this nitery debut and it's a loud and lively entry that amazes with the exuberance of its audience appeal.

Group of five femme chanters and two men on piano and organ simply stuns the senses with its wide open style of syncopated shouting and the fervor of its free-wheeling rhythm. This is not the singing of spirituals but the deep and very sincere expression of religious joy felt by people who sing from their hearts what they feel in their faith. As such it permeates auditors with a handclapping, footstomping enthusiasm that makes response irresistible.

Set opens with a spellbinding gospel, "Meeting Tonight On The Old Camp Ground," slows a bit for "Swing Low Sweet Chariot" and "He's Got The Whole World In His Hands," but stays upbeat the rest of the way with "Didn't It Rain," "Hold On, Keep Your Hand On The Plough," "Come By Here" and "Get Away, I Don't Want No Trouble." The tunes are largely unfamiliar but the rhythm is contagious, and the group has trouble getting off after their finale.

Personnel, all drawn from the Philadelphia area, comprises Dorothy Holmes, Alice Houston, Helen Johnson and Celeste Jennings, with Bernard Davis at the piano and Irae Harris on organ. Tambourine lead is supplied by Madame Ward.

Show, as presently constituted, does not make too much of an attempt at polished presentation, although girls are appropriately dressed in green-and-gold Mother Hubbards and wear high-style hairdos. Introductions are omitted and individual solos are on the weak side. But as a group, and once the lead is established, they just stand up and sing, and sing magnificently. They sing, they clap, they shout, they get down with their audience and parade around the room, and the audience sings and claps and shouts right back and with them. It would be presumptuous to call this professional entertainment in the accepted show business meaning of the term, but there can be no questioning the genuineness and sincerity of its reception. *Shaw.*

ARLENE WELLS
Songs
45 Mins.
Harold's Club, Reno

Arlene Wells, with limited exposure on the nitery boards but experienced in musical comedy, shows a strong potential as a club name in this initial local outing. She's a blonde looker, has her trim lines smartly gowned, and presents a pleasing stage personality along with an interesting catalog.

Essaying, mostly the standard things, but with nice variety, she has enough diversity to keep tablers at attention for full turn. From "Autumn Leaves" to "Bill Bailey" she proves she knows her way around—and at many points with much authority. Tune bag includes "Begin the Beguine" (with much feeling evident), "Sleepy Time Gal," "San Francisco," "Make Believe," and "Alexander's Ragtime Band."

Singer, with good control in the extreme ranges, is particularly effective on "I Believe" and "Why Do I Love You." Histrionics are given much thought, but not overdone. A pleasant line of chatter bridges the titles, and at one point male tabler is called on stage for solo attention to "Hawaiian Wedding Song." Special arrangements would add much to the act, and more concern could be given to stronger projection although electronic aid enables her to reach the far corners. Miss Wells' talents suggests she is a good bet to establish as a regular top nitery name. *Long.*

BUD & TRAVIS
Songs, Comedy
40 Mins.
Inquisition, Vancouver

Bud (Dashiell) and Travis (Edmonson) have reunited as a new act after breaking their previous partnership in favor of solo appearances and working with other groups. The two originally teamed up four years ago, in what now seems the stone age of the present vogue for folk-rooted entertainment, and successfully played colleges, clubs and concerts for two and a half years, with overseas tours also to their credit, before dissolving. Since then Bud has been linked with several groups, most recently with The Kinsmen; and Travis, at one time with The Gateway Singers, forerunners of The Limelights, has worked as a single.

The hiatus apart has not affected this duo's happy facility to blend their individual talents into a harmonious whole. If anything, they emerge as a sharper and smoother entry in a crowded field. Their voices, quite dissimilar, are highly complementary and their vocal teamwork is excellent. Humorous patter, interspersed casually in an offhand and nicely underplayed manner, is honed to a fine point of studied spontaneity, and its simplicity is invariably infectious. Instrumentally, both boys back their vocals with appropriately competent and professional guitar work.

A Latin flavor is basic in their songalog, with soft and pretty Mexican love ballads and rhythmic Caribbean calypsos getting a strong play, but they include enough Broadway showtunes, American-rooted blues and "authentic" folk material to indicate the wide range of their musical repertoire. The best of a strong set are "Bon Soir Dame" (Haitian calypso penned by Bud), "Maria" from "Paint Your Wagon," "Raspberries, Strawberries," "Rioting In Africa" (a merry minuet), "Ballad of The Alamo," in which they invite and get good audience participation, "Sloop John B," and the team's theme, a Mexican wedding song, "La Bamba." Strictly instrumental, pair's Spanish flamenco duet is well palmed and on the solo side Bud's "Johnny, I Hardly Knew Ye" is a sensitive treatment of a traditional Irish air.

The running commentary Bud & Travis maintain between numbers and within some selections is the quality that sets them apart and takes the curse off them as folk "artists." It is this element that attune them with their audience and establishes them as performers who use folk material simply and purely to entertain. With major tv exposure looming shortly via a Dinah Shore-Frank Sinatra special set for taping, and the state of the folk field being what it is today, this talented team could break out nationally very quickly and very easily. *Shaw.*

MARK WAYNE QUARTET
Songs & comedy
45 Mins.
Sky Room, Cocoa Beach

Mark Wayne and his vagabond group are an exciting musical riot squad. In a zany song and sketch presentation pianist Wayne, drummer George Carter, saxman Jimmy Papes, and trumpeter George Gagnon revisit the land of bistro slapstick with considerable enthusiasm and finesse.

Opening at a pace fraught with peril for the faint of talent, the quartet not only sustained the momentum but actually built its tempo to reach a rocko "Night Train" finale. Wayne & Co. seem especially adept at impressions. A medley featuring Papes & Gagnon doing instrumental impressions of Armstrong, Bostic, Busse and Jordan to mention a few had the room stomping for more. They encoored with an hilarious Lemon Sisters vocalizing, Aavec, bubbles; Wayne followed with an exuberant Chubby Checker; and Carter punctuated the segment with a goof-off on Gene Krupa. Two sketches utilizing the entire group and a monolog by Carter displays comic talent during the show, were the best moments of the nite.

Bill Yancey's Sky Room has proved an ideal situation for the Wayne Quartet to polish their act. An appreciative audience usually fills the room for the three times

a nite gig, thus it is that a four-week framer has developed into 12. Once the distinction is made between what is posh and what is pushed re the gay life, this genuinely talented and funny group should be working the bigger rooms and television. *Rift.*

ANDRINI BROS. (2)
With Joan Brant and Ronnie Sarazen
Music, Comedy
45 Mins.
Sparks Nugget, Sparks, Nev.

A new brace of vocalists and added comedy qualify the Andrini Bros. for New Act status, albeit the freres are show biz vets with much nitery exposure from coast to coast.

Working their first gig at the Nugget's new Sideshow Lounge, the boys have brought in a show as new as the room, and it's proving highly successful. The brothers continue their exceptional instrumental work (with a repertoire ranging from pops to operatic) on a variety of stringed instruments, including a mandolin, but have injected more light notes with some good laugh-getting routines.

Accenting the "new look" to the act is the duet work by Joan Brant and Ronnie Sarazen, who also doubled on string bass. Both are young, but work like pros under the guidance of the savvy Andrini. And they are a handsome couple at the mike.

Miss Brant's innocent face and trim lines belie her fine soprano voice. And Sarazen's boyish countenance is not suggestive of his pleasing baritone vocaling. Two work well together, and also win plaudits for solo stuff. Miss Brant, whose appeal would be enhanced with a professional eye to her coiff and gown, is surprisingly accurate in extreme ranges and gives good attention to phrasing. She seems to be developing a style that carbons no other singer and she has the know-how to roam the range from operatic bits to the newer selections.

Sarazen proves his mettle on such difficult titles as "Exodus," and shows good thesp qualities in tandem with Miss Brant on such as "Bill" and "Make Believe." With more concentration on projection, Sarazen could develop into first-rate singer. He has a natural feel for both lyric and tone, and presents nice stage appearance and personality.

Lawrence and Frank Andrini have worked with male-femme vocals before, but there's indication current team will be their best selection, what with the soprano-baritone combination well adapted to the generous semi-classical numbers included in the Andrini catalog. Backing the brothers are Jimmy Hillman on accordion and Gilbert Andrini (a nephew) on drums. *Long.*

DOUG ROMAINE
Comedy
29 Mins.
Club 70, Ottawa

Doug Romaine has been working at comedy for more than 20 years but has yet to be New Acted. His first big chore was in the Canadian Army Show during WW2, after which he went with Wayne & Shuster, then the club dates and television. With enough material to cover a strong two and half hours, Romaine has no trouble in his stint at Club 70 and would fit nicely into any visual medium.

His strongest bits are in pantomime where he does caricatures of people in parades, dart players and theatre customers, mobile facial features proving big assist in this. But his comedy ranges over many fields, including some chant. *Gorm.*

Book 10 Circus Acts For Glasgow Hall's Xmas Run

Glasgow, Nov. 20.
One of the strongest circus line-ups in years has been set for the upcoming Christmas season at the Kelvin Hall here. Heading the civic-controlled layout, booked by manager John Gardiner, is Marco German slack-wire balancer, who uses a sword and dagger in his act. Other acts booked include illusionist Richard Jr., the Two Orlatos (aerial trapeze), The Four Saramas (comedy trampoline), Two Carmenas (head balancing), Two Dominics (aerialists), Dior Sisters, 3 Hous (jugglers), The Merks (acrobatic comedy) and Bertram Mills Horses. Show tees off Dec. 3 and continues to end of January.

House Reviews

Pavilion, Glasgow

Glasgow, Nov. 13.
Robert Earle, Gaunt Bros. (2), Joan Laurie, Francis Regan & Lynn Dobbs, Glen Daly, Jimmy Nicol, Pete Martin, The Baronets (3), Al Fuller & Janette, Malcolm Kennedy, Eileen Keegan, Moxon Girls (8), Billy Rose orch.

Vaude layout at this city-center vaudery after a long season of resident revue is geared to please the customers. Fodder ranges from the very rough and old-fashioned to fairly slick, and should meet most tastes.

The Gaunt Bros., two males with a friendly lightsome style, win solid palming for their songs at the piano. Pair aim at a slightly sophisticated level and also some topicality. They could usefully increase the latter by reference to current news headlines. They're also capable hoofers as demonstrated in a bit where they don straw hats for a touch of old-time music hall.

Robert Early, though small and unassuming, belts out strongly in fave tunes and ballads, and has a vigorous songalog that gains applause.

Joan Laurie, blond comedienne, also registers strongly, particularly in her songs. But her comedy tends to be of the raucous variety, and she could improve her act by toning this down and stressing her femininity. (She's daughter, incidentally, of vet Welsh comedienne Gladys Morgan, whose style and material she's following too faithfully.)

Eileen Keegan, Irish thrush, gives out to good effect. With polish, she would be in the top U.K. vocal ranks. Francis Regan & Lynn Dobbs are a singing duo whose specialty is romantic tunes. Glen Daly is a rough Irish balladeer who shouts like a foghorn while gabbing, a fault he should eliminate pronto.

Comedy and eccentric dancing is by Al Fuller & Janette, both talented types; the male has potential to make him a strong single comedy act. Jimmy Nicol and Pete Martin are vet Scot comedians of the older school, former's appearance in an outmoded kitchen comedy sketch being a nostalgic flashback to the vaude of yesteryear but showing it up for the out-of-date material it now is. Martin proves a useful whistler and has a strong set of pipes. Malcolm Kennedy is an accordion-player opener, and The Baronets are a lively singing trio.

The eight Moxon Girls are easy-on-the-eye dancers, and Billy Rose batons the house orch.

Booked for a short run, the production proves again that local vaude promoters require more direction as to public wishes and tastes—vaude cannot live on mere nostalgia and quantity but demands some quality and vigor of individual talent to keep it worth seeing. *Gord.*

Empire, Glasgow

Glasgow, Nov. 15.
The Karl Denver Trio (Karl Denver, Kevin Neill, Gerry Cottrell), Mark Wynter, Harry Bailey, Alan Field, Dinah Kaye, Nenette Mongadors & Anne, McAndrews & Mills, Jody & Holly, Gordon L. Rolfe orch.

The Karl Denver Trio, in guitar number and vocal, are headliners of this so-so vaude layout, and win approval of their admirers. Repertoire includes favorites from their disks, including "Silver and Gold" and "A Sleepy Lagoon."

The leader, Karl Denver, vocalizes pleasingly in "Moonlight Becomes You," and the trio scores most in a war chant. But act is not of the quality to be a billtopper at a top vaudery, especially on their debut in vaude.

Mary Wynter, a slim, personable young man, has an attractive song act and clicks with his own disk-click, "Venus in Blue Jeans." With an easy relaxed style, he can still develop into a favorite. His songalog includes a medley of Maurice Chevalier songs, such as "Louise," "Valentina" and "Thank Heaven for Little Girls." Wynter is also making his vaude bow.

Harry Bailey, billed as the Irish "King of Blarney," offers comedy and song in traditional style, and

has a certain old-fashioned infectious sense of fun that almost transmits itself to the outfronters. But he's on stage too long.

Alan Field, English patter comedian, is best in his impressions, particularly of tv personality Hughie Green and English comedy stars Bruce Forsyth and Dickie Henderson. Dinah Kaye, garbed in a too-tight-fitting dress and with an unattractive blond hairstyle, is an unusual trush with a shapeless act. However, she has the personality to emerge under proper direction; she's best in her quieter numbers.

Nenette Mongadors & Anne, two French distaffers, offer a slick and conventional juggling act. Jody & Holly are two youthful girl chirpers who lack impact and polish, while McAndrews & Mills are opening dancers. The house orch is batoned by Gordon L. Rolfe.

This is another type of layout that is helping to drive customers away from British vauderies and which, generally, has a minimum of entertainment value. *Gord.*

Unit Review

BorschtCapades

Hal Zeiger presentation with Mickey Katz, Marty Drake, Ricky Lane & Velvel, Michel Rosenberg, Jo Ann Florio, Larry Alpert, Larry Best; at Carnegie Hall, N.Y., \$5.50 top.

"BorschtCapades" has been on the boards for many years having started its career as a vehicle for legit houses throughout the country and having had a run in New York early in its career. As brought back after all these years, to Carnegie Hall, N.Y., on Saturday (17), it is now an assemblage of comedians who sing and singers who comed. Once a vehicle for representative Yiddish humor, it no longer has any such pretensions. Its axis is the Broadway-Catskill areas, and if this were to be taken as a serious depiction of Yiddish culture, it could be construed that the Jewish orbit revolves around B.S. Pully with an accent.

As presented at Carnegie, it is a procession of club date performers. The presence of Mickey Katz, with the original show; Ricky Lane and Michel Rosenberg, all entertainers who have made their mark, gave promise of a wide range of comedy. Katz, of course, is at his best as a clarinetist as well as a purveyor of pops with a Yiddish accent. He still excels in those areas. Lane, who has travelled the big leagues with his accented dummy Velvel, provided some funny moments, but he too went into a bit that had its origins in the Minsky era. Rosenberg, one of the stalwarts in the Yiddish theatre in the palmy days of Second Avenue, unfortunately commercialized his routine to meet the atmosphere of this show. It seemed that the performers hadn't even gotten together to talk over a rehearsal for this event. Rosenberg repeated a story told earlier by Marty Drake.

There were copious moments of blue and after a time it became wearing, especially as virtually every act on the first half of the show played overtime. Drake took two turns with the non-too-brilliant songs and stories. He dragged on interminably, and seemingly set the pattern, regarding time and tastelessness for the other acts.

The second half started with Jo Ann Florio, a veteran singer, who announced her intention of singing a piece of sacred music from the Liturgy of the Temple. The reviewer fled. *Jose.*

Glasgow Buys Gaiety

Glasgow, Nov. 20.
Originally a music hall, the Gaiety has been bought for \$90,000 by Glasgow Corp. for use until a new auditorium to replace the burned-out St. Andrew's Hall can be built. It will be used for jazz shows, classical music concerts, large meetings and one-nighters as well as by the Scottish National Orchestra.

Building will be in use until 1968, when it's due for demolition under city redevelopment. Built as the Tivoli music hall in 1899 and changed to the Gaiety Theatre in 1906, the building became a cinema during World War I.

OBITUARIES

JOHN SHUBERT

John Shubert, 53, nephew of one, son of another of the Shubert Brothers who have dominated legitimate theatre real estate since Klaw & Erlanger days, was found dead Nov. 18 in his compartment on a Florida-bound train. He and his father, J. J. Shubert, now 82, have controlled the theatre properties since the death of Lee Shubert in 1953, but were under legal pressure to account to the trustees of Lee's estate.

As general manager of the Shubert legit empire salvaged from the depression wringer and the Dept. of Justice decree, John Shubert was a familiar figure of show biz and Times Square.

Survivors include the parents, wife and various cousins, of which two, Lawrence Shubert Lawrence of Philadelphia and Milton Shubert are of show business.

News story on John Shubert in legit.

BERT LOWN

Bert Lown, 59, western manager of CBS-TV affiliate relations, died Nov. 20 of a heart attack. He was

including "My Friend Irma" and "Life of Riley." He also did shows with Red Skelton, Donna Reed and Betty Hutton, among others. He appeared in such films as "Thrill of Brazil," "Framed," "House of Strangers," "Abandoned Woman" and "Somebody Loves Me" among others.

PAUL LINGLE

Paul Lingle, 59, a jazz pianist and onetime accompanist to Al Jolson, died in Honolulu Oct. 30 after a long illness. Born in Denver, he was a son of a cornetist on the Chautauqua circuit and played at the 1915 Panama Pacific Exposition in San Francisco as a youth.

Lingle performed as a soloist and with bands in the Frisco area throughout the '20s. He led his own group at the Delmar Club and at Lyman's Tent in Los Angeles. He also played with Tom Gerun at the Bal Tabarin, with Jimmy Grier at Balboa and accompanied Jolson in "Sonny Boy" and "Mammy."

In the '30s he was staff pianist for NBC in San Francisco. He

out of Frisco. He recorded an LP five years ago for ABC-Paramount with Burt Bales.

Surviving are his wife, son and daughter.

RALPH DAWSON

Ralph (Pappy) Dawson, 65, veteran film editor, died Nov. 15 in Hollywood after a long illness. Launching his film career in 1919 as a publicist with Samuel Goldwyn Productions, after having been a newspaperman, he became a film editor in 1921 for Goldwyn, with whom he remained for several years.

Most of Dawson's career was with Warner Bros., where he won three Academy Oscars—"Midsummer Night's Dream," 1935; "Anthony Adverse," 1936; "Adventures of Robin Hood," 1938. For a time he was stationed in company's London studio. Leaving WB he joined Batjac Productions, where he remained until his retirement several years ago. While there, he was nominated for a fourth Oscar for "The High and the Mighty."

Surviving are his wife, brother and sister.

IVOR MACLAREN

Ivor MacLaren, 58, onetime actor, film producer and tv personality in the U. S., died Oct. 30 in London. A native of Wimbledon, Eng., he was a member of the Jack Hulbert-Cicely Courtneidge revue team in the 1930s. He appeared in "Clowns in Clover," "The House That Jack Built," "Folly to Be Wise" and also understudied Hulbert.

After turning out a number of indie films, MacLaren became a U. S. citizen and was active in various capacities on tv stations in Chicago, Minneapolis and Milwaukee. In the latter city he fronted his own show on WTMJ and WTMJ-TV. More recently he was a tour director for the Antigua tourist information centre in New York.

MABEL T. BARNES

Mrs. Mabel Thomas Barnes, of the vaude, circus and rodeo act billed as Pinky & Mable Barnes, died Nov. 14 in her trailer home in Kansas City. She was found dead by her husband, Bernard Barnes.

Mrs. Barnes had been an invalid since 1949 when she was paralyzed by a fall from a ladder during a circus performance. The couple met and were married in Chillicothe, Mo., in 1939, where Barnes was a rodeo manager.

They later developed a vaude act with a trained horse, and Mrs. Barnes did a bullwhip specialty. She apparently suffocated from fumes from an oil heater in the trailer. The professional name of Barnes was adopted from her husband's real name, Bernard R. Baranoski.

THOMAS J. WALSH

Thomas J. Walsh, 59, longtime theatre executive, died Nov. 12 in Portland, Ore., following a lengthy illness. He was executive assistant to the president of J. J. Parker Theatres at the time of his death.

Born in Montana, Walsh was associated with the distribution branch of the motion picture industry for his entire career. Before coming to Portland 10 years ago, he was a booker and buyer of films for 55 theatres for the Comerford circuit in Pennsylvania and New York.

He is survived by his wife, three sons, a daughter and three sisters.

JOSEPH N. BOWKER

Joseph N. Bowker, 59, former drummer and "hokum" specialist with the Phil Emerton's Diamonds—RKO vaude circuit and Atlantic City Steel Pier headliners of the 1930s—died of a heart attack Nov. 12 in York, Pa.

Bowker, a pro musician since the age of 15, was one of the oldest members of the Spring Garden Band (album recorders) of York, and a son of the late Joseph Bowker, for years tympnist and pit drummer with the York Opera House Orchestra.

He was brother-in-law of Joseph T. Kingston, music and drama editor of Daily Intelligencer Journal, Lancaster, Pa.

THOMAS WRAY

Thomas Wray, 94, former legit manager, died Nov. 9 at Farnham, England. He began as an entertainer, and then switched to production and managing. He joined Sir George Dance at the turn of

(Continued on page 63)

CURRENT BILLS

WEEK OF NOVEMBER 21

NEW YORK CITY

MUSIC HALL—Barbados Police Band (33), Vernon & Betty, Maria Teresa Carrillo, Alan Cole, Tommy Curtin, Rockettes, Corps de Ballet, Raymond Faig Symphony Or.

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nicholls, Bob Andrews, D'Angola, Two Pirales, Balcombe, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.
SYDNEY (Tivoli)—June Bronhill, Peter Graves, Rosina Ralsbeck, Eric Reiman, Lois Brooks, Lorna Forbes, Barry Balm, Halanka de Tarczyńska, Gloria McDonnell, Beryl Cheers, Tony Jenkins, Julia Day.

BRITAIN

BIRMINGHAM (Hippodrome)—Winifred Atwell, Ken Platt, Mudlarks, Mike Preston, Tim Connor, Gerry Dorsey, Garth Meade, Cy Bevan Trio.
BRIGHTON (Hippodrome)—Temperance Seven, Robert Earl, Savann, Christine Campbell, Richard & Jackson, Musical Campbells, Fox Miller Girls.
GLASGOW (Empire)—Jimmy Shand & Country Dance Band, George Elrick, Stewart & Emery, David Berglas, Scottish Country Dancers, John & Suma Lamont, Rex Overbury & Suzette, Clarkson & Leslie.
LIVERPOOL (Empire)—Danny Williams, McDermott & Douglas, Robb Storme & Whispers, Hollander & Hart, Trio Vitalites, Descon & Dean.
LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.
MANCHESTER (Palace)—Jimmy Edwards, Adele Leigh, Beryl Reid, Dallas Boys, N. & P. Deirina, Tusztal Troupe, Curries Waltzing Waters.
NEWCASTLE (Empire)—Harry Secombe, Dorothy Wayne, Elizabeth Lerner, Ron Parry, Ronnie Corbett, Trio Rayros, Freddy Kenton & Partner.
VICTORIA (Palace)—George Mitchell, Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller, Brock & TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Kurt Benito, McMurra & Jeff Johnson, Baracuda.
BASIN ST. EAST—Peggy Lee, Benny Carter.
BITTER END—Woody Allen, Mike Setlin.
BLACKJACK—Sylvia Sims, Tony & Earl Foster Or.
BLUE ANGEL—Bobby Short, Marilyn Blue, Dave Madden, Chad Mitchell Trio.
BON SOIR—Kean & Parker, Myron Handelman, Tobi Reynolds, Three Flames.
CHARDAS—Laureanne Lemay, Shirley Leinwand, Tibor Rakossy, Elemer Horvath Or.
CHATEAU MADRID—Tino Amigo, Carmen Alvarez, Louis Rano, Pupi Campo Or.
COPACABANA—Gorme & Lawrence, Harvey Stone, Jimmy Dalli, Peggy Cuthaw, Joseph Mele Or.
EMBERS—Jonah Jones Or.
HAWAIIAN ROOM—Angela Martin, Denis Regor, Keolu Beamer, Qai & HulaBelles.
HOTEL AMERICANA—Keely Smith, Lester Lanin Or.
HOTEL ASTOR—Lola Fisher, Dick Harding, Eddie Lane Or.
HOTEL NEW YORKER—Verna Lee, Milt Saunders Or.
HOTEL PLAZA—Robert Goulet, Emil Coleman Or.
PLAZA-9 ROOM—Julius Monk, Celi Cabot, Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William, Robert Colston.
HOTEL ST. REGIS—Peter Duchin, Nancy Manning.
HOTEL ROOSEVELT—Jan Garber Or.
HOTEL SAVOY HILTON—Ted Straeter Or.
HOTEL WALDORF-ASTORIA—Pearl Bailey, Greta Keller, Emile Petite Or.
INTERNATIONAL—"Minsky's Follies," Benson & Mann, Max & Cherie, Marion Miller, Tina Marshall, Maybin Hewes, Mike Dunes Or.
LATIN QUARTER—Carson's, Francois Szony & Claire, Gino Donati, Barbara Heller, Jo Lombardi Or.
LEFT BANK—Larry Grossman, David McKay, Larry Grossman.
LITTLE CLUB—Chauncey Grey, Tito Puente Or.
LIVING ROOM—Johnny Nash, Nina Silvana, Joey Carter, Bob Ferro Or.
NO. 1 FIFTH AVENUE—Hankinson & De Maio, Bill Elliott, Ann Benson.
SAHARA—"The Happy Land," Leo Fuld, Line Monty, Sahra Dancers, Bob Phillips Or.
SQUARE EAST—"Second City," Alan Aron, Zora Ampero, Andrew Duncan, Eugene Troebnick, Anthony Holland.
TOWN & COUNTRY—Cuzat & Lane, Francis Brunh, Bob DeVoye Trio, Ned Harvey Or.
TRUDE HELLER'S—Ray Millan & Quartet, Colbert.
UPSTAIRS & DOWNSTAIRS—Myra DeGroot, Cy Young, Hal Buckley, Arthur Siegel, Patty Regan.
VIENNESE LANTERN—Yvonne Constant, Adriana Delmare, Lynn Starling, Ernest Schoen Or.
VILLAGE BARN—Charlotte Kay, Berries, Kilt Plaids, Tex Fletcher, Lou Harold Or.
VILLAGE GATE—Larry Adler, Paul Deener Or.
VILLAGE VANGUARD—Miles Davis.

CHICAGO

BLUE ANGEL—"Calypso Latina," Jamaica Slim, Lord Banjo, Jimmy Lara, Marion King, Angela, Renee, Gloria De Selma Smith, Tino Perez Or.
CONRAD HILTON—"Girls, Girls, Girls," Del Ray, Bobby Clark, Manuel Del Toro, Los Gatos, Boulevard Dears (6), Boulevard (3), Jimmy Palmer Or.
DEL PRADO HOTEL—"Hits of Broadway" revue.
DRAKE HOTEL—Bob Carroll, Jimmy Bide Or.
EDGEWATER BEACH—Dixieland Jazz Festival Revue.
GATE OF HORN—Lenny Bruce, Fred Ne.
LE BISTRO—Willie Restum, Connie Milano Trio.
LONDON HOUSE—Jonah Jones Quartet, Larry Novak Trio, Jose Bethancourt Trio.
MISTER KEYL'S—Rusty Warren, John Frigo Trio.

PALMER HOUSE—Peter Lind Hayes &

Max Hoelz, Ben Arden Or.
PLAYBOY—George Carlin, Max Cooper, Jerry Vernon, Linda Hopkins, Vic Caesar, Holly Winters, Beverly Wright, Fred Burton.

PEES—Gus Van & Roaring 20's Revue.

SECOND CITY—The Establishment, John Bird, Eleanor Bron, John Fortune, Jerry Vernon, Linda Hopkins, Vic Caesar, Holly Winters, Beverly Wright, Fred Burton.

SAHARA INN—Betty Hutton, Ford & Reynolds, Frank York Or.
SUZIE & NITEOWIE—Mark Five, Frank Fiore Four.

SHERATON-BLACKSTONE—Fernanda Montel, Franz Benteler Or.

SHERMAN HOUSE—Bob Newkirk, Eagle & Mann, Anna Marie, David Romaine Or.

SUTHERLAND LOUNGE—Dakota Station, Billy Wallace Trio.

VILLA VENICE—Sammy Davis Jr., Henry Brandon Or.

LOS ANGELES

BEN BLUE'S—Laffs & Gals, Norman Hawes Or.

COCONUT GROVE—Keely Smith, Freddy Martin Or.

CRESCENDO—Miriam Makeba, Jimmy Smith, Herkie Styles.

DINO'S—Jack Elton, George Griffith, Steve LaFever.

INTERLUDE—Wild, Wicked World Revue, Nini Bona Nova Band.

SLATE BROS.—Ray Stevens, Johnny Amaro, Herb Dell Trio.

STATLER HOTEL—"Chip Off the Old Block" (2d Edition) Revue, Skinny Ennis Or.

THE LITTLE CLUB—Deborah Stuart & Johnny Pace, Joe Felix Group Four.

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Johnny Durante, Peter Lawford, Eddie Jackson, Sonny King, Don Arden, Dancers, Carlton Hayes.

FLAMINGO—Julius Frowse, Myron Cohen, Lounge: Harry James, Della Reese, Bob Sims.

FREMONT—Frankie Brent, Jeta, Johnny Rivers, Six Frantics.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Birden, GH Lamb.

NEVADA—Jay Orlando, "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stuntning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Lange, Jack Mann, Dick Rice Or.

NEW FRONTIER—"Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stuntning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Lange, Jack Mann, Dick Rice Or.

RIVIERA—Janet Blair, Louis Armstrong, Lounge: Billy Williams Revue, Roberta Linn, Sawyer Sisters, D'Lighters.

SANDS—Nat King Cole, Corbett Montali, Harry Nofal, Copa Girls, Antonio Morelli Or.

SHOWBOAT—Homer & Jethro, Rusty Isabella.

SILVER SLIPPER—Hank Henry, Sparky Kaye, Bobby Clark, Cindy Embar, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elzard, Slipperettes, Geo. Redman Or.

STARDUST—"Lido de Paris," Eddie O'Neil Or.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Garwood Van Or.

TROPICANA—Folies Bergere, '62, Edgar Bergen, Ray Sinatra Or.

WAGON WHEEL—Pavilion: Gaylords, "Mile High," Seniors, Coral Kent, Bobby Page, Sawyer Sisters, Top of Wheel, Prince Kahlil Group, Ron Rose.

RENO-TAHOE

HAROLDS—Vivienne della Chiesa, Half Brothers, Don Conn Or.

HARRAH'S (Reno)—Harry James, Jack Ross Sextet, Marksmen, Karl Keller Trio, Playboys, Red Cots.

HARRAH'S (Tahoe)—Harry Belafonte, Augie and Margo, Ashton Girls, Leighton Noble Or.

HOLIDAY—Clyde McCoy, JaAnnie & Town Pipers, Coronados, Charles Gould.

MAPES—Novelites, Yacoubian Company, Joe Karnes.

NEVADA LODGE—John & Bobbie, Art Kaye Comedians.

NEW CHINA CLUB—Eagle Eye Shields, RIVERSIDE—Martha Raye, Buddy LaPata Or.

SPARKS NUGGET—Ted Lewis, Dunhills, Eddie Chester, Josh O'Donnell, George Val George, Moro-Land Singers and Dancers, Foster Edwards Or.

WAGON WHEEL (Tahoe)—Pavilion: Gaylords, "Mile High," Seniors, Coral Kent, Bobby Page, Sawyer Sisters, Top of Wheel, Prince Kahlil Group, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—Jack Young, George Arnold's "Artists and Models on Ice," Archie Robbins, Jinx Clark, Phil Richards, Johnny Flanagan, Wilton Clary, Mal Malkin Or.

CARILLON—Lou Walters "Scandales de Paree," Mel Torme, Pepe Miller, Ralph Young, George Dorlis, Roger Stefan, Ballet, Jacques Donnet Or.

CASTAWAYS—Preaching Hollo, Jerry Gerald & Lesley, Ralph Pont Or.

DEAUVILLE—Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Martha King, Vespa Bros., Line, Les Rhode Or.

DIPLOMAT—Van Smith Or.

EDEN ROC—Devlin & Premiers, Luis Varona Or.

FONTAINEBLEAU—Jack Young's International Follies, Marsh & Adams, The Riveras (Two), Napoleon Reed, Line (16), Len Dawson Or.

FRIGATE—Lenny Bruce, Fred Ne.

LE BISTRO—Willie Restum, Connie Milano Trio.

LONDON HOUSE—Jonah Jones Quartet, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KEYL'S—Rusty Warren, John Frigo Trio.

PLAYBOY—Dick Hvilpand, Enid Mosier & Alfonso, Beverly Wright, Sir Richard Drake, King & Mary, Frankie Rand, Roney Plaza.

THUNDERBIRD—Frankie Scott, Berj Vaughan, Quartet, Sue Lawton.

JACK HARRISON

Nov. 19, 1960

on a business trip in Portland, Ore., when stricken.

Lown also was widely known as a composer: "Bye, Bye Blues" and "You're the One for Me" were among the many songs he composed. During the early '30s, his orchestra played a long stint at the Hotel Biltmore, N.Y.

He joined CBS-TV affiliate relations in New York in 1951, and in 1954 moved to his present job on the Coast. He is survived by his wife, Carlyn.

IRENE

Irene (Mrs. Irene Gibbons), 61, film fashion designer, committed suicide in Hollywood Nov. 15 by leaping from a 10th-story room at the Knickerbocker Hotel. Ill health and financial worries were attributed as cause for taking her life.

She joined Metro in 1942 and designed clothes for top femme stars including such names as Rosalind Russell, Greer Garson and Marlene Dietrich. She left the studio in 1949 to open her own fashion biz and continued to outfit many of the screen's best-dressed personalities. She returned to film

was one of the original members of the traditional jazz revival in Frisco in the late '30s which led to the Lu Watters' Yerba Buena Jazz Band with Turk Murphy and Bob Scobey. In 1952 he left San Francisco for Honolulu, where he played and taught.

His wife Lynn survives.

GEORGE BAGBY

George Bagby, 82, chairman of the Bagby Music Lovers Foundation in New York, which has given concerts for many years, died Nov. 13 in N.Y.

A member of a wealthy Kentucky family, he lived at the Waldorf-Astoria. He was the cousin of the late Albert Morris Bagby, pianist and founder of the Bagby Morning Musicales at the old Waldorf-Astoria in 1891.

He was graduated from the Cincinnati Music School when he was 12 years old and continued his music studies in Florence and Venice, Italy, where he spent several years composing. He returned to the U.S. in 1928 with tunes he had composed in partnership with

In Loving Memory

LORENZ HART

November 22, 1943

Teddy Hart, Dorothy Hart, Lorenz Hart II

work in 1960 to design Doris Day's clothes in "Midnight Lace."

Surviving is her widower, Elliot Gibbons, former screenwriter and brother of late Cedric Gibbons, for years Metro supervising art director, and late Floyd Gibbons, war correspondent.

MRS. IRENE BLISS MILLER

Mrs. Irene Bliss Miller, 86, mother of former Broadway publicist, Marian (Mrs. John) Byram, died suddenly on Oct. 6 in Naples, Fla. Mrs. Miller was at one time well known in legitimate show business. Her husband, the late Addison F. Miller, was v.p. of the Valentine Co., which operated theatres in Indianapolis, Columbus, Dayton and Toledo, and for 35 years was resident manager of English's Opera House in Indianapolis. Mrs. Miller assisted her husband and handled the advertising and publicity of touring attractions playing English's.

She is also survived by a son, Addison B. Miller, of Naples.

SID TOMACK

Sid Tomack, film and television actor and onetime vaude and nitery performer, died of a heart ailment Nov. 12 in Palm Springs, Cal. He was a member of the former team of Sid Tomack & The Reis Bros.

Tomack migrated to Hollywood from New York some years ago and appeared in several tv series

George Romili. They were bought by the late Earl Carroll for his production of "Fiorella," which opened in 1929.

Bagby's most important songs in that show included, "Dream Boat" and "Blade of Mine." He also wrote "Gliding Gondola," a hit tune in Italy, that was later used in one edition of Carroll's "Vanities." The Bagby Music Lovers Foundation had as its aim the distribution of pensions among needy musicians and honorary awards for distinguished service to music. He was also vicepresident of the Manhattan School of Music.

SKIPP MORR

Skipp Morr, 50, a jazz and swing band trombonist (his real name was Charles W. Coolidge) died Nov. 9 in Ross, Calif. He lived in the San Francisco area 12 years and was long featured with the Marty Marsala, Muggsy Spanier and Joe Sullivan bands as well as with other dixie groups.

Prior to his Frisco dixieland jazz career, Morr played with Ted Weems, Charlie Barnett, Artie Shaw and Henry Busse. For a time he was with the Hollywood studio orchestras of Gordon Jenkins and Ray Noble.

Morr's father was a jazz pianist, his grandfather a drummer with John Philip Sousa. Morr led his own band at Northwestern U. in the '30s and recently was playing on the Matson Line cruise ships

Shows on Broadway

Little Me

Cy Feuer & Ernest H. Martin presentation of musical comedy in two acts (18 numbers), with book by Neil Simon, lyrics by Carolyn Leigh, music by Cy Coleman, based on the novel by Patrick Dennis. Staged by Cy Feuer and Bob Fosse; musical numbers and dances staged by Fosse; scenery and lighting, Robert Randolph; costumes, Robert Fletcher; orchestrations, Ralph Burns; dance vocal arrangements, Fred Werber; vocal arrangements, Clay Warnick; musical direction, Charles Sanford. Stars Sid Caesar; features Virginia Martin, Nancy Andrews, Mort Marshall, Joey Kaye, Swen Swenson, Nancy Cushman, Peter Turgeon, Mickey Deems, Adria Rice. Opened Nov. 17, '62, at the Lunt-Fontanne Theatre, N.Y., \$9.90 top.

Butler, John Anania
Patrick Dennis, Peter Turgeon
Miss Poitrine, Today, Nancy Andrews
Mamma, Adria Rice
George Musgrove, as Boy, John Sharpe
Brucey, James Senn
Ramona, Elise Olufsen
Noble Eggleston, Sid Caesar
Mrs. Eggleston, Nancy Cushman
Miss Kepplewhite, Gretchen Cryer
Pinchley Junior, Mickey Deems
Nurse, Margery Beddow
Mr. Pinchley, Sid Caesar
Kleeg, Michael Smuin
Newsboy, Burt Bier
Bernie Buchsbaum, Joey Faye
Bennie Buchsbaum, Mort Marshall
Defense Lawyer, Mickey Deems
Val du Val, Sid Caesar
George Musgrove, Swen Swenson
Fred Poitrine, Sid Caesar
Preacher, Ken Ayers
German Officer, Mickey Deems
General, Michael Quinn
Courier, Eddie Gasper
Nurse, Sandra Stahl
Steward, David Gold
Otto Schnitzler, Sid Caesar
Secretary, Marcia Gifford
Production Assistant, Mickey Deems
Victor, Marc Jordan
Prince Cherney, Sid Caesar
Yulnick, Mickey Deems
Baby, Virginia Martin
Noble, Junior, Sid Caesar
Singers: Gretchen Cryer, Marcia Gifford, Elise Olufsen, Sandra Stahl, Lory Stark, John Anania, Ken Ayers, Burt Bier, Harris Hawkins, Marc Jordan, Michael Quinn.

Dancers: Barbara Beck, Margery Beddow, Reby Howells, Odette Phillips, Dounia Rabonne, Barbara Sharpe, Renata Vasselle, Eddie Gasper, David Gold, James Kirby, John Sharpe, Michael Smuin, James Senn, Michel Stuart.

Musical numbers: "The Truth," "The Other Side of the Tracks," "Birthdays," "Love," "Dee Dee Down Inside," "Be a Performer," "Dimples," "Boom-Boom," "I've Got Your Number," "Real Live Girl," "Poor Little Hollywood Star," "Little Me," "The Prince's Farewell," "Here's to Us." Finale.

As a next-seat occupant remarked at the opening of "Little Me" last Saturday (17) at the Lunt-Fontanne Theatre, the new musical might have been more accurately titled, "How to Succeed as Auntie Mame Without Really Trying." That indicates the derivative nature of the show, and also may suggest something of its boxoffice potential.

The analogy between "Little Me" and "Auntie Mame" stems, of course, from their common origin in Patrick Dennis novels. In the case of this new musical, there is the same synthetic story quality and the episodic and gaggy plot line as in the straight-comedy version of the previous novel. But if Dennis made a fortune from his share of author royalties on "Mame," he should be able to erect a sizable statue to the muse Thespis with his income from "Little Me."

This new musical seems a shoo-in smash for Broadway, a likely bet for tour, a natural for screen adaptation and a popular item for stock when the time comes. The fact that the star (in this case Sid Caesar) plays seven different characters need be no limitation, and could be a bonus asset. In one way, it makes "Little Me" an attractive vehicle for a major name, if he happens to be a versatile comedian-actor.

On the other hand, either for films or eventually for stock presentations where a suitable male star might not be available, the emphasis could be shifted to the female leads, which could then be cast with at least semi-names, while the seven male roles could be spread among different performers. That diabolic angle of the show may enhance its ultimate appeal.

There's no overlooking the fact that "Little Me" is presented by Cy Feuer and Ernest H. Martin, the producers of "How to Succeed in Business Without Really Trying," the continuing musical comedy now housed directly across the way at the 49th Street Theatre. The two shows are remarkably similar in treatment and style of presentation, if not in audience impact.

Feuer & Martin are one of the few Broadway managements with a distinctive production trademark. In "Little Me" just as in "How to Succeed," the outstanding quality of the show is the uncanny skill with which slight story material is put across with the

fast, loud, taut and comically punchy expertness that distinguishes a certain kind of click American musicals. In the present instance, Bob Fosse's hand as the imaginative choreographer and costager with Feuer, is obviously a factor.

"Little Me" is a flashback show, with the wealthy ex-film star, in the expansive person of Nancy Andrews, enthusiastically relating what she insists is her true life story to an eagerly gullible biographer named, by no coincidence, Patrick Dennis.

Bewigged, wide-eyed and brass-voiced Virginia Martin, recently promoted from the role of the office siren in "How to Succeed," plays the flashback Belle Poitrine from shantytown childhood, through assorted amours, marriages, lover-shootings and film-acting fiascos to the hokum happy finale at her lavish Long Island temple to egocentricity.

Caesar, as his television following will be pleased and hardly surprised to observe, makes a versatile triumph of the exhausting physical and vocal assignment of portraying, in some cases almost simultaneously, the rich local youth who is Belle's first and only true love; as well as six of the assorted other men with whom she dallies profitably at frequent intervals. Including the skiffint and senile town banker, a French song and dance man, a dimwit bumpkin rookie in World War I, a Hollywood ex-director-turned-waiter-turned-director and the mikel European-accent ruler of a minuscule Continental principality.

Also notable are a sinewy dancer named Swan Swenson, who has a spectacular solo turn in the first act and should have another in the second; veteran funnyman Mort Marshall and Joey Faye as low-comedy agent-producers, and Nancy Cushman as a caricature society snob. Not to be overlooked in this case, either, are the choruses, particularly the dancers, who make Fosse's admirably succinct first-act routines stand out.

Neil Simon's book keeps the sketchy story line uncomplicated and provides ample occasions for laughs. The songs, with lyrics by Carolyn Leigh and music by Cy Coleman, are amusing for stage production purposes, but on the uncertain basis of a first hearing they don't seem to contain any sure pop standards.

Robert Randolph has designed the witty and practical scenery, and Robert Fletcher has provided suitably humorous costumes.

If "Little Me" proves to be the hit indicated, it will give Feuer & Martin a record of seven clicks in eight productions. The others, in addition to "How to Succeed," have included "Where's Charley?" "Guys and Dolls," "Can-Can," "The Boy Friend" and "Silk Stockings." The only flop was the prophetically titled "Whoop-Up."

Hobe.

Lord Pengo

Paul Gregory & Amy Lynn presentation of comedy-drama in three acts, by S. N. Behrman, suggested by his New Yorker magazine series, "The Days of Duveen." Staged by Vincent J. Donehue; associate producers, Jane Friedlander, Michael Parver; settings, Oliver Smith; costumes, Lucinda Ballard; lighting, Jean Rosenthal. Stars Charles Boyer; features Agnes Moorehead, Ruth White, Henry Daniell, Cliff Hall, Edmon Ryan, Betty Sinclair, Reynolds Evans, Lee Richardson, Laurie Mann, Brian Bedford. Opened Nov. 19, '62, at the Royale Theatre, N.Y., \$6.90 top weeknights, \$7.50 Friday and Saturday nights.

Filbert, Laurie Mann
Derek Pengo, Brian Bedford
Lord Pengo, Charles Boyer
Johnson, Reynolds Evans
Pamrose Drury, Ruth White
Walter Cannon Brink III, Edmon Ryan
Ladwin Winfield, Betty Sinclair
Wilfred Oliver, Lee Richardson
Enoch Drury, Henry Daniell
Miss Swanson, Agnes Moorehead
Sylvester Schmitt, Cliff Hall

Charles Boyer is a fine actor and charming stage personality, and in "Lord Pengo," which opened Monday night (19) at the Royale Theatre, he plays an interesting character. But interesting isn't necessarily dramatic, and this comedy by S. N. Behrman, suggested by his own New Yorker series, about the celebrated art dealer, Joseph Duveen, seems to lack the theatrical impact needed for Broadway success.

Judging by his plays, Behrman is a civilized, stimulating man, and he makes his hero, plausible and engaging. According to this official "fictional" portrait, Duveen

Musicomedy Buff

Robert Baral

who just authored a book on 'Revue' recalls how

Ziegfeld Hoarded The Old Costumes With Fierce Fiscal Funds

another informative feature in the upcoming

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was not only a brilliant promoter and master sales strategist, but an idealist with a vision about fine arts, and not without his own ethical standards.

Perhaps the key to "Lord Pengo" is, however, that it's a portrait rather than a pulsingly alive and contagious plan. Nothing very stirring or threatening happens to this suave, scheming super-salesman, and while he's likable, amusing and occasionally even impressive in his own realm of operations, there's nothing to cause much concern, no occasion for any great amusement or excitement.

The only vital things that happen involve secondary and even peripheral characters. The fond but discontented son is disappointed in love and breaks away from his father to try to be a painter. An unhappily married client-friend has a disillusioning romance and is upset when her spoiled daughter turns out badly, but she marries her psychiatrist and seems to have achieved stability and reasonable contentment. The art dealer's rich clients keep dying, but these matters also take place offstage. Even at the end, as we know that death is imminent for the hero, he passes it off with a debonaire smile and quip.

It's satisfying, of course, to see a play in which the characters are articulate, and have ideas and feelings. Behrman's dialog is always enjoyable, and in this stage reproduction of the late Duveen he has a character who makes pleasant company. But there's no getting away from the fact that nothing very gripping or stirring happens.

Boyer is excellent as Duveen, or rather Joseph Pengo, the disarmingly high-handed Hungarian who has wangled a seat in the British House of Lords as a means of impressing multimillionaire American art collectors. He is convincing, suave, effectively brisk and authoritative, with a nice touch of humor and impeccable timing.

Agnes Moorehead is expressive in the relatively small role of his taciturn, selfless secretary, and there are believable portrayals by Ruth White as the shallow but likable client-friend, Brian Bedford as the son, Henry Daniell as a bloodless, bitter American tycoon and Edmon Ryan as a railroad magnate and would-be art patron.

Vincent J. Donehue has staged the orderly performance. Oliver Smith has designed the London and New York art gallery settings and Lucinda Ballard has provided appropriate costumes. Paul Gregory and Amy Lynn are the producers, with Jane Friedlander and Michael Parver associates.

"Lord Pengo" is an interesting but emotionally inconclusive play, but it might make a fascinating picture.

Hobe.

The Mikado

The D'Oyly Carte Opera Trust, Ltd. presentation under the management of S. Hurok, the D'Oyly Carte Opera Co. (personal supervision, Bridget D'Oyly Carte) production of comic opera in two acts, with libretto and lyrics by W. S. Gilbert and music by Arthur Sullivan. Staged by Herbert Newby; conductor, Isidore Godfrey; settings, Peter Koffin; costumes, Charles Ricketts. Opened Nov. 13, '62, at the N.Y. City Center of Music & Drama; \$4.35 top.

Mikado of Japan, Donald Adams
Nanki-Poo, Thomas Round
Ko-Ko, John Reed
Pooh-Bah, Kenneth Sandford
Pish-Tush, Jeffrey Skitch
Go-Go, George Cook
Yum-Yum, Jennifer Toye
Pitt-Sing, Joanne Moore
Peep-Bo, Peggy Anne Jones
Katisha, Gillian Knight
Scolgirls, Nobles, Guards, Cooles.

With the recent expiration of the Gilbert & Sullivan copyright, a few minor changes have been made in the D'Oyly Carte Opera Co. presentations of the operetta (Continued on page 61)

Shows Abroad

La Grosse Valse

(The Big Valise)

Paris, Nov. 8.

Denis and Marcel Maurey, Arthur Lesser presentation of two-act revue by Robert Dhery; lyrics, Andre Maheux; music, Gerard Calvi; choreography, Colette Brosset; Stars Louis De Funes, Robert Dhery, Colette Brosset; features Lillane Montevicchi, Pierre Tornade, Grosso, Modo, Jacques Legras. Staged by Robert Dhery; sets and costumes, Jacques Dupont; mechanical effects, Georges Bauvier; musical direction, Gerard Calvi. Opened Oct. 18, '62, at the Theatre Varietes, Paris; \$3.50 top.

Roussel, Louis De Funes
Darling, Robert Dhery
Nicolas, Colette Brosset
Nana, Lillane Montevicchi
Wlaminsky, Jacques Legras
Berthoz, Robert Burnier
Pepito, Grosso
Antoine, Modo
Rose, Annick Tanguy
Chief, Pierre Tornade
Samson, Badin
Dancers, extras, etc.

Robert Dhery, whose selection of sketches from his various previous revues, under the title, "La Plume de Ma Tante" was a box-office smash in Britain and the U.S., has come up with his first new show in Paris in over five years. It's called "La Grosse Valse" ("The Big Valise") and is obviously another powerhouse, with fine prospects for travel with minimum repacking.

Dhery's contagious fey quality in presenting his sight-gag sketches again combines the influence of vintage Yank and British comedy and wry, good-natured French wit. The new show has a slight plot or theme, connecting a series of comic, fantasy and beguiling production numbers of French music hall formula, plus a touch of Yank musical comedy skill.

Dhery, dressed as a clown and using a comic lisp and his wife, Colette Brosset, masquerading as his sassy kid brother, push a gigantic valise into the customs at Orly Airport. It is a good 15 feet high and over 20 feet long. Louis De Funes, as a customs official does a double take and succession of sketches and numbers keep emerging, to steady laughter from the audience.

Dhery's stay on Broadway has enabled him to perfect the use of dance and song to underline a mood, action or plot point. He has wisely retained his casual touch, however, and also indulges the French penchant for the sudden production number that is its own excuse. There is a vague spy story and De Funes is stripped of his rank for snaring government dignitaries by mistake, finally sending the valise through customs and jumping into it on its way out.

The choreography has a delicious spoofing quality and eye-catching aspects needed, and the music is mainly functional for the different moods. Several of the songs are tacked on and could be cut, or the dances strengthened for export all of which is added reason for "La Grosse Valse" to be a great bet for Britain and the U.S.

Arthur Lesser, a Paris-based Yank producer, holds the foreign rights and should be arranging future bookings, though not for some time yet. The show is in for a long stay on these home grounds. Dhery is properly deft and winning as the double talking clown and Miss Brosset sketches a bright and brash performance as the impudent kid brother. Lillane Montevicchi, a French dancer who has been in the U.S. for 10 years, has the right takeoff flair for a Yank film pinup and adds a breezy, sexy, tongue-in-cheek Delilah dance.

De Funes carries the performance brunt, however, and turns it into a tour-de-force. The sets and costumes are colorful and right for this first-rate show that keeps its unique national qualities with the right assimilation of foreign elements.

Mosk

Out of Bounds

London, Nov. 9.

Henry Sherek (in association with Michael Redgrave Productions) presentation of comedy in two acts (four scenes) by Arthur Watkyn. Staged by Harold French; decor, Hutchinson Scott. Stars Michael Redgrave; features Charles Heslop, Anton Duffing, Pauline Jameson, A. J. Brown. Opened Nov. 8, '62, at Wyndham's Theatre, London; \$3.20 top.

Purdie, Graham Armitage
Miss Vaughan, Pauline Jameson
Sir Gerald Blythe, T. J. Brown
Lancelot Dodd, Michael Redgrave
Sam, Brandon Brady
Mo Goldberg, Peter Stephens
Budge Herman, Michael Balfour
Anton Lesch, Anton Duffing
Toni, Michael Bates
Albert, Charles Rea
Mr. Bland, Lionel Gamlin
Aubrey Glenville, Charles Heslop

Arthur Watkyn's new comedy is lighter than a well-cooked soufflé, and depends largely for its suc-

cess on Michael Redgrave's performance. The star serves his author magnificently, sustaining the film's first act almost solo, and giving polish to the adroitly conceived second act. The marquee appeal will undoubtedly be a major b.o. factor, and "Out of Bounds" has the makings of a modestly successful hit. U.S. rights have already been acquired by Alexander H. Cohen.

By a remarkable coincidence, there's a topical note to the play which otherwise might have been dismissed as a preposterous exercise in imagination. Spies in Government offices have been making news recently, but Watkyn conceived his piece long before present events shook the country.

The three scenes in the opening act achieve little more than establishing the story line, but the best comedy incidents, with a full measure of suspense, is reserved for the last half of the show. The action begins in a Government security office. An American financier had been due from New York and it was known that he intended to buy official secrets from an underworld dealer in espionage. But the plane on which he was due crashed in mid-Atlantic without survivors. The two parties to the deal had never met, so security had the bright idea of recruiting the services of a country headmaster who bore a striking resemblance to the financier.

That's the role Redgrave portrays with unerring skill. He's absent minded, shabbily dressed and reluctant to undertake the assignment, but, fortified by a stiff brandy, agrees to see it through. A change of clothes, and he's installed in a luxury suite at an hotel—and that's where the fun begins.

He mistakes a crooked waiter for his security contact, and confides his real identity. He is confronted by the "dead" financier's London lawyer and is blithely informed that the man he is impersonating is still alive in New York, having missed his plane. With three doors to the suite, conveniently provided in Hutchinson Scott's design, there's almost as much coming and going as in a bedroom farce.

The author is an experienced hand at this sort of upper middle class comedy, and there's a steady flow of amusing dialog and comedy-suspense situations. He apparently set out to write a feather-weight entertainment to provide pleasant post-prandial diversion, and has accomplished it reasonably well.

As previously indicated, however, it might have fallen apart without such sterling performances. Redgrave, of course, dominates the scene, but the star has a battle for honors with Charles Heslop, a veteran actor, who contributes a most engaging portrayal of the lawyer.

There's a typically smooth study by Anton Duffing as the crook, and Michael Balfour does well as his bodyguard. Pauline Jameson gives pleasant performance as the security chief's secretary, who comes to Redgrave's rescue, and A. J. Brown plays the man from Whitehall with a nice light touch. There is admirable support from the rest of the cast.

Harold French's slick direction keeps the action moving, and neatly controls the to and froing in the second act. Hutchinson Scott has designed three serviceable sets.

Myro.

Baby-Foot

Paris, Nov. 2.

Renée Delmas-Berry presentation of four-act comedy by Robert Soulat. Staged by Gabriel Garran; scenery and costumes, Pierre De Salles. Features Vera Belmont, Etienne Bierry. Opened Oct. 10, '62, at the Theatre de Poche-Montparnasse, Paris; \$3 top.

Louise, Vera Belmont
Vincent, Etienne Bierry

In this first play, novelist Robert Soulat displays an intermittent feel for crisp dialog, but lacks the skill to give his characters dramatic depth. The piece seems limited for both Paris and export.

"Baby-Foot" is somewhat reminiscent of "Two for the Seesaw," as it's also a two-character piece. It involves two lonely people who find companionship and love, then almost lose it but accept their responsibilities for the happy ending. The truckdriver hero uses too (Continued on page 60)

HOT IN WEST, REDS ICE BRECHT

Da Costa, Holliday to Get 23.75% Of 'Hot Spot' Profits Off the Top

Judy Holliday, star of "Hot Spot," and Morton Da Costa, who'll stage the musical, are in for a combined 23.75% of any profits earned by the upcoming Broadway production. Of the balance, the show's producers are to get 41.25% and the backers 35%.

The above percentage shares to the management and investors apply to gross profit, but will be figured as a running expense. The balance, therefore, would actually represent the net profit on the production and is to be split 54.1% to the management and 45.9% to the backers.

Robert Fryer and Lawrence Carr, who are producing the musical in association with John Herman, have capitalized the venture at \$400,000 with provision for 20% overall. Half of that amount has been invested by Warner Bros. Records, which will make the original cast album. The investment by the disk company does not give its parent film producing firm any priority in regard to the disposition of the picture rights to the musical.

Miss Holliday is to get 10% and Da Costa 13.75% of any profits on the venture through their respective companies, Jonhol Enterprises Inc., and Belgrave Enterprises Inc. The limited partnership, formed for the financing of "Hot Spot," will be part of a joint venture which will also include Jonhol and Belgrave.

Besides their profit participation deals, Miss Holliday and Da Costa are also in for a percentage of the weekly gross on the show. Miss Holliday's corporation is to get a royalty of 10% against a minimum guarantee of \$3,500 weekly and Da Costa's corporation is to get 3% of the weekly boxoffice take, in addition to a \$5,000 fee. Belgrave also may furnish the services of an assistant stager, for which it is to receive an additional 0.25% royalty.

"Hot Spot," which is scheduled to begin an out-of-town tryout Feb. 4 at the National Theatre, Washington, and open March 21 at the Shubert Theatre, N.Y., has a book by Jack Weinstock and Willie Gilbert, music by Mary Rodgers and lyrics by Martin Charin. The four authors are to share in 8% of the weekly gross.

'Oliver' Airlift From S.F. To Det. a Sweat-Causer; Merrick, Aides on Hand

Detroit, Nov. 20.

The airlift of "Oliver" from San Francisco to Detroit was sufficiently large and complex to make even a veteran logistics expert sweat. The musical closed at 11 p.m. Saturday (17) on the Coast and opened at 8:30 p.m. last night (Mon.) at the Fisher here.

That meant that 3,400 pounds of settings and equipment, two huge turntables and a massive bridge extending into the flies were planned here on a chartered DC 6. The actors, musicians, stagehands and mothers (the show carries 15 teenagers, each accompanied by a female parent) arrived on regular scheduled planes. Company manager Richard Higley is in charge of the operation.

David Merrick, producer of the show, attended the opening of the three-week local engagement. The stand is being heralded by Merrick's advance press man, Ted Goldsmith, reinforced by publicists Lee Solters and Harvey Sabinson who arrived with the producer.

'Here's Love' Title of New Meredith Willson Show

"Here's Love" is the new title for the Meredith Willson musical version of the 1947 20th-Fox film "Miracle on 34th St.," which Stuart Ostrow intends producing on Broadway next fall.

Film-tv director Norman Jewison will stage the production.

DRAMATIST HITS BIG VIA TABORI

By HAZEL GUILD

Frankfurt, Nov. 20.

Success of a peculiarly mixed-up and contradictory sort has come to the Communist playwright Bertold Brecht since his death. Brecht, identified with the East German Communists, ended an exile in New York by returning there. He rated as a very privileged artist indeed with his own repertory company and great prestige in the party, though it is reported that the Red regime now rates him "a decadent and indecent author."

Not the least curious aspect of Brecht's latterday acclaim is "Three Penny Opera," but this was largely a lift from the 18th Century London "Beggars Opera" of John Gay, who is almost never credited by those who worship Brecht.

When the wall dividing Berlin was first built an immediate reaction on the Bonn Government sector was cancellation or delay of various planned Brecht works. That lasted for a time. Meanwhile 20-odd countries are currently presenting George Tabori's adaptation of "Brecht On Brecht"—including United States, Britain, Argentina, Australia, Brazil, Denmark, Israel, New Zealand, Netherlands, Norway, South Africa, Sweden, Venezuela. In New York there is a rival "revue" based on Brecht. (See follow-up review, legit section.)

Broadway is slated for "Mother Courage," and "Arturo Ui," while the Actors Studio is planning a presentation of "Caucasian Chalk Circle" and U. of California has mounted Brecht's "Puntila."

Lotte Lenya, who appeared in a revival at the Frankfurt Opera House stage last year with Brecht's "Seven Deadly Sins," and the general manager of the Frankfurt city stages, Harry Buckwitz, are credited with being two of the people most responsible for the great Brecht revival. Buckwitz put on both "Mother Courage" and "Brave Soldier Schwejk" when other German stages were shut.

(Continued on page 60)

John Shubert Dies Suddenly at 53; Big Problem for Show Biz Dynasty

Paper Bag Players Plan Holiday Shows for Kids

The Paper Bag Players will begin its fourth year as a repertory theatre for children Dec. 1 when it launches a series of Saturday matinees at the Pocket Theatre, a new 191-seat off-Broadway house. Performances scheduled by the group for the theatre cover 22 consecutive Saturdays, with the addition of special holiday week matinees during the Christmas and Easter periods.

The Paper Bag presentations will be split between two hour-length shows, "Scraps" and "Group Soup." Performances of the former will be limited to the Christmas holiday week. Tickets are priced at \$1.50 and \$2.

'Take Her' Profit 30% on 150G Nut

"Take Her, She's Mine" had earned about 30% profit on its \$150,000 investment as of last Oct. 27. That's an estimate based on an audited net of \$26,982, plus additional revenue due the Harold Prince production as of that date from the sale of the film rights and stock and amateur rights.

Although the show is in the black, the backers have thus far been repaid only 90% of their investment. They've been informed by Prince that a distribution of the remaining 10% of their contribution, as well as profits, is to be made soon. The Phoebe and Henry Ephron comedy, in which Art Carney stars, is now in its 49th week at the Biltmore Theatre, N.Y. It's scheduled to remain until Dec. 8, then exit to tour with Tom Ewell taking over as headliner.

As of Oct. 27, the production had received \$74,278 as its share (40% less 10% commissions) of staggered payments made by 20th.

(Continued on page 60)

John Shubert, found dead at 53 in his pullman compartment last Saturday (17) as the train approached Clearwater, Florida, was the "approachable" and "affable" Shubert. This was the comment of Broadway, a form of conscious segregation from his tough father and uncle, who made Shubert Alley a synonym for New York playhouses and tough and/or sly landlordism. He presided as general manager over a domain which time, death, depression and the U.S. Dept. of Justice had greatly modified.

Ever superstitiously prone to spot resemblances, nephew John's death on a train promptly reminded show biz of the death of his uncle Sam S. Shubert, then 30, in a circus train wreck of 1906. It is Sam's picture which hangs in the lobby of every Shubert theatre, a gesture of sentimentality in a clan not notable for it.

Essentially an administrator of theatres, John Shubert was in on some four Broadway productions, "Hold Your Horses" (88 performances); "Music Hath Charms" (29 performances); "Julia, Jake and Uncle Joe" (one performance) and "Johnny On a Spot," prophetically titled to apply to the inheritance.

A simple funeral service for the late John Shubert will be conducted today (Wed.) at 2 p.m. in the Majestic Theatre, W. 44th St., N.Y. Interment will follow at the Evergreen Cemetery, Morristown, N.J. Private services originally were scheduled at the Frank Campbell mortuary, but a decision to shift to the Majestic was made to accommodate the large show biz attendance.

factor. That one folded after four performances.

The nephew's abdication from production pretty much followed the flight of his elders. Once the Shuberts were extensive, if never very distinguished, producers of plays and musicals, Lee mostly handling the straight ones, Jake the girl-and-slapstick revues. As public taste rose, and production expenses, the Shuberts took cover in their own real estate. "Student Prince," "Maytime" and "Blossom Time" became dated, nothing replaced these hardy perennials from the Shubert hothouse.

\$100,000,000 Empire
The courts still are confronted by enormously complicated litigation between the estate of Lee Shubert, who died in 1953, and the interests of Jacob J. Shubert, the survivor, and his now-deceased heir. Guesses, all they are, of the value of the Shubert setup run to \$100,000,000. Whatever the figure, it's sufficiently amazing accumulation for a trio of hustlers out of Syracuse, circa 1900. There are 17 playhouses in Manhattan, two in

(Continued on page 60)

Greek Open-Air Draws Poison-Pen Disapproval Because of Tax Subsidy

Los Angeles, Nov. 20. City Recreation & Parks Commission has ordered an immediate investigation into charges of city's financial aid to the Greek Theatre, open-air forum which for many years has housed summer attractions.

Demand for an inquiry was prompted by an article appearing in a suburban newspaper which questioned tax subsidies to Greek Theatre. Article showed that city had invested \$577,276 and there was a loss of \$318,362.

Alice Taylor, assistant to James A. Doolittle, theatre's lessee, in absence of latter who now is in Europe scouting new turns for next season, reported: "This ghost has no face; they are all floating charges and their source cannot be pinned down." Theatre's books are open for investigation at any time, she asserted.

THEY WON'T MISTAKE YOUR ABSENCE FOR EVIDENCE OF SUCCESS...

One thing about show Business: It is success-eager and success-impressed. Show Business's span of attention does not prolong itself. Memory lingers, but also falters. You must re-charge the batteries of your own standing, re-stage the drama of your own prestige. You cannot assume that your importance, your credits, your market value is assumed.

One admirably effective occasion of reminder is again imminent. You may be present at nominal cost. But if absent, few will suppose your absence proof of unimpaired prestige. Fame is an intangible. Neglect its nourishment at your own risk. The smart ones in Show Business enroll in that annual Who's-Doing-What of amusement, to wit

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Off-Broadway Reviews

P.S. 193

Writers Stage Co. presentation of a new drama by David Rayfiel. Staged by Andre Gregory; sets, Peter Harvey; costumes, Anthea Giannakouras. Opened Oct. 30, '62, at the Writers' Stage, N.Y.; \$3.90 top weeknights, \$4.90 weekends. Cast: Severn Darden, James Earl Jones, Doris Belack, Conrad Bromberg, Beverly McKinsey, Murray Levy, Romeo Mizzaro.

A new producing unit, the Writers Stage, makes an auspicious debut with "P.S. 193." For although the drama exceeds credulity, it is intriguing and provocative, and the production is interestingly staged and acted.

David Rayfiel's drama is an attack on those who live in ivory towers, professing wisdom but denying responsibility and avoiding commitment. But if the theme is cerebral, the treatment is highly theatrical, and the presentation, despite its flaws, achieves unusual tension and suspense.

The antagonists in "P.S. 193," are revered college professor, and an Army veteran who enrolls in his course and sets out ruthlessly to expose him as a sham and a coward. At the finale, the professor has been attacked through his wife and his students, but realizes that life demands involvement and cannot be treated as an abstract principle.

Rayfiel's didacticism is heavy-handed, and the behavior and motivations of his characters are not always believable. But several of the scenes are chillingly effective, and he has talent for dialog and dramatic construction.

Andre Gregory's staging is fast-moving and imaginative, except for some pretentious scenery-shifts. James Earl Jones is blood-curdling right as the sadistic veteran, and Severn Darden underplays the professor interestingly. Doris Belack is uneven as his alcoholic wife, but she has some admirable moments.

Peter Harvey's sets, and the Anthea Giannakouras costumes contribute to a commendable if not completely successful production. *Kenn.*

The Love of Two Hours

Almadan Co. presentation of drama in three acts, by Max G. Weiner. Staged by Stanley Warren; sets and lighting, Peter M. Forward. Opened Oct. 26, '62, at the Actors' Playhouse, N.Y.; \$3.50 top weeknights, \$4.50 weekends. Cast: Dorothy Peterson, Carol Hebal, James Pritchett, Tom McDermott, William Herndon, Kenneth Reid, Carla Rich, Louisa Cabot.

"The Love of Two Hours" is a terrible play, and author Max G. Weiner never lets the audience forget it. His drama is studded with lines like, "It's official now — we're closing on Saturday night," and "I don't think this is anything to laugh at."

Dealing with a young actress who renounces the man she loves in favor of a career on the stage, the play takes its title from her preference for the magical "two hours" of a theatrical presentation. The work is cliché-ridden and preposterous.

Weiner's characters, most of whom are thoroughly unpleasant, are given to long impassioned, trite and absurd speeches, and under Stanley Warren's pedestrian direction, the actors are broad and ineffectual. They resourcefully ad-libbed, however, when a phonograph on stage refused to work on opening night. That turned out to be the show's most entertaining moment. *Kenn.*

The Potting Shed

Equity Library Theatre presentation of a drama in three acts (five scenes) by Graham Greene. Directed by William Putsch; sets, Robert Winkler; costumes, Joanna Beck; lighting, Katharine Woodman. Opened Oct. 19, '62, at the Master Theatre, N.Y.; admission by contribution. Cast: Donald Somers, Mary Harrigan, June Prud'homme, Clara Heller, Arden Kiser, Tom Klunis, Steve Dawson, Bill Splawn, Mary McKenzie Gordon, Sylvia O'Brien, Gerald Richards.

It would take an exceptional cast to get by the handicaps of plot and polemic in Graham Greene's "The Potting Shed." The players in this Equity Library Theatre revival, second presentation of the organization's season, are not up to it.

Greene's advocacy of God is, naturally, theological as distinct from metaphysical — fine for partisan audiences, perhaps, but it may explain why not everyone may be engaged intellectually. Nor is the author much more successful dramatically — his suspense does not excite so much as it exasperates.

Of the key roles, most impres-

sive is the priest of Gerald Richards as the Callifer family out-cast, the play's most interesting creation. Most of the other characters are stage evergreens, un-persuasive and even annoying. Given these odds, there is merit to Tom Klunis as the anguished pariah son and June Prud'homme as his confused ex-wife. The philosophical purpose, if any, of the precocious adolescent member of the family is one of Greene's more opaque elements, but at least Mary Harrigan has a spirited time of it.

Except for minor appearances by Sylvia O'Brien and Mary McKenzie Gordon, the others do not evidence much artifice. Overall, either his cast hasn't responded, or director William Putsch has been complacent, but at any rate the result is tedious. Robert Winkler's sets are praiseworthy. *Pit.*

The Anvil

Charles R. Wood presentation of a drama in two acts by Julia Davis. Staged by Charles Wood; sets, Betty Coe Armstrong; original music, George Fischhoff. Opened Oct. 30, '62, at the Maidman Playhouse, N.Y.; \$4.50 top weeknights, \$4.95 weekends. Cast: Drummond Erskine, Jay Barney, William Hughes, Eugene R. Wood, Burton Mallory, Lewis Pierce, David Coxwell, Stan Moore, Michael Bernier, Miriam Phillips, Elizabeth Scott, Moore, Jim Dooley, Jim Savage, Richard Stough, Glenn E. Maggio, Alex Gregory, Lloyd Hollar, Michael Graham, George Edwards.

"The Anvil," a dramatization of abolitionist John Brown's trial in 1859, is an attempt at authentic documentary as well as good theatre. But its script is too fragmentary to convey the mood of the event or the motivations of the principals, and the poorly-acted production fails to create either tension or suspense.

Julia Davis has excerpted the dialog from the trial records and from the letters of those involved. But these bits and pieces are not forged into a play, and although the audience is told repeatedly that it is witnessing an important moment in history, the courtroom doesn't come to life. Brown's conviction seems a foregone and justifiable conclusion of little importance.

Nineteen actors, some of them doubling in two roles, appear in the loosely-knit work, but most of them deliver the lines unconvincedly, as if they were sacred writings rather than living drama. The producers have taken pains to be accurate, even to the point of using a recording of the actual church bell that tolled when Brown was hung. But authenticity is no substitute for drama, and "The Anvil" is tiresome. *Kenn.*

The Cherry Orchard

David Ross revival of comedy-drama in three acts by Anton Chekhov. Staged by David Ross; sets, David Ballou; lighting, Lee Watson; musical arrangements, Ronald Storer; dance staging, David Vaughan; associate producer, Carmel Ross. Opened Nov. 14, '62, at the Theatre Four, N.Y.; \$4.90 top. Cast: Bramwell Fletcher, Marian Winters, Richard Waring, Lella Barry, John LaGioia, Remo Pisan, Philip Proctor, Charles Randall, Wells Richardson, Risa Schwartz, Michael Seavard, Carla Shearer, Ruth Sobotka, Abe Vigoda.

David Ross has inaugurated his new theatre on 55th Street with fanfare, but his initial presentation there is a disappointment. His latest revival of "The Cherry Orchard" is a hollow production, composed of bits and pieces that don't jell into a cohesive play and fail to capture the mood and essence of Chekhov's tragicomedy.

The cast performs in varying styles, bringing the characters to life only superficially. Under Ross' direction, they just hint at the play's depth and insights. An exception is Marian Winters, who is quite moving as Mme. Ranevsky. Bramwell Fletcher as her brother, Risa Schwartz as the unhappy Varya and John LaGioia as the tutor also have effective moments, but like the rest of the actors they do not do justice to Chekhov's humor, irony and compassionate awareness of human frailty and delusions.

A key weakness is Richard Waring's portrayal of Lopahin, the serf's son who buys the cherry orchard. Waring is loud and boisterous, but he never makes the role understandable or believable. Ross' staging has good sequences, but like the production as a whole, it lacks focus and unity.

The new theatre, incidentally, is a remodeled church, with a non-proscenium, platform stage which is very wide but not deep. The seats are comfortable, but the high-ceilinged auditorium tends to

be drafty. The sound system, judging from "The Cherry Orchard," is poor. *Kenn.*

Intimate Relations

Mermald Repertory Co. presentation of comedy-drama in three acts by Jean Cocteau, translated by Charles Frank. Staged by Matt Cimber; sets and costumes, Mary Ann Reed. Opened Nov. 1, '62, at the Mermald Theatre, N.Y.; \$3.50 top weeknights, \$3.90 weekends. Cast: Jan Miner, Muriel Williams, Terry O'Sullivan, Shelby Taylor, Susan Cabot.

Since Jean Cocteau is a renowned playwright, "Intimate Relations" may not be as bad in the original French as it is in English. But as presented by the new Mermald Repertory Co., it is a preposterous bore.

Part farce and part melodrama, it deals with the efforts of a whacky Parisian family to break up the son's love affair. Complicating the situation is the fact that everyone is in love with the wrong person. The mother is incestuously attached to her son, the aunt has a yen for the father, and the son's girl has been the father's mistress. If it all sounds ridiculous, so be it.

Matt Cimber has staged the production loosely, with no unifying style. Only Muriel Williams as the aunt manages to make her character interesting. Jan Miner is unable to make the mother anything more than an exaggerated cliché, and although Susan Cabot is attractive, her part as the mistress is thankless. Terry O'Sullivan is unimpressive as the father, and Shelby Taylor is just loud as the son.

Mary Ann Reed has created two sets, one realistic and the other suggestive. They might as well be for two different plays, accentuating the production's lack of focus and direction. "Intimate Relations" is the first in a series of Cocteau plays to be presented at the Mermald this season. *Kenn.*

We're Civilized

Rendell Productions presentation of musical comedy with book and lyrics by Alfred Aiken, music by Ray Haney. Staged by Martin B. Cohen; choreography, Bhaskar; sets, Jack H. Cornwell; costumes, Sonia Lowenstein; musical direction and arrangements, Michael Leonard; lighting, Roger Morgan. Opened Nov. 8, '62, at the Jan Hus Playhouse, N.Y.; \$4.20 top weeknights, \$4.90 weekends. Cast: John McLeod, Karen Black, Bhaskar, Marty Ross, Sally De May, Bert Neimark, Robert E. Fitch, Peggy Pope, Sabina, Richard Goss, Diane Adler, Eddie Barton, Fred Benjamin, Shari Green, Toby Hinkes, Danny Joel, Eydil Renaud, Christine Stewart, Al Tipay.

For the third time in less than two months, a new off-Broadway show has been inspired by Hollywood musicals of the 30's and 40's. The first two attempts, "Sweet Miani" and "O Say Can You See," have already closed, and since the new one, "We're Civilized?" is the worst of the three, its future seems black.

Like "Sweet Miani," to which it bears a strong resemblance, "We're Civilized?" zeroes in on the Dorothy Lamour-type jungle pictures. Its characters include a group of film people lost on location in the jungle, and a peculiar collection of natives. Just about all the clichés are included, but Alfred Aiken's book has little bite or wit, and the show lacks freshness or imagination.

The cast is not very good, although John McLeod, Karen Black and Marty Ross show glimmers of talent, and choreographer Bhaskar, who plays a native, performs one entertaining dance. Ray Haney's music is occasionally pleasant but usually just noisy. The sets and costumes are adequate, but "We're Civilized?" isn't. *Kenn.*

Bits of London

London, Nov. 20.

A. P. Herbert has written his first play in several years, "Better Dead," to open Nov. 26 at Richmond.

"Signpost to Murder," the thriller with Margaret Lockwood and Derek Farr, has notched its 300th performance at the Cambridge.

Percy Silk has fixed the specialty acts for the English edition of "Carnival," opening Leeds this month, before going to Glasgow, and then the West End.

"Goodnight Mrs. Puffin," Arthur Lovegrove's farce, switches Dec. 17 from the Duchess to the Duke of York's. It opened at the Strand.

Constance Cox has written a new version of George Du Maurier's meller, "Trilby."

The Old Vic has cancelled three matinees of "Peer Gynt" because of the strain on Leo McKern in the title role. McKern is also currently rehearsing "The Anatomist."

Legit Followups

No Strings (BROADHURST, N.Y.)

The move from the 54th Street Theatre to the more centrally situated Broadhurst hasn't disturbed "No Strings." Although there is a pretentiousness to the show's calculated simplicity, it's still a crisp and elegant production, and an audience-pleaser.

The chief asset remains Diahann Carroll, who turns in a magnetic performance as the American girl who becomes a Paris mannequin. Her renditions of Richard Rodgers' bouncy "Loads of Love" and "You Don't Tell Me" are irresistible, and she and her able leading man, Richard Kiley, make "The Sweetest Sounds" and "Nobody Told Me" a pleasure.

Polly Rowles, Alvin Epstein and the vivacious Bernice Massi lend excellent support. At the performance caught, Dallas Rennie and John Carter subbed for Noelle Adams and Don Chastain, and both acquitted themselves well.

"No Strings" has a slight book, and the complicated sets and the on-stage musicians are occasionally overdone. But the show is an enjoyable combination of the old-fashioned and the fresh. *Kenn.*

Camelot (MAJESTIC, N.Y.)

Like King Arthur's roundtable, "Camelot" has collapsed. It's now a dispirited, cheerless show that bears little resemblance to the original production.

William Squire, as the King, has grown perceptibly broader in the past few months, particularly in the early scenes. He grimaces and uses fey movements, sacrificing dignity and charm.

Kathryn Grayson, the new Guinevere, is still lovely visually, but seems ill at ease on a legit stage. Her performance tends to be stiff, and she's sometimes inaudible. The songs have been reorchestrated to allow her some coloratura frills, and some of the Queen's dancing appears to have been eliminated.

Also new to the cast are Robert Peterson, who makes a good Launcelot, and Arthur Treacher, whose appearances as King Pellinore are like breaths of fresh air in a musty production.

The show moves at a leaden pace, with little to entertain or hold interest. Now over 800 performances old, "Camelot" retains only a shadow of its former splendor. *Kenn.*

Brecht on Brecht (THEATRE DE LYS, N.Y.)

All-new team has taken over at the Theatre de Lys in this off-Broadway bouillabaisse of a show, part recital, part documentary, part biographical sketch. The players are listed alphabetically and the parts are of more or less equal prominence, though some may have fewer sides. It's an exercise in rhetoric most of the time, interspersed with song and dramatic vignettes. Of those who sing, Theodore Bikel clearly has an almost unfair advantage as an established musician, folklorist, guitarist and recording artist. He is very good.

Barbara Baxley, blonde and with arch blue eyes, brings authority, but so do all her colleagues including the Negro member, Diana Sands. Under Gene Frankel's direction, there is enough stool-hopping and other stage business to support pace. The essentials of rhythm and variety have been provided to start with in George Tabori's artful cullings of the extensive literature of Bertolt Brecht.

Brecht is the remarkable German who was on the run a good part of his mature years. His works have a broad span of interest, considerable humor of a politically tinged, bitter kind. In the present editing there is no reference to East German Communist Party membership, though he speaks once of his "ideology."

Brecht's own voice on tape and his own singing in German is used as a kind of obligato to the gab. The climaxing episode, "The Jewish Wife," is a hideous reminder of what the racial laws of Germany did to the existing attachments. Gerry Jedd carries off the long solo expertly.

Brecht was a verbose and "abstract" writer. In some ways he is benefited by this sort of editing. There are delightful bits, such as his comments on actors who either never look, or alternately make

looking a form of scene-stealing. He has a dig or two at reviewers and many a jibe at man's inhumanity to man. Gerald Hiken and Michael Wager also handle first class "readings." *Land.*

A Shot in the Dark (PLAYHOUSE, WILMINGTON)

Wilmington, Nov. 10.

After a year's run on Broadway, "A Shot in the Dark," has embarked on a season-long tour, much of it on Theatre Guild-American Theatre Society subscription. Elizabeth Seal is starred in the role played on Broadway by Julie Harris.

The production of the Harry Kurnitz adaptation of Marcel Achard's Parisian farce was in excellent shape at the Wilmington break-in, with faultless timing and swift exchange of dialog bringing out top comedy values. The story, a combination of humor, suspense and sex, relies heavily on the latter for its laughs. In fact, the sex angle is the only reason for the plot.

As the examining magistrate probes the fatal shooting of a chauffeur in the home of a fashionable Paris banker, the love life of the occupants takes precedence over the crime. Miss Seal, a London dancer-singer who came to the U.S. in a title role of the West End edition of the French-originated musical, "Irma La Douce," is a combination of spice and innocence in the role of Josefa, a scatter-brained minx who has learned about men from men. Her effervescent personality gets across and she sustains audience interest.

As costar, Zack Matalon is on-stage practically throughout, making a good impression as the magistrate who champions his garrulous prisoner. Rene Paul is excellent in the role of Josefa, a scatter-brained minx who has learned about men from men. Her effervescent personality gets across and she sustains audience interest.

James Coco scores heavily as an all-wise court clerk; Bram Nossen is authoritative as the head magistrate; Valerie French is snottily defiant as the banker's wife, and Edith Lebok is decorative as the magistrate's spouse.

Harold Clurman's staging keeps things moving and Ben Edwards' office setting has a faded attractiveness that keeps the French flavor. Despite its thin story line and the fact that nothing much happens, "A Shot in the Dark" should get by on its sexiness and comedy. *Klep.*

A Far Country (PLAYHOUSE, WILMINGTON)

Wilmington, Nov. 7.

"A Far Country," the drama about Sigmund Freud, stacks up as a prestige show for the road. It opened its tour in Wilmington as part of the local Theatre Guild-American Theatre Society series and drew approval from the intellectuals and psychiatry buffs.

Viveca Lindfors is starred as the analyst's chief patient, the role originally played by Kim Stanley on Broadway. She comes through with a sterling performance, with the extra asset of personal charm. However, the show is still slow and talky, and interest tends to lag.

The final scene generates real excitement as Freud relentlessly forces his paralytic patient to reveal her secret emotion, thereby regaining the use of her limbs.

Mark Lenard is impressive as the Viennese pioneer who has to fight through a maze of ignorance, prejudice, and opposition from his colleagues to gain acceptance of his psychological theories. His scenes of tenderness with his pregnant wife contrasts effectively with his refusal to compromise his ideals for a life of security.

Jacob Ben-Ami etches a sharp portrayal of the sympathetic doctor friend who is too old and settled to defy accepted medical standards. Bertha Gersten is good as Freud's mother, who futilely pleads for him to be cautious. Joan Potter is charming as the loyal wife and John Dutra, Eda Reiss Merin and Elizabeth Ames are acceptable in supporting roles.

"A Far Country" is a prestige show rather than potent boxoffice, however. *Klep.*

Gilbert Wakefield, author of "Room for Two" and "Counsel's Opinion," is convalescing after major surgery, but is completing a new play, "The Judge."

Road: 'Lady' Wow \$101,397, Toronto; 'Never' \$34,336, 'Moby' \$12,623, Bost.; 'Oliver' 66G, S.F.; 'Wholesale' 48G, Det.

It was like old times on the road last week for "My Fair Lady." The musical was the frame's top-grosser with a wow \$101,397 take in the initial stanza of a fortnight's return engagement at the O'Keefe Centre, Toronto.

Business was also good for most of the other touring shows.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Far Country, Ford's (D-RS) (\$5.43; 1,819; \$52,231) (Viveca Lindfors). Previous week, \$29,503 with Theatre Guild-American Theatre Society subscription, Locust, Philadelphia. Last week, \$22,855 with TG-ATS subscription.

BOSTON

Moby Dick, Shubert (D-T) (1st wk) (\$4.95-\$5.50; \$46,500) (Rod Steiger). Previous week, \$10,374, Royal Alexandra, Toronto.

Opened here Nov. 12 to two affirmative notices (Hughes, Herald; Maloney, Traveler) and three yes-no reviews (Guidry Monitor; Kelly, Globe; Norton, Record American). Last week, \$12,623.

Never Too Late, Wilbur (C-T) (3d wk) (\$4.95-\$5.50; 1,241; \$37,126) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$29,007. Last week, \$34,336.

CHICAGO

Carnival, Shubert (MC-RS) (1st wk) (\$5.95-\$6.60; 2,100; \$72,000) (Anna Maria Alberghetti). Previous week, \$42,665 with TG-ATS subscription, Auditorium, St. Paul, with Carla Alberghetti in lead role.

Opened here Nov. 12 to two affirmative notices (Harris, Daily News; Syse, Sun-Times) and two negative reviews (Cassidy, Tribune; Dettmer, American). Last week, \$55,295 with TG-ATS subscription.

Mary, Mary, Blackstone (C-RS) (11th wk) (\$4.95-\$5.50; 1,447; \$41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, \$32,968. Last week, \$32,831.

DETROIT

I Can Get It For You Wholesale, Fisher (MC) (\$5; 2,081; \$56,000) (Larry Kerr). Previous week, \$30,793 with TG-ATS subscription, Shubert, Cincinnati.

Opened here Nov. 12 to two favorable reviews (Cook, Free Press; Mossman, News). Last week, \$48,004.

LOS ANGELES

Come Blow Your Horn, Biltmore (C-RS) (1st wk) (\$5.50-\$6; 1,636; \$55,000) (Hal March). Previous week, \$20,306, Geary, San Francisco.

Last week, \$28,656 with TG-ATS subscription.

MINNEAPOLIS

Sound of Music, Orpheum (MD-RS) (1st wk) (\$5.95-\$6.50; 2,800; \$98,000) (Barbara Meister, John Myers). Previous week, \$57,396, Shubert, Chicago.

Last week, \$68,649 with TG-ATS subscription.

PHILADELPHIA

In the Counting House, Walnut (D-T) (2d wk) (\$4.50-\$5.40; 1,349; \$41,000) (Sydney Chaplin). Previous week, \$6,968 for four performances. Last week, about \$14,100.

SAN FRANCISCO

Oliver, Curran (MD-T) (8th wk) (\$6.25-\$6.50; 1,758; \$65,000) (Clive Revell, Georgia Brown). Previous week, \$64,443 with Civic Light Opera subscription. Last week, \$66,010.

TORONTO

My Fair Lady, O'Keefe (MC-RS) (1st wk) (\$6; 3,211; \$103,723) (Ronald Drake, Gayle Byrne). Previous week, \$39,505, Veterans Auditorium, Columbus. Last week, \$101,397.

Shot in the Dark, Royal Alexandra (C-RS) (1st wk) (\$5.50; 1,525; \$39,828) (Elizabeth Seal, Zack Matalon). Previous week, \$28,221 with TG-ATS subscription, Hanna, Cleveland. Last week, \$26,181 with TG-ATS subscription.

WASHINGTON

Harold, National (C-T) (2d wk) (\$4.95-\$5.75; 1,673; \$46,243) (Anthony Perkins). Previous week, \$28,572 with TG-ATS subscription. Last week, \$29,279 with TG-ATS subscription.

SPLIT WEEKS

Carnival (bus-truck) (MC-RS) (Elaine Malbin, David Daniels). Previous week, \$33,394, seven-performance split.

Last week, \$25,480 for six performances: Civic, Knoxville, Tenn., Monday-Tuesday (12-13), two; Auditorium, Asheville, N. C., Wednesday (14), one; War Memorial, Greensboro, N. C., Thursday-Friday (15-16), two; Municipal, Savannah, Ga., Saturday (17), one.

Mary, Mary (bus-truck) (C-RS) (Lee Bowman). Previous week, \$24,463, seven-performance split.

Last week, \$24,375 for six performances: Stuart, Lincoln, Neb., Monday (12), one; Albert Taylor Hall, Emporia, Kan., Tuesday (13), one; Central City Senior High School, Springfield, Mo., Wednesday (14), one; Darby Jr. High School, Fort Smith, Ark., Thursday (15), one; Arcadia, Wichita, Kan., Friday (16), one; Municipal, Tulsa, Saturday (17), one.

Program for Two Players (bus-truck) (DR-RS) (Helen Hayes, Maurice Evans). Previous week, \$34,692, seven-performance split.

Last week, \$38,980 for seven performances: State College, Cedar Falls, Ia., Monday-Tuesday (12-13), two; Shrine Mosque, Peoria, Ill., Wednesday (14), one; Univ. of Wisconsin, Madison, Thursday-Saturday (15-17), four.

Shot in the Dark (bus-truck) (C-RS) (Anne Farge). Previous week, unreported.

Last week, \$15,268 for five performances: Memorial, Fresno, Cal., Monday-Tuesday (12-13), two; Harvey, Bakersfield, Cal., Wednesday (14), one; High School, Sacramento, Cal., Friday-Saturday (16-17), two.

Guild Plans Year-'Round Art Center at Westport

The Westport (Conn.) Country Playhouse, a ranking summer theatre for over 30 years, will be the focal point of a year-around Theatre Arts Center to be created by the Theatre Guild. The cultural project will comprise spring and fall seasons of legit productions, a Bernard Shaw repertory company, a training school for actors and theatre personnel and a workshop for young writers.

Activities planned for the Westport theatre center will not interfere with the summer stock season conducted at the Playhouse by the Laurence Henry Co. The Playhouse, owned by Lawrence Langner, his wife, Armina Marshall, and their son, Philip Langner, was leased to the Laurence Henry Co. several years ago.

The Langners are also co-administrators of the Theatre Guild. Besides the Playhouse, the Center will comprise other buildings, some to be erected and others to be rented on adjacent land. The cultural project is to be initiated next April or May. The regular spring season is to run from March to June and the fall semester from mid-September through late November.

The theatre will also be used for concerts, recitals and other cultural functions both during and after the regular seasons. Winter facilities, including a heating system, are now being installed in the theatre and dressing rooms.

Winterized Paper Mill

A winter season will be presented at the Paper Mill Playhouse, Millburn, N. J., for the first time since 1953. "South Pacific" opens a three-week run at the spot Dec. 26. The cold-weather activity at the 972-seater will cover a period of 13 weeks.

The Frank Carrington-Henry T. Weinstein-Laurence Feldman operation will shutter briefly following the Dec. 1 termination of the run of its current presentation, "Gypsy," starring Julie Wilson.

Betsy Palmer, who's starring in "Pacific" at the Mineola (L.I.) Playhouse through Dec. 2, will repeat the assignment at the Paper Mill.

Mario del Monaco, Carnegie Blastoff

By ROBERT J. LANDRY

The term "riotous acclaim" is fully justified when the tenor is Mario del Monaco. Heard at Carnegie Hall last Thurs. (15) after a long separation from the Met Opera, his welcome took on the sentimental, not to say hysterical, dimensions of the first astronaut's homecoming. There may have been Carnegie precedents, but surely not many for an audience that refused to go home, after the musicians and the stagehands had, and the house lights were 50% killed.

This tenor creates this kind of response because of his almost reckless giving of himself and his voice. One worries that he will burst his throat. One tries in vain to recall his like in sheer power-house. At the end hundreds clustered at the stage to shake his hand. It was a stunning success, in which the audience's own excitement fused with del Monaco's. He was having himself a vocal and emotional binge and the man he was singing at, one may guess, was Rudolf Bing, who was not there at all.

The explanation, whether correct or not, is that del Monaco wanted "Andrea Chenier" at the Met and the Met gave it to Franco Corelli. But no need to feel sorry for del Monaco. His jet-stream leads round the world. He had sung with the San Francisco Opera and in Dallas en route to Carnegie. He is one of the world's most highly-compensated talents.

Some 40 members of the Symphony of the Air acted as orchestra for del Monaco. Under Anton Guadagno's stick, the results were sound. It was actually a night of ovations, one after the other, as del Monaco's guest artist, soprano Gabriella Tucci of the Met, in her own slower-building way reached to absolute parity in audience popularity. And that was part of a memorable concert's wonder. It was typhoon and monsoon, alternating.

The program was a larynx-breaker. The tenor started in full roar with "Giuletta! son io from" from "Romeo and Juliet" and never deigned once to sing something easy. Miss Tucci, a stunning figure in sumptuous white gowning, ran a repertory of Verdi, Donizetti, Catalini and Bellini. Something else that was musically fine—most of the arias sung are not currently being heard at the Met.

Touring Shows

(Figures cover Nov. 18-Dec. 1)

Beauty Part (tryout)—Shubert, New Haven (Nov. 26-Dec. 1).

Carnival—Shubert, Chi (Nov. 19-Dec. 1).

Carnival (bus-truck)—Split-week stands (Nov. 19-Dec. 1).

Come Blow Your Horn—Biltmore, L.A. (Nov. 19-Dec. 1).

Far Country—American, St. L. (Nov. 19-24); Orpheum, Mpls. (Nov. 26-Dec. 1).

Harold (tryout)—National, Wash. (Nov. 19-24, moves to N.Y.).

I Can Get It For You Wholesale—Shubert, Boston (Nov. 19-Dec. 1).

In the Counting House (tryout)—Walnut, Philly (Nov. 19-24); Wilbur, Boston (Nov. 26-Dec. 1).

Mary, Mary—Blackstone, Chi (Nov. 19-Dec. 1).

Mary, Mary (bus-truck)—Split-week stands (Nov. 19-Dec. 1).

Moby Dick (tryout)—Shubert, Boston (Nov. 19-24, moves to N.Y.).

My Fair Lady—O'Keefe, Toronto (Nov. 19-24); Her Majesty's, Montreal (Nov. 26-Dec. 1).

Oliver (tryout)—Fisher, Det. (Nov. 19-Dec. 1).

Pajama Tops—Nixon, Pitt. (Nov. 27-Dec. 1).

Program for Two Players (bus-truck)—Studebaker, Chi (Nov. 19-24); split-week stands (Nov. 26-Dec. 1).

School for Scandal (tryout)—Shubert, Philly (Nov. 26-Dec. 1).

Shot in the Dark—Royal Alexandra, Toronto (Nov. 19-Dec. 1).

Shot in the Dark (bus-truck)—Split-week stands (Nov. 19-Dec. 1).

Sound of Music—Orpheum, Mpls. (Nov. 19-24); Auditorium, St. P. (Nov. 26-Dec. 1).

Sound of Music (bus-truck)—Split-week stands (Nov. 19-Dec. 1).

B'way Up: 'Little Me' \$39,997 in 4, 'Strings' \$61,151, 'Camelot' \$50,219, 'Mary, Mary' \$40,118, Levene \$31,310

Business climbed substantially for most Broadway shows last week. Holding at capacity or near-sell-out pace were "Beyond the Fringe," "A Funny Thing Happened on the Way to the Forum," "How to Succeed in Business Without Really Trying," "Mr. President," "Stop the World—I Want to Get Off," "Tchin-Tchin" and "Who's Afraid of Virginia Woolf?" There was one closing last week, "Nowhere to Go But Up." This stanza's solo newcomer, "Lord Pango," opened Monday night (19).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repeated City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Affair, Miller (D) (9th wk; 68 p) (\$6.90-\$7.50; 840; \$33,500). Previous week, \$23,795 with some POMG patronage. Last week, \$20,720.

Beyond the Fringe, Golden (R) (4th wk; 26 p) (\$7.50; 773; \$34,073). Previous week, \$37,315 for nine performances with parties. Last week, \$33,996 with parties.

Calculated Risk, Ambassador (D) (3d wk; 21 p) (\$6.90-\$7.50; 1,155; \$42,828) (Joseph Cotten). Previous week, \$27,719. Last week, \$30,684.

Camelot, Majestic (MC) (102d wk; 817 p) (\$9.40; 1,616; \$84,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, \$44,407. Exits Jan. 5 to tour. Last week, \$50,219.

Carnival, Imperial (MC) (84th wk; 668p) (\$8.60; 1,428; \$68,299). Previous week, \$36,454. Carla Alberghetti succeeded Susan Watson as femme lead last Monday (19). Moves Dec. 17 to the Winter Garden Theatre. Last week, \$34,902.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (28th wk; 223 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$65,786. Last week, \$65,800.

How to Succeed in Business Without Really Trying, 46th St. (MC) (58th wk; 457 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,489. Last week, \$67,514.

I Can Get It For You Wholesale, Broadway (MC) (35th wk; 276 p) (\$8.60; 1,900; \$73,000) (Lillian Roth). Previous week, \$30,820. Last week, \$36,287.

Little Me, Lunt-Fontanne (MC) (1st wk; 1 p) (\$9.90; 1,407; \$76,400) (Sid Caesar).

Opened last Saturday night (17) to four raves (Gilbert, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram) and three qualified approvals (Chapman, News; Taubman, Times; Waite Post). Last week, \$39,997 for opening performance and three previews.

Man for All Seasons, ANTA (D) (52d wk; 413 p) (\$6.90-\$7.50; 1,214; \$49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, \$33,391. Last week, \$36,944.

Mary, Mary, Hayes (C) (89th wk; 708 p) (\$6.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Tom Poston, Edward Mulhare). Previous week, \$33,875. Last week, \$40,118.

Milk and Honey, Beck (MC) (58th wk; 463 p) (\$8.60-\$9.60; 1,280; \$62,805) (Robert Weede, Mimi

Benzell, Molly Picon). Previous week, \$34,720 with Hermione Gingold in the role now played by Miss Picon. Exits Jan. 26 to tour. Last week, \$38,248.

Mr. President, St. James (MC) (5th wk; 33 p) (\$9.60; 1,615; \$76,958) (Robert Ryan, Nanette Fabray). Previous week, \$77,170 with parties. Last week, \$77,205 with parties.

Night Life, Atkinson (D) (4th wk; 31 p) (\$6.90-\$7.50; 1,090; \$45,000). Previous week, \$25,687 with parties. Last week, \$27,084 with parties.

No Strings, Broadhurst (MC) (36th wk; 284 p) (\$9.20; 1,214; \$62,037). Previous week, \$55,272. Last week, \$61,151.

Seldman and Son, Belasco (C) (5th wk; 40 p) (\$6.90-\$7.50; 967; \$39,325) (Sam Levene). Previous week, \$28,015 with parties. Last week, \$31,310 with parties.

Sound of Music, Hellinger (MD) (151st wk; 1,203 p) (\$9.60; 1,567; \$81,500) (Nancy Dussault). Previous week, \$43,370 for seven performances. Last week, \$48,854.

Stop the World—I Want to Get Off, Shubert (MC) (7th wk; 53 p) (\$8.60; 1,461; \$60,000) (Anthony Newley). Previous week, \$60,010. Last week, \$60,299.

Take Her, She's Mine, Biltmore (C) (48th wk; 380 p) (\$6.90-\$7.50; 936; \$40,180) (Art Carney). Previous week, \$25,081. Exits Dec. 8 to tour with Tom Ewell succeeding Carney as star. Last week, \$28,294.

Tchin-Tchin, Plymouth (CD) (4th wk; 28 p) (\$6.90-\$7.50; 999; \$44,940). (Anthony Quinn, Margaret Leighton). Previous week, \$44,118 with parties. Last week, \$44,348 with parties.

Thousand Clowns, O'Neill (C) (33d wk; 260 p) (\$6.90-\$7.50; 1,076; \$44,730) (Jason Robards, Jr.). Previous week, \$26,905. Last week, \$29,600.

Who's Afraid of Virginia Woolf?, Rose (D) (6th wk; 38 p) (\$6.90-\$7.50; 1,162; \$46,845) (Uta Hagen, Arthur Hill, George Gizzard) (a separate matinee company costars Kate Reid and Sheppard Strudwick). Previous week, \$46,622. Last week, \$45,553.

Miscellaneous

D'Oyly Carte Opera Co., City Center (OP-Rep) (1st wk; 8 p) (\$4.35; 3,090; \$86,552). Last week, \$60,500.

Closed Last Week

Beautiful Bait, Longacre (D) (1st wk; 8 p) (\$4.90-\$5.90; 1,101; \$26,000).

Closed Saturday night (17) after a single week's non-profit engagement.

Nowhere to Go But Up, Winter Garden (MC) (2d wk; 9 p) (\$8.60-\$9.40; 1,404; \$70,000). Previous week, about \$25,000 for opening performance and three previews. Last week, about \$32,500. Closed Saturday (17) at an estimated loss of its entire \$420,000 investment (including 20% overall).

Opening This Week

Lord Pango, Royale (C) (\$6.90-\$7.50; 999; \$42,000) (Charles Boyer). Paul Gregory and Amy Lynn presentation of dramatization by S. N. Behrman from his New Yorker mag stories, "The Days of Duveen"; opened last Monday night (19).

Trims TIP Assignments

For Own Show Projects

John Gerstad has resigned as secretary and treasurer of Theatrical Interests Plan Inc., an investment-producing firm, to devote more time to directing, producing and writing. He's continuing as vice-president and a member of the board of directors, however.

Gerstad is currently collaborating with Charles A. McDaniel on the book for "A Joyful Noise," a musical adaptation of Borden Deal's novel, "The Insolent Breed." He's also slated to direct a spring production on Broadway of "Never Trust a Spy," a comedy by Bernard Dillbert.

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LUNT-FONTANNE THEATRE

November 14, 1962

Mr. William Goldman
Erlanger Theatre
21st & Market Streets
Philadelphia 3, Penna.

Dear Mr. Goldman:

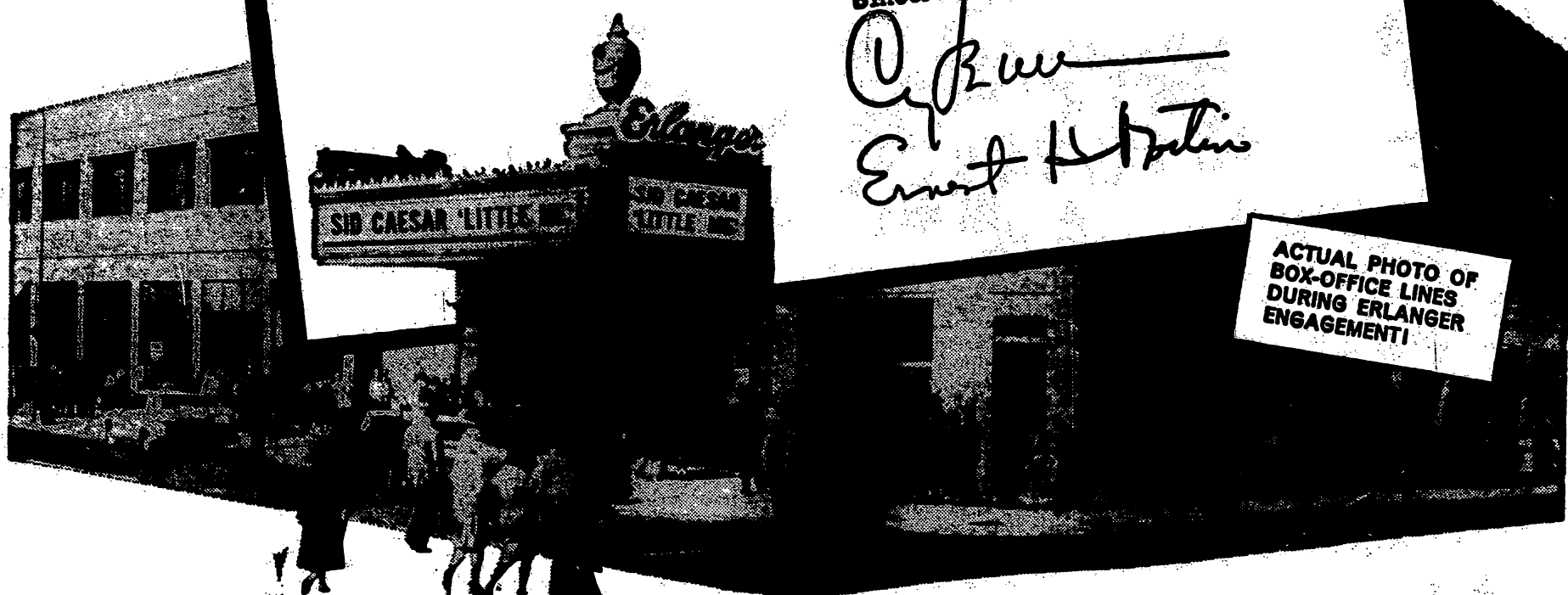
As you know, we have launched six of our previous shows in Philadelphia. Now we have another hit in "Little Me", which we opened at your Erlanger Theatre. Frankly, we are more than glad we did! Your elegant showplace has given us our biggest Philadelphia gross, breaking every record for any of our past successes.

Not only are we happy about the big five-week gross of \$335,200. plus, but we hasten to commend the wonderful cooperation we have received from your management team and the excellence of the Erlanger's facilities.

To your splendid theatre, its fine staff, and for your own personal efforts in making this engagement a rewarding experience, we are genuinely indebted.

Sincerely,

Ernst H. Martin



ERLANGER 5 WEEK HOUSE RECORD BROKEN!

FIRST WEEK	SECOND WEEK	THIRD WEEK	FOURTH WEEK	FIFTH WEEK
\$55,189 ⁰⁰	\$68,799 ⁰⁰	\$70,229 ⁰⁰	\$70,221 ⁰⁰	\$70,786 ⁰⁰

THE **ERLANGER** • A WILLIAM GOLDMAN THEATRE • PHILADELPHIA

Inside Stuff—Legit

Concert circles in Manhattan were doing the muttering-under-breath routine last week about the costs for stagehands. The International Alliance of Theatrical Stage Employees applies all rules according to its own interpretation, and often to concert management's shock, the comment indicated.

The Leningrad Orchestra was offered by the Russian ambassador to the United Nations. It duly played a concert there. The reported cost to move the orchestra in and out of the UN headquarters came to \$2,500, apparently paid by the UN. The same orchestra's date at Carnegie Hall, N.Y., (there were two others at the Philharmonic) cost \$750 for grips and loaders.

The afternoon rehearsal last Thursday afternoon (15) in Carnegie Hall of the Mario del Monaco-Gabriella Tucci recital (partly a benefit, the Bagby Music Foundation taking all boxes) ran five minutes over. The IATSE assessed a full hour charge. At the actual performance, the American Federation of Musicians men waived overtime, but the three stagehands did not. They reportedly got \$100 for the night.

A display showing how the sets and costumes were created for the bus-and-truck touring production of "The Sound of Music" is being used as an advance promotional gimmick for the presentation. The exhibit, including water colors, drawings, scale models and line plots, is mounted on 15 panels and is being shown for periods of about 10 days in as many of the stands on the musical's route as can be booked ahead of the play dates.

Oliver Smith and Lucinda Ballard, who designed the "Sound" sets and costumes, respectively, prepared the basic material, and the exhibit itself was set up by Florence Klotz, Miss Ballard's assistant. The stunt was conceived by Henry Guettel, producer of the touring presentation, and Paul Anglim, the pressagent.

Show Magazine which recently devoted an entire monthly issue to South American art (mostly painting) and sponsored an Inter-American Symposium of the Arts on Paradise Island, really promotion of Huntington Hartford, owner of the magazine, has primed the creation of a so-called Inter-American Council for the Arts. Ideal is a continuing exchange of information between the two continents. Attitude was expressed that the U.S. State Dept. is bum-rapped for faulty choice of plays, concerts and other talent shipped to Latin countries. Reason: State Dept. simply is not equipped for sensible choices.

Show Out of Town

Sister

Dallas, Nov. 5.

Paul Baker presentation of drama in two acts (20 scenes), by Glenn Allen Smith. Staged by Ivan Rider; settings, Pauline Diskey; costumes, David Pursley; lighting, Randy Moore; music, Raymond Allen. Stars Mary Sue Fridge. Opened Oct. 23, '62, at the Dallas Theatre Center, Dallas; \$3.50 top.

Opal Mona Stiles Pursley
Mother Fletcher Mary Bozeman Raines
Little Girl Lesley Lynn Caspar
Brother Cobbs Mike Dendy
Sister Ferguson Mary Sue Fridge
Sister Liller Betty June Lary
McKee Ron Wilcox
Susanna Marie Cheatham
Hirschel James Nelson Harrell
Maxine Penelope Hull
Campbell Preston Jones
Riley Peter Harrell Jones
Photographer Bob Frost
Policeman W. A. Anderson
Prosecutor Vincent McNally
Judge Henry Carter
Sisters of Grace Susan Mora
Marie-Elyse Soape, Linda Sanders, Arlene Cohen
Congregation Renate Johanna Shields, Joan McCullough, Louise Mosley, Kit Carson, Van Phillips, Richard Camargo, Fritz Lennon, Gary La Vigne, Lale Akkoyunlu, Robert Baca, Alan Marshall, Sally Netzel, Cinda Siler, Ruth Winchester

The Dallas Theatre Center, opening its new season with the premiere of "Sister," has a winner with young playwright Glenn Allen Smith's interesting drama about a female evangelist of the '20s. The author doubtless makes his title character a prototype of the late Aimee Semple McPherson, but his effort about "a woman who reaches the pinnacle of success only to be destroyed by the world she created" makes good stage fare. It's too lengthy, but with tightening it could do well elsewhere.

As the fiery, flamboyant pulpiteer with a quip on her lips, Mary Sue Fridge gives appeal and depth to the taxing role of the soul-saver who brings joy, joy, joy to her temple and instills it in her flock. Married in her teens and separated after one year, the lady is still frustrated after 17 sexless years.

She can't dominate a sassy radio engineer who installs her air station in the temple, and becomes involved with him in his hotel room. Preston Jones makes a likable, independent radioman who wants to marry her, also, and they plot the disappearance and future life together.

Mary Bozeman Raines is a standout as the driving mother who puts Sister in the pulpit, handles the finances but keeps no books. James Nelson Harrell gets laughs as a cynical newspaperman regularly alleging graft of the temple's funds. Capably filling other roles are Marie Cheatham as a Sister-worshipping temple worker, Ron Wilcox as the defending lawyer, Penelope Hull as a flapper secretary and Mike Dendy as the temple's devoted Brother Cobbs.

Under Ivan Rider's skillful direction "Sister" emerges as a strong entry, with his flashbacks an integral force. David Pursley's authentic '20s costumes are amus-

ing and Pauline Diskey's sets fully utilize the planned solo set when abetted by Randy Moore's adroit lighting, Raymond Allen's atmospheric music is tasteful.

After its three-week initial engagement, "Sister" returns in repertory in January and February.

Bark.

Brooks, Van Horn Merge; Biggest Costume House

The Brooks Costume Co. and the Van Horn Costume Co. have merged. The consolidation, which took effect yesterday (Tues.), brings together as the Brooks-Van Horn Costume Co. the country's largest (Brooks) and oldest (Van Horn) theatrical wardrobe firms.

Arthur Gerold is president of the merged company and James E. Stroock is executive consultant and director. Stroock, who had headed the New York-based Brooks operation, moved that firm, established by his father as a uniform company, into the theatrical costume business in 1912. Gerold joined Van Horn six years ago as office sales manager in the outfit's Philadelphia headquarters. Van Horn was founded in 1852.

The new firm will have offices in New York, Philadelphia and Hollywood. Its combined inventory of costumes total over 300,000. Brooks has been supplying about 75% of the costumes for the major musicals produced on Broadway each season, in addition to servicing television shows and productions in other areas of show business.

Rollin Van Horn, whose father, Alfred R. Van Horn, founded the company bearing his name, is chairman of the board of the new organization. Harold Blumberg is in charge of rentals to television and stock theatres. Stephen Blumberg is department head of work room activities and designer coordinator and Gerhart Weidner is head of the academic and community theatre departments.

Australian Shows

(Week Ended Nov. 17)

(Figures denote opening dates)

ADELAIDE
Mikado, Her Majesty's (11-8-62).
MELBOURNE
Carnival, Her Majesty's (10-19-62).
Fantasticks, Russell St. (10-30-62).
Majority One, St. Martins (10-25-62).
Minstrels, Tivoli (10-5-62).
Orpheus, Princess (9-27-62).
Quare Fellow, Emerald Hill (11-2-62).
Ross, Union (10-3-62).
Woman in Gown, Comedy (11-9-62).
PERTH
My Fair Lady, Her Majesty's (9-8-62).
SYDNEY
Australian Ballet, Her Maj. (11-2-62).
Beyond the Fringe, Philip (9-8-62).
Billy Liar, Ensemble (7-10-62).
Shadow Heroes, Independent (10-31-62).
Sound of Music, Tivoli (9-28-62).
Yum-Yum Tree, Royal (10-17-62).
Write Me a Murder, Palace (10-27-62).

'Inflammatory' Miller

Gordon Hitchens, son of whodunit author Dolores Hitchens, earned his M.A. at Columbia Univ. recently by a dissertation on the career and plays of Arthur Miller. It's now being sold in script-type at a couple of theatrical book specialty shops in Manhattan. Hitchens makes the point that Miller remains a campus enthusiasm, though somewhat "forgotten" in the theatre world, owing to long absence from the Broadway boards.

Of Hitchens' class of 12, three elected to do their master's degree paper on the dramatist. Says Hitchens, "His plays still inflame the campuses."

Priest's 'Study in Color,' Triple-Bill About Race, O.K. for Special Groups

Detroit, Nov. 20.

Showman-turned-priest, the Rev. Malcolm Boyd has written three simple and direct sermonets on the race issue in the form of one-act plays, "They Aren't Real to Me," "The Job" and "Study in Color," and staged them for the first time at the Will-O-Way Apprentice Theatre here. The show opened Nov. 2 and played weekends through last Saturday (17). As theatrical fare, they fall because they are predictable, preachy and add no new insights or solutions to the problem. The plays, however, should be serviceable for church performances, especially before youth groups.

Boyd, formerly associated with Mary Pickford and Buddy Rodgers and now Episcopal chaplain at Wayne State Univ., here, has precipitated himself into the race crisis as a Freedom Rider. He has had the opportunity to acquire new insights, but in none of these three one-act plays does he display a fresh perspective.

His approach was just as curiously commonplace in his first one-act play which he wrote, produced and starred in a few months ago in a Detroit coffeehouse theatre. However, there was theatrical impact in that initial effort, "Boy: An Experience in the Search for Identity," which is lacking in these new plays.

The three new pieces are presented under the overall title, "Study in Color." Boyd simply reverses the hackneyed roles of the races in the initial "They Aren't Real to Me," which is set sometime in the future. A race revolution has occurred and the Negro now is dominant.

Boyd plays a white man recently elevated to an executive government job and getting the same kind of treatment at the hands of a white-hater, played by Woodie King, Jr., as Negroes generally endure today. An enlightened Negro official, played by Cliff Frazier, tries to help the white man toward equality. All the lines and situations are predictable and commonplace and the acting is no more than professionally adequate.

The second one-act, "The Job," is billed as a satire on the exploitation of race as a gimmick to sell films, plays, books, etc. The intended irony isn't captured by Boyd, but some of his fairly clever lines are mangled by an inept solo performance by Frazier as a Negro celebrity hired to pressagent a new picture about the Negro in America.

The actor fails to get outside of himself and fails in his attempted mimicry of an uneducated Hollywood producer and tv announcer trying to sell simultaneously the sponsor of products called Man Tan and Bleach on the possibilities of a program titled "What's My Race." It might have been good.

The third one-act, "Study in Color," pairs Boyd and King in an exchange of white and black masks which, if it had significance, doesn't get across. Perhaps unwittingly, it lives up to its billing as "theatre of the absurd."

According to a program note, the three one-act plays have been selected by Henry Hewes, drama critic of The Saturday Review magazine, for inclusion in the off-Broadway section of "The Best Plays of 1962-63," which he is editing for the first time this year. On the basis of what takes place on the stage, the choice seems strange. Tew.

Legit pressagent Mariam Graham, having recovered from a recent operation, is now back in her New York office.

Legit Bits

Joan Van Ark will be a member of the resident company for the initial season, beginning next March, at the Tyrone Guthrie Repertory Theatre, Minneapolis.

Richard Kiley, Zero Mostel, David Burns, Menasha Skulnik, Jack Pearl, Bert Wheeler and Ann Corio were among those who showed up as guests Nov. 8 at the Delsomma Restaurant in the Times Square area for the annual after-theatre get-together of the legit theatre's femme treasurers.

John Chapman's unfavorable review for the Daily News of "Calculated Risk," which the paper had been unable to publish following the show's Oct. 31 opening on Broadway because of the Newspaper Guild strike, was carried in the tabloid when it resumed publication last Nov. 9.

David C. Jones has joined the cast of the off-Broadway production of "The Hostage."

Costume designer Kenn Barr is in New York Hospital.

Legit pressagents Madi and George Ross left for Europe last week and are due to return Nov. 26 to New York.

Sid and Marty Krofft, who presented their puppet show, "Les Poupees de Paris" in Los Angeles and at the Seattle World's Fair, are bringing the production to New York for a Dec. 11 opening at the new Krofft Theatre, formerly the York Playhouse.

George Zorn is company manager, Thelma Chandler stage manager, and Vincent Lynne assistant stage manager for the Martin Tahse touring production of "A Program for Two Players," for which the lighting was designed by Charles Elson. Mel Kopp, who's publicity director for the Tahse operation in New York, is in Chicago preparing for next week's engagement there of "Program" at the Studebaker Theatre.

Coast film-legit stager Arthur Loew Jr. will make his Broadway directorial debut as stager of "Cloris."

William Darrid, who's been active as a Broadway producer, actor and television scripter, has joined Music Corp. of America in New York in an executive capacity for the development of material for films, legit and tv.

M. David Samples will not return as operator of the Hyde Park (N.Y.) Playhouse next summer, but will devote full time to directing.

Joan Darling has rejoined the off-Broadway cast of "The Premise" after a four-month stand with the London company. She's been succeeded on the West End by American actress Barbara Quaney.

The staff for the upcoming Broadway production of "The Beauty Part" includes Al Goldin, general manager; Leonard A. Mulberrin, company manager; Perry Skuskin, production stage manager; Bruce Laffey, stage manager; Bob Ullman and Anne Wolf, pressagents; Edward Kavanaugh, master electrician; Lou Thomas, master carpenter; Herman Kantor, master of properties; Kate Gaudio, wardrobe mistress; and Jerri Kenneally, casting director.

George W. George and Frank Granat, who plan Broadway productions of "Dylan" and "Any Wednesday," arrived in New York from the Coast last week to open local offices.

Philip Mathias plans making his Broadway managerial debut next spring with "The Genius Farm," a musical with book and lyrics by Norman Ritchie and music by Hal Borne.

Issiah Sheffer, a director for radio station WEVD, N.Y., intends producing Eric Bentley's translation of Bertolt Brecht's "The Exception and the Rule" off-Broadway next February with a musical score by Stefan Wolpe.

Robert Cavallo and Leopold Kaplan, former lessees of Theatre East, N.Y., have formed their own law firm, specializing in legit.

Constance Bennett opens Nov. 29 for a four week engagement in the Noel Coward oldie, "Hay Fever," at Drury Lane, Chicago.

The Idlewild Arena Players will begin a fall season of plays in the Theatre-in-the-Skies at Idlewild Airport, N.Y., next Nov. 30 with "The Harlot's House," by Doris Lambton, an airline employee.

Lucy Prentiss, actress-wife of Howard Erskine, coproducer of the Broadway presentation of "Calculated Risk," planned to the Coast last week to adopt an infant girl.

Stan Seiden and Zev Bufman have secured the West Coast legit

rights to Paddy Chayefsky's Biblical play, "Gideon," for presentation toward the end of the year in one of their three Los Angeles houses. Edward Lucium will direct.

Gaylea Byrne has succeeded Caroline Dixon in the touring production of "My Fair Lady."

Gino Giglio has taken over as company manager of the Broadway production of "I Can Get It For You Wholesale," succeeding Manny Azenberg who withdrew to succeed Manny Davis in a similar assignment with the touring edition of the same musical, of which Davis is the producer.

Edmund Baylies is the new production stage manager for "Camelet," having succeeded Robert Downing, who left the musical to join Cheryl Crawford's production staff.

Anthony Buttitia, pressagent for the Civic Light Opera Assn. in San Francisco, intends settling in Europe for a year prior to returning to his Greenwich Village home in New York.

Heddie Bates has replaced Ellen Weston in the bus-and-truck touring production of "Mary, Mary."

Joe Ponazeki is back in the cast of "Take Her, She's Mine" after a five-week absence to tour in the N.Y. State Arts Council presentation of "The Matchmaker." He was spelled by John Svar.

Broadway producer-personal manager Hillard Elkins and Charles Strouse and Lee Adams, the composer and lyricist, respectively for Elkins' planned Main Stem presentation of a musical version of Clifford Odets' "Golden Boy," left New York last week for the coast to discuss the project with Odets. Elkins, incidentally, is scheduled to speak Dec. 1 at N.Y. Univ.'s Dean's Day Seminar to be held at the Loeb Student Center in Greenwich Village.

Carl Fisher is general manager for George W. George and Frank Granat, who plan coproducing "Dylan" and "Any Wednesday" on Broadway.

Audra Lindley, who succeeded Phyllis Thaxter as the mother in "Take Her, She's Mine," will continue with the comedy when it goes on tour next month with Tom Ewell taking over for Art Carney as star.

Don Porter is making his Broadway legit debut in "Calculated Risk" as substitute for Roland Winters, who took off last Monday (19) for two weeks to make a television pilot on the Coast.

The Alley Theatre, Houston, which follows its current production of "Becket" with "The Hostage," starting next Wednesday (28), began its season of Saturday afternoon kiddie shows last Saturday (17) with Auran Harris' musical adaptation of "Simple Simon."

A Broadway production of "Photo Finish," which ends its London run Dec. 1, is scheduled for a Feb. 13 opening at the Atkinson Theatre, N.Y., under the production auspices of Joseph E. Levine, president of Embassy Pictures Corp. and Alfred de Liagre Jr. The play, which will be codirected by its author, Peter Ustinov, and Nicholas Garland, will costar Ustinov (who was in the show when it originally opened in London) and Diana Wynward and Paul Rogers, now appearing in the play on the West End.

Tennessee Williams has arrived from Key West for rehearsals of his play, "The Milk Train Doesn't Stop Here Anymore," which Roger L. Stevens is producing. Herbert Machis is directing, Jo Mielziner and Peter Hall are designing the sets and costumes, respectively, and Paul Bowles is composing background music.

Off-Broadway Shows

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).
B. Fenstermaker, Sher. Sq. (9-17-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Cherry Orchard, Theatre 4 (11-14-62).
Fantasticks, Sullivan St. (5-3-60).
Hostage, One Sheridan Sq. (12-12-61).
Intimate Relations, Merind (11-1-62).
Living Room, Gramercy Arts (11-21-62).
Man is Man, Living Theatre (9-18-62).
Man's Man, Masque (9-19-62).
On Dad, Poor Dad, Phoenix (2-26-62).
P.S. 193, Writer's Stage (10-30-62).
Portrait-Monks, Martinique (5-28-62).
Premise, Premise (11-22-60).
Tenth of An Inch, East End (11-12-62).
Under Milk Wood, Circle (11-16-62).
We're Civilized, Jan Hus (11-8-62).
SCHEDULED OPENINGS
Coach 6 Insides, Village So. (11-26-62).
Pinter Plays, Cherry Lane (11-26-62).
Night is Black-Cricket (12-4-62).
Riverwind, Actors Playhouse (12-4-62).
Desire Under Fire, Circle (1-4-63).
Abe Lincoln, Anderson (1-18-63).
Taming of Shrew, Anderson (2-28-63).
Devil's Disciple, Anderson (4-11-63).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Sophie" (MC). Producers, Len Bedson & Hal Grossman (165 W. 46th St., N. Y.; JU 2-3930). Auditions next Monday (26) for Equity dancers: femmes, 10 a.m.; men, 2 p.m.; Equity singers next Tuesday (27): men, 10 a.m. and femme, 2 p.m.; open calls Nov. 28: men dancers at 10 a.m. and femme dancers at 11:30 a.m.; men singers at 2 p.m. and femme singers at 3:30 p.m. All auditions at the Columbus Circle Studios (981 Eighth Ave., N. Y.).

"Student Gypsy or Prince of Lieberkranz" (MC). Producer, Edward Padula (Padula Productions: 1501 Broadway, N. Y., Suite 2405; OX 5-8179). Available parts: man, middle age comedian, European accent, sings; femme, exotic, saucy, young and pretty soubrette, singer-actress; man, early 20s, tall, handsome, legit baritone, typical operetta hero; man, early 20s, dancer, young villain; femme, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, regal, sings; nine femmes, ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

"Traveler Without Luggage" (D). Producer, Norman Twain (40 E. 72d St., N. Y.). Available parts: femme, 40-50, character, noble, elegant; man, lead, about 35, romantic, handsome, strong physically; femme, 50-60, French upper-class mother; man, early 30s, businessman; femme, romantic lead, attractive, French upper-class; character man, tries to please everyone; character man, butler; man, young valet, violent, jealous husband; femme, maid, earthy; man, lawyer; boy, 7-10, precocious, upper-class; femme cook; chauffeur, understudy leading man. All must seem French and of appropriate class. Contact casting consultant, Michael Shurtleff, c/o producer through agents only.

OFF-BROADWAY

"Devil's Disciple" (C). Producer, Equity Library Theatre (227 W. 47th St., N. Y.; PL 7-1710). Production will tour on weekends after regular stay at the ELT Theatre; expenses will be paid. Rehearsals evenings from Dec. 3-Jan. 3 including the holidays. Open inter-racial casting. Only AEA members are eligible and must bring membership cards. All parts available. Bit parts may be non-Equity. Auditions Nov. 26-27, at 5:30-10:30 p.m. and Nov. 28 at 10 a.m.-4 p.m., at ELT Rehearsal Studios (Master Institute, 103d St. & Riverside Drive, N. Y.).

"Hazel Flagg" (MC). Producer, Peter Cereghetti (c/o Joseph Bailey 400 Madison Ave., N. Y.; PL 8-0810). Part available for leading lady, early 20s, dynamic, energetic, explosive vitality, must sing-dance-act. No other part to be cast until leading lady is set. Auditions Friday (23) from 11 a.m.-1 p.m. at the Davis-Levin-Wheeler Studios (115 W. 54th St., N. Y.). Bring photos and resumes.

"This Was Burlesque" (R). Pro-

ducer, Michael P. Iannucci (c/o Casino East Theatre; 12th St. & 2d Ave., N. Y.; YU 2-6611). Auditions Wednesday for experienced femme dancers: 5 p.m. for jazz, modern and ballet dancers and tall pretty showgirls with sexy figures; also a comedienne, blond, chubby. All applicants bring bathing suits and contact Ann Corio at the theatre.

OUT OF TOWN

LONDON

"On the Town" (D). Producers, Roger L. Stevens (745 Fifth Ave., N. Y.; PL 1-1290) & Oliver Smith. Available parts for dancers who sing, for two leading roles: ballerina, young, attractive, excellent dancer and comedienne-singer; and also featured comedienne, must sing and dance. Mail photos and resumes to Casting Consultants (975 Second Ave., N. Y.) or contact Michael Shurtleff through agents.

TOURING

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5973). Chorus call for singers and dancers; men must dress as Ivy Leaguers and femme as secretaries. Auditions for Equity singers Dec. 4: men at 10 a.m. and femmes at 2 p.m.; open calls for singers, Dec. 6 same time schedule as Equity; Equity dancers Dec. 11 and open call for dancers Dec. 13, same time schedule as singers. All auditions at the 46th Street Theatre (226 W. 46th St., N. Y.).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Looking Glass Revue" (R). Producer, Stephen Mellow (101 W. 12th St., N. Y.; WA 9-6288); director, Sandy Baron. Seeking actors and actresses with experience in improvisational theatre for two legit shows to play off-Broadway and two television shows; one to be shown in Canada. Phone producer or director at above number; do not visit.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

Films

"All The Way Home" (D). Producer, Talent Associates-Paramount (444 Madison Ave., N. Y.; PL 3-1030). Seeking stand-in for Thomas Chalmers; man, five feet, 11 inches tall, 180 pounds, gray hair; character man, 40-60, Southern-Country accent. Mail photos and resumes to Michael Shurtleff, Casting Consultant, c/o Producers. Mark envelope, "Chalmers stand-in," c/o producers.

Cabaret

"Minsky's Follies" (R). Producer, Harold Minsky (International

Night Club, 53d St. & Broadway, N. Y.). Seeking femme models, dancers and showgirls for replacements. Auditions Friday (23), 4-5 p.m. at the club. Bring bathing suit and leotard. Contact casting director, Tony Dimilo for audition.

NEW YORK

"Strollers Theatre Club". Producer, John Krinsky (154 E. 54th St., N. Y.; PL 2-4711). Parts available for experienced and authentic French music hall performers for a new French revue to open before Xmas. Mail photos and resumes to Ivor D. Balding, c/o above address.

Chester Brown in Cincy Hospital After Seizure

Cincinnati, Nov. 20. Chester Brown, master electrician for the "I Can Get It for You Wholesale" road company, was removed Nov. 5 to Jewish Hospital from the Shubert Theatre, where he had a heart attack shortly before curtain time for the musical comedy's opening performance of a week's engagement. His condition was reported as fair and it was understood he would remain in the hospital for a fortnight or so.

John Shubert

Continued from page 55

Chicago, three each in Philadelphia and Boston, one in Cincinnati. John Shubert had complete awareness of the shoddiness that has permeated Times Sq. since World War II and as a potent figure in the Broadway Assn. sought to do something about its "face-lifting," but soon recognized that vested really interests—as is in truth also the Shubert dynasty—care more for rentals than aesthetics.

Shubert expressed his admiration to a VARIETY man on the "good job Bob Dowling (City Investing) has been doing with renovating, modernizing and generally rehabilitating the Helen Hayes (nee Fulton), Lunt & Fontanne (nee Globe) and others" but couldn't refrain from a practical showmanship observation. This was the "Angled marquee lights," such as over the Shubert, Majestic, etc., where "they can see from Broadway who is playing where and in what."

Shubert had reference to the discreet non-billing at the Hayes and L-F, for example—"you gotta be right under the marquee," he observed, "before you know what's playing there." To an argument that legitgoers don't "shop" as they used to, but instead beeline directly to the theatres where they're going that evening, he concurred in part, but Shubert added that "the electric lights of what's on the board will get that patron perhaps another time."

The antiseptic look of the new legit theatres are all right but Shubert felt that, if basically the seats are redone or new ones installed, and general "polishing" is done front and aft, the present-day legit theatre remains a stable investment.

He recognized that absentee landlords (some said to be administered by banks and trust companies from Cleveland and elsewhere away from New York) couldn't care less about the tawdriness of the orange juice corners, record shops and the like so long as they paid the fancy rents on time.

John Shubert had a good education, at Pennsylvania and Harvard, some flair for writing and a very extensive awareness of the theatrical realities. His connection with the family enterprises dated from 1933. His contemplated memoirs for Morrow, "Shubert Alley," is scheduled for publication in the fall of 1963.

J. J. Shubert, now 82, lives atop Sardi Bldg., in a penthouse. The mother of John resides in Saybrook, Conn. Other survivors are the widow, Helene, various cousins and nephews.

Rumors began to fly within hours of the flash that John was dead. Would Milton Shubert, of the Lee side of the clan, and his allies now come into control? Would the aged "Jake," largely inactive in recent years, resume charge? Would another nephew, Lawrence Shubert Lawrence, and his son, Lawrence Shubert Lawrence Jr., take a more important part? Would certain of the various Shubert lawyers have key roles? No one knows, but legit circles are buzzing with speculation.

Shows Abroad

Continued from page 54

Baby-Foot

erudite language, while the girl is more direct, incisive and right for this talky little play.

The play has a few good scenes, but the dialog is repetitious and is not revealing or transcending enough. Vera Belmont is a stubby actress who can display feeling well, while Etienne Biery is too stolid to give an inkling into the character of the more complicated truckdriver.

The single set is properly dreary, and the staging by Gabriel Garran is brisk. Mosk.

Lieutenant Tenant

Paris, Nov. 3.

Michel Fagadu presentation of two-act (10 scenes) comedy by Pierre Gripari, adapted from a short story by Youri Tynianov. Staged by Jean-Paul Cisse; sets and costumes, Yves Faucheur. Opened Oct. 31, '62, at the Theatre Gaite-Montparnasse, Paris; \$3.50 top. Douha Gerard Sely Popov Colette Castel Sergeant Rene Clermont Czar Roger Jaquet Soldier Philippe Kellerson Mother Roger Carel Scribe Pierre Vernier Girl Arlette Meiry Captain Micheline Bonat Innocent Pierre Paulet Pierre Pernet

Based on a Russian short story about an Army order error that creates a fictitious officer and officially kills off a live one, "Lieutenant Tenant" lacks theatrical force. It has good ideas and scenes, but resembles a drawn-out revue sketch rather than a full-length play.

The comedy appears questionable export material, though it reveals a new playwright with comic flair in Pierre Gripari. The author has a tendency to overwork and repeat a good idea, however, and mixes farce, satire and mystical and religious undertones without convincing form.

The performance is well paced, and there are fine sets by Yves Faucheur. The acting is farcical and overblown. Mosk.

L'Eternel Mari

Paris, Nov. 7.

Jacques Mauclair presentation of two act (six scenes) drama by Jacques Mauclair, based on a short novel by Feodor Dostroyevsky. Staged by Mauclair; sets and costumes, Jacques Carelman; music, Pauline Campiche. Opened Oct. 17, '62, at the Theatre de L'Alliance Francaise, Paris; \$3 top. Pavel Jacques Mauclair Alexei Jean Berger Maria Jeanne Perez Alexandre Guy Moigne

Jacques Mauclair has produced, adapted, staged and is appearing in an able transposition of Feodor Dostroyevsky's novel to the stage. Mostly a study of a cuckolded husband's strange revenge on his recently deceased wife's former lover, the play has interesting characterizations and gripping power.

Though a series of dialogs, "L'Eternel Mari" ("The Eternal Husband") probes the ambivalent hate and friendship of the two 19th century men and offers excellent acting opportunities. The show should do well enough here, but is too talky and remote for Broadway consideration.

Mauclair has directed his own production capably and gives a convincing performance as the cuckolded husband. There are effectively stuffy padded sets and adroit background music. Mosk.

The Season at Sarsaparilla

Melbourne, Nov. 2.

Union Theatre Repertory Co. (in association with The Australian Elizabethan Theatre Trust) presentation of drama in two acts by Patrick White. Staged by John Sumner; scenery, Anne Fraser. Stars Zoe Caldwell. Opened Oct. 30, '62, at the Union Theatre, Melbourne; \$1.40 top. Joyleen (Pip) Rosemary Gould Gille Pogson Bunney Brooke Deedee Marie Green Harry Knott Charles Haggith Nola Boyle Zoe Caldwell Clive Pogson Michael Duffield Mavis Knott Marion Edward Judy Pogson Lynn Rowe Roy Child Reginald Livermore Ron Suddards Dennis Miller Julia Sheen Gina Curtis Ernie Boyle John Gray Mr. Eubage James Lynch Rowley (Digger) Masson Stewart Weller Ambulance Men Eric Hoek Robin Hardiman

Although written 15 years later, the production of "The Season at Sarsaparilla" follows closely on the heels of "The Ham Funeral," making novelist Patrick White the playwright of the moment Down Under. Set in Mildred Street, Sarsaparilla, an outer suburb of

Sydney, the play offers a down-to-earth study of middleclass life in an Australian city.

The multiple action takes place in three different kitchens and is somewhat difficult to follow. Some of the material may be too strong for average taste.

The author is weak in certain of the characters and dialog. Some of the lines are almost unspeakable, but Reginald Livermore, a promising young Australian actor maillages to make many seem credible.

Zoe Caldwell gives a tour de force performance in a vivid role, and John Gray and Stewart Weller are excellent as two chums. Marion Edward, Charles Haggith and Gina Curtis are also standout.

John Sumner's staging of this play must have been a nightmare and, although it doesn't always come off, goes far toward following the author's intentions.

There are echoes of the Dylan Thomas play, "Under Milk Wood" (some of the dialog sounds very poetical) and with props kept to a minimum and much miming "Our Town" is also brought to mind. "Season at Sarsaparilla" advances the Australian Theatre and it is likely that as a playwright Patrick White may equal his stature as a novelist. Stan.

Bertold Brecht

Continued from page 55

ning the Red-slanted playwright, and the tremendous success of "Schwejk" four years ago in Frankfurt was the reason that many other West German stages set the same play for their winter cycles.

Right now in Paris, a theatre-goer can select from four Brecht productions, with "The Visions of Simone Machard" at the Theater of the Living in Athenes, with "In the Thicket of the City" at Studio of Champs Elysee, and with Jean Vilar presenting "Arturo Ui" and "Galileo Galilei."

However, the strange switch is that Brecht is no longer so popular with East Germany. Brecht's widow, Helene Weigel, has just played the lead in a filmization of "Mother Courage," the anti-war play by the famed writer, and the film will be presented during the International Film Week 1962 which takes place from October 15 to 20 in Mannheim, West Germany.

Current word, though, is that the film has never been screened in East Germany and may not be shown there.

'Take Her' Profit

Continued from page 55

Fox on its purchase of the film rights to the play for \$150,000 down, plus 10% of the show's gross on profitable weeks, up to a ceiling of \$350,000.

Additional coin due from 20th at that time was estimated at \$13,800. Another \$9,000 was forthcoming to the production as its cut from the sale of the stock and amateur rights to Samuel French for \$25,000.

However, as with all profit earned by the show, about 20% will be taken off the top on the combined \$22,800 due from 20th and French. Most, or all, of that percentage slice presumably goes to George Abbott, who directed the comedy. The backers and management share equally in the balance of the profit.

'Clowns' Nets 65%

Continued from page 55

Sept. 11 at the Playhouse, Wilmington. There's a possibility a bus-and-truck unit will also be formed for split-week bookings.

"Clowns" will revise its playing schedule at the O'Neill for the upcoming New Year's week frame. A matinee and evening performance will be played December 30, a Sunday. The New Year's Eve performance the next night will be followed by a matinee Tuesday (Jan. 1), with no evening performance that day. The usual Wednesday matinee will also be cancelled that week and the regular performance schedule will resume Jan. 3.

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Literati

Lester Cohen Vs. Bobbs-Merrill

Suit asking total damages of \$500,000 has been filed in N.Y. Supreme Court by Lester Cohen against Bobbs-Merrill Co. Inc., Howard W. Sams & Co., latter said to be controlling stock owner of Bobbs-Merrill, and certain individuals.

Cohen claims he wrote an Esquire article on Horace Liveright, publisher and theatrical producer of the early 1900's, which appeared in the December, 1960 issue, of the monthly. As result of this, he alleges, he was commissioned by Bobbs-Merrill to write a full-length book about Liveright, which he did, and which was "mutilated" and otherwise distorted in galley proof and circulated through the publishing trade.

Cohen claims he's been damaged to the extent of \$100,000 by way of the Liveright situation and another \$400,000 because his "latter works were subjected to depreciation and decay."

Also named codefendants are Monroe Stearns, William Rane and Daniel Green. First two are B-M editors; Green was p.r. for the pubby but has since shifted to Simon & Schuster.

Cohen, novelist and film scripter, stirred the publishing business some months ago with a round-robin letter to literati VIP, and others, detailing the manner in which his book manuscript allegedly was "butchered."

Ben Hibbs To RD

Ben Hibbs, former editor of the Saturday Evening Post, has been signed as a senior editor by Reader's Digest. The 61-year-old Hibbs retired Jan. 1 from the top editorship of the Post, a job he had held for 20 years.

Since that time he has stayed on as Sr. editor at the Post, but will resign Dec. 31 to begin with the Digest Jan. 1.

Perkins Exits 'Trib'

After 43 years on the New York Herald-Tribune, Francis D. Perkins has retired as one of its music critics. William Bender, 32, gets his status as associate music critic under Paul Henry Lang, the senior critic.

Perkins has been criticizing in one area or another almost from the outset of his Herald-Trib connection in 1922.

World Pub's New Slate

Ben D. Zevin, president of World Publishing Co., of Cleveland, New York, is the new board chairman, succeeding Alfred Cahen, his father-in-law, founder and chairman of the board, who will continue as board member and chairman emeritus. Succeeding Zevin as president is Leonard A. Charpie, exec veepee; formerly secretary and treasurer. Cahen founded World 57 years ago.

World Publishing declared a regular quarterly dividend of 5c per share payable Dec. 1962. At the same meeting, the board of directors declared an extra dividend of 10c per share payable Jan. 25, 1963, to shareholders of record Jan. 11, 1963.

Hero of The Musical

No scholarly appraisal of "Fiorello LaGuardia" (Hill and Wang; \$3.95), this is rather a superficial portrait of New York City's slambang mayor, sketched with sincerity and unconcealed affection.

The author is social worker-journalist Bella Rodman. Her acknowledged collaborator is Philip Sterling, press info director for CBS Radio. Sophisticated readers are apt to find the book engaging if not stylish, nor analytically nourishing. In tone and scope, it's evidently designed more for younger age groups. Reared in affluence quite recovered from depression, from a time when class lines were sharper and causes flourished, they have probably been denied the stimulation and purpose-giving of reform. This book furnishes a tantalizing, romantic taste of same—at that, not an inconsequential service.

The saga of the irrepressible Little Flower, ranging from his boyhood in Greenwich Village and

Arizona, through his Congressional service and later triumph over the Tammany politicians, is almost too storybook; and Mrs. Rodman does little to mitigate the uncomplicated image of a golden-hearted David taking on bully boys. Judicial perspective herein would, indeed, seem inappropriate.

But granting that this is simple tribute sans pedagogic analysis, it seems a shame that more detail of LaGuardia's non-public (adult) life was not developed. His two wives (the first died, with child) are present but incidental. Nor is there a glimpse of the mayor's thought and taste outside of career and do-good preoccupation.

Withal, the author (or more accurately, her subject) reminds us again that human justice is man's noblest pursuit. And what a heluva mayor was Fiorello! Pit.

'Linda' On The Half-Shell

"Linda" by Linda Christian (Crown; \$4.95) will sell more copies for its semi-nude Diego Rivera portrait of the author on its jacket than for its contents.

Alleged "autobiography" of the screen star, born Blanca Rosa Welter in Mexico, attempts to supply the illusion that, despite her "seduction" at an early age by Errol Flynn; her various "romances," cheerfully and rather fully annotated, with Fon Portago, late Spanish racing driver, Baby Pignatari, Robert Schlesinger, and Mike Todd, among others; and after her stormy marriage to the late Tyrone Power and her union with Edmund Purdom, that the subject of this book is not a "plaything of time" (her own words!). Actress fills 280 pages disproving her contention that she is chiefly a person interested in "home, family, children, love, work and fidelity."

But that Rivera portrait is a lulu! Rod.

Rocky's Ghost To Newsweek

Gov. Rockefeller speechwriter Emmet John Hughes will resign Jan. 1 to write a column for Newsweek mag on national and international affairs.

Hughes, who also acts as a publications consultant to the Rockefeller family, will, in addition to the column, act as a general editorial consultant to all divisions of the Washington Post, owner of Newsweek, Portfolio and Art News mags, tv station WTOP in Washington and radio station WJXT, Jacksonville, Fla.

Curtis' Big Red Ink

Curtis Publishing Co. announced a loss of more than \$15,400,000 in the first nine months of 1962, which amounts to \$4.87 a share of common stock, compared with a loss of \$5,969,735 or \$2.11 a share in the same period of 1961.

Matthew J. (Joe) Culligan, president who took office in July, reported a potential tax credit of \$7,716,000, which would cut the loss to \$7,765,641. The tax credit is shown as potential, Culligan said, "because the company has exhausted its tax-loss carry-backs and therefore a credit is here assumed to arise as earnings increase in the future."

Gross operating revenue fell from \$171,651,588 to \$150,589,769. Despite the mounting tide of red ink, Culligan, a former radio-tv and magazine executive, foresaw a brighter future. "Substantial economies will cut our loss in the future, and reductions in operating expenses totalling over \$6,500,000 will be fully effective by Jan. 1."

Television tie-ins are to be made by Curtis, which has two shows already on the air—"Hazel" and "The Best of the Post," and plans other programs with its Jack & Jill children's mag and the Ladies Home Journal. It is expected the shows are to be owned jointly by the publishing firm and the network.

Seemingly to dissipate, officially the recently recurring rumor that the Saturday Evening Post was "going biweekly," Curtis Pub. Co. prez Mike Culligan is denying same.

The SEP remains in its 45 issues-per-annum schedule. For some time July and August saw issues on alternate weeks, and on year-end there is another combined issue, but otherwise it's weekly.

Publishing Stocks

(As of Nov. 20, closing)

Allyn & Bacon	24 1/2 + 1/2
American Book (AS)	48 + 3
American Heritage (OC)	8 — 1/2
Book of Month (N.Y.)	21 1/2 — 1/4
Conde Nast (N.Y.)	8 3/4
Cowles Mfg. Co.	93 1/4
Crowell Collier (N.Y.)	18 1/4 — 1/4
Curtis Pub. Co. (N.Y.)	6 5/8 + 1/2
Ginn & Co. (N.Y.)	24 1/4 + 1
Grosset (OC)	35 1/2 + 1/2
Grosset & Dunlap (OC)	10 1/4
Harcourt Brace (N.Y.)	27 3/4 — 3/4
Hayden Pub. (OC)	4 1/8 + 3/8
Hearst (OC)	25 + 1/2
Holt, R & W (N.Y.)	30 + 1/2
Curtis Pub. Co. (N.Y.)	6 5/8 + 1/2
Macfadden Bartell (AS)	1 3/4
McCall (N.Y.)	20 1/4 + 1 1/2
McGraw-Hill (N.Y.)	23 3/4
Meredith Pub. Co. (OC)	19 1/2 + 1/2
Nat'l Per. Pub. (OC)	8 + 1/2
New Yorker (OC)	87 + 6
Pocket Books (OC)	5 1/2
Prentice Hall (AS)	33 1/4 + 1/4
Ran'm House (N.Y.)	10 5/8
Scott Foresman (OC)	20 + 2
H. W. Sams (OC)	26 1/2 — 1/4
Time Inc. (OC)	63 — 1/2
World Pub.	91 1/4 — 3/4

OC—Over the Counter

NY—N.Y. Stock Exchange

AS—American Stock Exchange

(Supplied by Bache & Co.)

Shows on B'way

Continued from page 54

The Mikado

classic. In "The Mikado," with which the English troupe last week opened its first New York engagement in seven years, the only perceptible text revisions are references to television and Brooklyn. A more noticeable sign of the times, however, is a new physical production, with simpler and more colorful scenery and costumes.

Although the performance quality of this veteran company from the Savoy Theatre in London hardly seems to be up to former standards, especially in the enunciation of the witty W. S. Gilbert lyrics, the singing of the leading players is excellent. Some of the present principals don't compare with such unforgettable past greats as Martyn Green, Darrell Fancourt and Muriel Dickson, although part of the difference could be the imperfect acoustics of the N. Y. City Center, in contrast to other theatres the group has formerly played. Still, there's that large seating capacity and luscious gross at the Center.

Aside from the drawbacks, it's a cinch that the D'Oyly Carte will be a boxoffice mop-up in this four-week engagement and that the substantial Savoyard public will revel in these traditional performances of the comic opera masterpieces. Featured in the present cast are John Reed as Ko-Ko, Kenneth Sandford as Pooh-Bah, Thomas Round as Nanki-Poo, Donald Adams as the Mikado, Jennifer Toye as Yum-Yum and Gillian Knight as Katisha.

Incidentally, the Playbill misspells the name of Peep-Bo, the third Little Maid, and the same thing occurred during several of the pre-New York engagements, so the error must have been in the material supplied by the company. The repertory for the engagement, in addition to "The Mikado," includes "The Gondoliers," "The Pirates of Penzance," a double-bill of "Trial by Jury" and "H.M.S. Pinafore" and "Iolanthe." Hobe.

Irish Fest Support

Dublin, Nov. 20.

The Irish Tourist Board has told the major festival directors that it will continue to provide cash support for the next three years, but after 1965 it won't be responsible for the major part of such guarantee. Efforts are to be made between now and 1965 to get legislation passed to enable local authorities to give financial aid to fests held in their areas.

Scheduled B'way Preems

Never Too Late, Playhouse (11-27-62).
Moby Dick, Barrymore (11-28-62).
Harold, Cort (11-29-62).
Moon Besieged, Lyceum (12-5-62).
Counting House, Biltmore (12-13-62).
Hidden Stranger, Longacre (12-17-62).
Tiger Tiger, Booth (12-18-61).
Beauty Park, Music Box (12-26-62).
Oliver, Imperial (12-27-62).
Marcel Marceau, City Center (1-1-63).
Milk Train, Morosco (1-10-63).
School Scandal, Majestic (1-24-63).
Photo Finish, Atkinson (2-13-63).
Mother Courage, Beck (2-13-63).
Tovarich, Broadway (3-7-63).
Enter Laughing, Miller (3-13-63).
Hot Spot, Shubert (3-21-63).
I Picked a Daisy, Majestic (4-4-63).

When Revue Was in Chiffon Flower

By ROBERT J. LANDRY

"Revue: A Nostalgic Reprise of the Great Broadway Period." Author: Robert Baral. Foreword: Abel Green, Editor. VARIETY Publisher: Fleet. Pages: 288. Price: \$15.

Out of enthusiasm, persistence, early employment on VARIETY, 15 years of research and an eye for optical effects, a rambling film publicist, Robert Baral, has written a data-fat, name-dropping, trend-tracing and memory-inflaming catalog of, and prose poem to, a unique, if now largely extinct, form of show business, the legitimate theatre revue. One need only savour some of the former greats of revue to catch the flavor of past glories: Instance, Bert Williams, Anna Held, Al Jolson, Joe Cook, Mae Murray, Eddie Cantor, Fred Allen, Sophie Tucker, Smith & Dale, Savoy & Brennan, Van & Schenck, Fannie Brice, Ann Pennington, Clayton, Jackson & Durante.

The book comprises 288 large pages (two columns to a page) with literally thousands of names of performers, producers, staggers, composers, costumers. Included is a wonderfully useful appendix, probably without published parallel, of the full casts in some 180 revues, 1903 to 1945. Add that the volume is fascinatingly illustrated, sensibly organized and clearly interpreted. "Revue" ought to be a lively Christmas gift item.

(There are remarkably few errata but this reviewer will be forgiven annoyance that one concerns the yesteryear Broadway ingenue, Marie Saxon, who is misspelled Saxton on P. 115 though correctly given in the appendix. The peevish point is that Marie Saxon was this writer's late sister.)

Seen in the provided perspective of Baral's massive compilation, revue was a glamorous medium, greatly in the debt of vaudeville. The talent was borrowed from many sources, of course, including cafes, burlesque, ballet and operetta, but vaudeville was the great feeder. Revue was the long-run bigtime, as contrasted with the weekly-change bigtime of the varieties. Revue added scenery, parades, grand staircases and a riot of satin, chiffon and other fabrics. In recognition of the latter value Baral takes careful note of Joseph Urban, James Reynolds, Lady Duff Gordon and others who made with the opulence and gave a fillip to more sex when the cry was raised, "Bring on the girls!"

Much emphasis is also given by Baral to the role of the composers. Of these Irving Berlin stood out. In his early burstings of creativity Berlin practically composed new numbers faster than his taxicab could get him to the New Amsterdam Theatre. But all the great tunesmiths figured in the architecture of revue, notably Jerome Kern, George Gershwin, DeSylva, Brown & Henderson. Baral includes an inventory of 45 "standards" starting with "Shine On Harvest Moon" from the 1908 Follies which had their origin in revue. The classic theme of all revue became Berlin's "A Pretty Girl Is Like a Melody."

Among revue producers Ziegfeld was ever the great name. So great that years after his demise lesser showmen rented the name without quite impressing the public. Charles B. Dillingham is accorded proper reverence. Ditto Andre Charlot of France, Britain, and New York grandeur and Hollywood bit parts. The sad fact is that Ziegfeld, Dillingham and Charlot all ended up broke. A far more canny operator with a flair for survival was London's C. B. Cochran.

Baral's writing method is straightforward. He gets on with his facts. But he pauses to inject asides. Of Marion Davies he points out that her numerous charitable gestures never included donations to the Ziegfeld Club. The text has little concern with scandal, though some with chitchat. Included is a matter-of-fact account of Earl Carroll and the it-wasn't-really-champagne-in-the-tub stunt at a press party. Carroll, who exploited the press was snake-bitten by a reporter breaking Carroll's claim of a champagne bath during Prohibition. Caught in his own dubious shenanigans Carroll would not wing, admit the hoax and accept a small fine for a misdemeanor. Some perverse pride made him take it big, and the Federals accepted his insistence and sent him to the pen for a year.

Showgirls are carefully identi-

fied, and the old now-amusing-once-dernier-cri Alfred Cheney Johnston undraped photographs will give oldtimers many a chuckle. Some of the showgirls ended up stars, some ended up bums, and in England their counterparts helped infuse the peerage with fresh vigorous chromosomes.

Will Rogers, W. C. Fields and Clifton Webb, not overlooking Mae West, were revue figures who became world celebs via screen stardom. Ina Claire, an alumna of Ziegfeld, graduated into one of the diamond-sharp exemplars of drawingroom comedy. The roster rings still, though some of the reputations like Cecil Lean, Gertrude Hoffman, Frances Williams, Herbert Williams, Irene Franklin, Joe Frisco, Herman Timberg, Gilda Gray might now be gray-ran in remember-when tests. Revue fought a constant battle against the onset of dullness and familiarity. New gags, new girls, new songs, new comics were constantly scouted. Thus in a sense anybody who was somebody in the vast panorama of amusements usually was identified in some degree with this medium.

Baral turned his manuscript in last season. Otherwise he would certainly point the moral that the two revues current on Broadway, "Beyond the Fringe" and "Stop the World—I Want to Get Off," are both imports and singularly bereft of feminine frills and furbelows. (Incidentally, much of Baral's material first was published in a series of Anniversary Editions of this periodical.)

His book is assured of a large audience of theatrical buffs and of inclusion in all libraries professing to deal with amusements. What nostalgia it does indeed invoke! Those here omitted are not intentionally slighted, but a few more selected names culled from this text, stalwarts all of revue in its heyday:

Olsen & Johnson, Gilda Gray, Phil Baker, Bea Lillie, Noel Coward, Jessie Matthews, Clark & McCullough, Annette Kellerman, the Dolly Sisters, Irene Castle, Vivienne Segal, Grace Moore, Tom Patricola, Hazel Dawn, Willie & Eugene Howard, Libby Holman, Frank Fay, John Steel.

The text ends with a chapter on Paris, always an innovator in revue, home of the marvels of illusion created in practically no backstage space. The roster there includes such greats as Mistinguett, though great only in Paris, the global export reliable, Maurice Chevalier, Josephine Baker, Gaby Relys and so on. Baral recognizes (as who does not) the presentday leadership in revue of the Lido on the Champs-Elysees.

London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (9-5-62).
Cheap Bunch Flowers, Arts (11-20-62).
Chips With, Vaudeville (4-27-62).
Clap Hands, Lyric, H'smith (11-1-62).
Every Night, Palladium (6-1-62).
Fiorello, Piccadilly (10-8-62).
Gentlemen Prefer, Strand (8-20-62).
Happy Days, Royal Court (11-1-62).
Kill 2 Birds, St. Martin's (10-25-62).
Lock Daughters, Her Majesty's (5-17-62).
Minstrels, Vic Palace (5-25-62).
Miss Pelli, Criterion (9-12-62).
Mousetrap, Ambassador (11-25-62).
Mrs. Puffin, Duchess (7-18-62).
Music Midnight, Westminster (11-8-62).
My Fair Lady, Drury Lane (4-30-58).
Oliver, New (6-30-59).
One For the Pot, Whitehall (8-2-61).
Out of Bounds, Wyndham's (11-5-62).
Photo Finish, Saville (4-25-62).
Policy Murder, Duke York's (11-7-62).
Premise, Comedy (7-26-62).
Private, Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Royal Gambit, Ashcroft (11-5-62).
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-9-62).
Sound of Music, Palace (3-18-61).
What a Crazy World, Royal E. (10-30-62).
Witch of Edmonton, Mervale (11-21-62).

CLOSED
Eastward, Hol Mervale (10-17-62); closed last Saturday (17), after limited season of 36 performances.
End of Day, Arts (10-16-62); closed 10-27-62, after limited season of 12 late night performances.
Rock-a-Bye Sailer, Phoenix (10-16-62); closed last Saturday (17), after 37 performances.
School for Scandal, Haymarket (4-5-62); closed last Saturday (17), after 258 performances.
Stop the World, Queens (7-20-61); closed last Saturday (17), after 454 performances.

SCHEDULED OPENINGS
Vanity Fair, Queens (11-27-62).
Tulip Tree, Haymarket (11-29-62).
Samy Molcho, R Court (12-3-62).
Semi-Detached, Saville (12-5-62).
All Things Bright and Beautiful, Phoenix (12-15-62).
Rag Trade, Piccadilly (12-19-62).
Rule of Three, J. Chess (12-20-62).
How to Succeed in Business, Shaftesbury (3-28-63).

Broadway

Tom Deegan hosting a "pour" at "21" for Coca-Cola p.r. veepees Charles W. Adams.

Seymour Lee, a stagehand, has listed \$38,702 in liabilities in a voluntary bankruptcy petition; no assets.

Annual election of Variety Club Tent 35 (N.Y.) slated for next Tuesday (27) in N.J. Allied board rooms on W. 44th.

Selma (Mrs. Ben) Beyer, the former Selma Walters in vaude, out of the hospital. Beyer also was a trick vaude cyclist.

Mrs. Richard Whiting and Margaret Young here from California as guests of Mrs. William Anthony McGuire. Old pros all.

Holiday mag doing a spread on radio's "Long Lasters," featuring Ed and Peggeen Fitzgerald, Don McNeill, Lowell Thomas among a handful of other perennials.

London producer Peter Bridge planned home last Saturday (17) after catching 24 New York shows in 18 days, besides talking deals for Broadway productions of several of his West End shows and vice-versa.

Lee (Mirror) Mortimer writes "I'm just beginning to get on my feet though it will be a few weeks more before I go back to the office." He has been doing his weekly col. from his apartment following hospitalization because of a heart attack.

Ben Goffstein, prez of the Riviera, Las Vegas, clarifies that ex-Ambassador Hotel (L.A.) manager Elliott A. Mizelle, is joining his staff as general manager. Previous item stated Mizelle would become prez; his billing will be vice-prez and gm.

On the anniversary of Louis Nizer's "My Life In Court," Doubleday is hosting another luncheon get-together next Wednesday at the same Hotel Algonquin site where it teed off exactly a year ago and has remained in the bestseller lists since.

On the eve of her 20th birthday, "Camelot" dancer Virginia Allen, became engaged to Nicholas Sabatini of the N.Y. Police Force. Couple celebrated the event at the Hotel Plaza's Persian Room where former "Camelot" star, Robert Goulet, is making his Gotham nitery debut.

Actress Vivian Blaine has entered into an agreement with Pioneer Merchandising Assn. to front a chain of boutiques. First in the contemplated chain will open in New York and Las Vegas. Operation won't interfere with her acting. She's now in Milwaukee in "Guys and Dolls."

Ruth St. Denis, now 84, spoke recently at Boston U. Pioneer of the modern dance continues to make piquant news copy, this time telling the gals they were, despite the vote, still ruled by men, a thoroughly original point of view since most husbands believe it's the other way round.

Jeanette Kamin, longtime production assistant to a number of Broadway legit impresarios, who has been on a bellyhoo tour on behalf of her novel, "Everything But A Husband" (St. Martin's Press), including a Hollywood powwow for a possible film sale, has sold the paperback rights to Dell for next year.

A pseudo-cleaner's helper stole about \$5,000 of Diahann Carroll's wardrobe backstage at the Broadhurst Theatre but the "No Strings" star was able to perform Friday night by borrowing some of understudy Vi Belasco's gowns. New wardrobe was ready for Miss Carroll's Saturday matinee. On the same night, Peggy Lee's dressing room at Rasin St. East looted of her wardrobe valued at \$21,000.

John Sutherland of Australia and Brigit Nilsson of Sweden, two of the powerhouse sopranos of grand opera, will be the come-ons for the N.Y. Philharmonic's two Pension Fund Concerts this season. Scaled to \$35. Andre Kostelanetz conducts the Nilsson event Jan. 22 and Leonard Bernstein the other March 26.

Toastmaster Pub. Co. is the obviously derived corporate billing for George Jessel's own pub firm which is bringing out "Halo Over Hollywood" sequel to a previous book of "Broadway Ballads" published by Holt, Rinehart & Winston. BevHill's banker Al Hart, producer Eddie Small and others are partnered with Jessel in Toastmaster Pub. Co.

A "personals" ad in yesterday's (Tues.) N.Y. Times, signed by

"Ralph Kramden" of 518 W. 57 St. (CBS-TV studios), stated that his wife Alice "having left his bed and board, he would no longer be responsible for any of her debts." It was a gag followup on Sue Ann Langdon, who plays Alice Kramden in "The Honeymooners" sketch on the Jackie Gleason Show, having ankled.

Following last year's successful luncheon in honor of actors who had played football in their college days, the Touchdown Club of New York repeated the affair at the Lambs Club last Thursday (15). Among the actor-players, according to club president Bill Stein, are Johnny Mack Brown, Forrest Tucker, Jim Kelly, Lew Parker, Tony Martin, Robert Ryan, Horace McMahon, and Bert Wheeler.

Stephen Cary, one-month-old son of the Christopher Carys, was carried onstage at Saturday matinee (17) of "Camelot" for his theatrical debut. Child's father is a principal in the show. Announcement of infant's appearance was relayed to audience via loudspeaker before performance, and special costumes were devised for baby and mother (dancer Maureen Bailey) to permit them to take part in one of the tuner's processions.

Hotel Excelsior bossman Armando Armanni and wife Gaby have to get back to their Rome base to recoup from all the lavish hospitality poured on for them from Las Vegas (ASTA convention) to Mexico, Frisco, Chi. N.O. and finally the "full treatment" from the Gotham boniface (hotel and posh restaurateurs). Latter made even the two hardy Europeans flinch from the full-course luncheon and dinner menus with cocktaileries in between. Capping climax was Ben (Algonquin) Bodne's reception Saturday for a galaxy of VIPs for the Armannis, who were bivouacking at the Algonquin until they flew home Monday night.

Las Vegas

By Forrest Duke
(Dudley 4141)

Jan Murray, big click at the Sands, signed a three-year pact with Jack Entratter.

Frances Faye, the Thunderbird lounge topper, bought a home here on the Stardust golf course.

Johnny Olen, perennial star of Hacienda lounge, winged into L.A. to cut a new platter for Antler label.

Thunderbird prexy Joe Wells elected Chief Barker of local Variety Tent 39, replacing the Desert Inn's Moe Dalitz.

Mark Lawrence saw comedian Eddie Peedie of "The Vagabonds" at the Riviera and wants him for an upcoming tele role.

Mike Nagro, who has photographed 39 Tropicana brides as the hotel's official photographer, finally married one of the beauties himself—she's Lillian Roth, a dancer from Denmark.

Bo Belinsky, L.A. Angels hurler, cancelled out of a Silver Slipper appearance. He would have been here during Christmas holidays at same time six L.A. Dodgers will be enoting with Milton Berle across the Strip at the Desert Inn.

St. Pete

Continued from page 1

as a substitute for the bare bit contest a Miss Sun Queen tourney.

A further check in achieving a new look for St. Pete was wrought last week when the city council revoked its decision (effective one year ago) to prohibit painting public benches the dull green which had become a part of the city's picture. During the past year benches throughout the metropolitan area bloomed in gay, pastel colors, which blended with the exotic floral growth. With erasure of the bench ordinance, indication is that city-owned benches and most benches owned by stores and businesses will revert to the drab olive shade, re-establishing St. Pete as the "city of green benches."

However, a contradictory color note has been spread in downtown Williams Park, where new thermoplastic walks have received flashy baroon colored finishing touches. The bright stepping stones (existing cement sidewalks overlaid with thermoplastic) are believed to be the first in any Florida city. If successful, the material may be used elsewhere in St. Pete. Now, what color do we paint the park benches?

London

(HYDe Park 4561/2/3)

The American musical "Fiorello" folds at the Piccadilly on Saturday (24) after 56 performances.

Lord Archibald off to Acapulco over the weekend to rep the Federation of British Film Makers at the Mexican Film Fest.

Marcel Marceau is to return to the Piccadilly for a short December season before touring in Australia and the States.

Booked parties of 15 or more are invited to visit backstage at the Adelphi to have tea with the cast of "Blitz!" and "see the works." Matinees only.

Tomorrow night's (Thurs.) European preem of "Gigot" at the Carlton will be under Variety Club sponsorship, in aid of the Muscular Dystrophy Group.

Annual TV Ball is set for the Dorchester next Friday (23) when merit awards will be presented by Fay Compton. Sir Harry Pilkington will be honor guest.

Bryan Forbes, who scripted and directed "The L-Shaped Room," a Romulus production for Columbia, planned out for Hollywood over the weekend for launching of the pic.

John Davis, who was appointed chairman of the Rank Organization last month, will be guest of honor at company's annual showmanship luncheon at the Dorchester, Dec. 17.

After a quickie to London, United Artists veepee Eric Pleskow returned to his Paris base before heading for N.Y. to take up his new appointment with the company.

Comedian Ron Moody has written book, lyrics and music, and will star in a tuner called "Joey," based on the life of the clown Grimaldi. It opens at Bristol Old Vic on Dec. 26.

Maurice Chevalier in town for last week's royal preem of Disney's "In Search of the Castaways" at the Plaza, attended by Princess Margaret and Lord Snowdon. Proceeds went to the Thalidomide Appeal Fund.

Beverly Sisters are due to open a Talk of the Town season next Monday (26), though the eldest of the singing trio underwent emergency surgery last week. She hopes to be well enough to keep the engagement.

Frankie Vaughan, Joan Regan and Mike and Bernie Winters, stars of this year's Palladium panto, "Puss in Boots," were invited to stir the giant Christmas pudding to be presented by the Australian High Commissioner to the Lord Mayor of London, for distribution among old-age pensioners.

4½ Hrs. From B'way

By Walter Winchell

Keely Smith topped bill at L.A. Press Club affair for Herald-Examiner m.e. Herb Krauch's 50th ann'y with Hearst. Vet newsmen (65) plans lazying at his Valley retreat. He'll most miss being yelled at by columnists. When her show debuts at Americana (NY) her 8 "Kids With The Bangs" will be ax'd. Hotel stage too tiny. Their Twist number was a showstopper.

Jane Kean (Betty & Jane Kean) eloped with tv producer Dick Linkroom.

Mr. Elliott Mizelle, who defected to Riviera (Vegas) from L.A. Ambassador, was lured away by hefty wage tilt plus stock deal.

Peggy Taylor's Scorch Songs at Jerry Lewis' orchestrated by real tears.

Summit, a jumpin' joynt on Sunset, has Treniers on top. Spectators include familiars from Copacabana and Juniors, Miami Beach.

Handsome midget is 22-year-old Negro from Kentucky named Deb Williams, a wiz on guitar, etc. Triffle entertainer on 1-Nightstand circuit. The Robinson Bros. "find." He becomes a "Robinson" this week.

Anybody know what happened to Academy Award Winner songace Sammy Fain? When last seen he had lyrics we auth'd for one of his tunes. Police stations and Post Offices kindly post alongside "Most Wanted."

"Billie Barnes Revue" breezy show at Coronet, capacity 272. Top Ticket: \$4.30. Most of material written for locals. Best tune: "L.A. Is."

Repub gazettes on Coast giving the "old-what-for" to ABC news chief Haverly and commentator Howard K. Smith over Alger Hiss-Nixon thing. Tom Duggan and

KTV "punished" by FCC (for anti-Gov. Brown comments before Election Day) returned "compliment" in spades.

Lucille Ball wound up with a stiff neck taking bows for her Danny Kaye \$100,000 guest app. Her Desilu undressingroom is miniature dollhouse.

Reports that "Untouchables" will lay off Capone-types debunked with upcoming episodes. Lawsuit by Capone family against series deferred again in Federal Court, Chicago. Case against Allied Artists (over film "Capone") thrown out of same court months ago.

Channel 11 all-night films tough for only all-night movie house in H'wood.

Many "name" bands and larks booked into obscure spots in smaller burgs between San Diego and Sanfran. Eating insurance.

N.Y. News critic J. Chapman and Trib's Walter Kerr syndicate in L.A. Times. Brooks Atkinson runs in Arizona (Phoenix) Journal.

"Showbiz" event of week was Archie Moore-Cassius Clay fight, a 100G sellout at Olympic Ring, side populated by celebs, who ducked "Mutiny" klieglights same night.

Chicago

(DElaware 7-4984)

Bill Morris took over as resident 88er at Ontario House.

A new cafe has opened on far southside — the Imperial West, with singer Nick Noble topper.

Robert Simpson debuted another new edition of his "Hits of Broadway" revue at southside Del Prado hotel last week.

University Theatre of Chicago U. kicks off its 1962-63 season with two one-act plays, Robert Strang's "Night Flight" and John Mortimer's "I Spy," Nov. 23-24-25.

Chi preem of the Israeli film, "They Were 10," will benefit the midwest chapter of the American-Israel Chamber of Commerce and Industry, Dec. 10 at Town Theatre.

Second City producer Bernie Sahlins planned to London, to see how his company is doing at the Establishment there. Cast returns to their Chi home stand, Dec. 2.

Two acts in town, Steve De Pass and the Swagmen, getting together to cut their first album for Decca here. De Pass currently is playing Mister Kelly's and the Swagmen are at Kit Kat Club.

Clancy Bros. & Tommy Makem sold out last Friday (16) at Orchestra Hall. Show grossed \$9,000 with \$4.30 top. John Baez is SRO for her concert at same hall on Nov. 30. Both shows are under aegis of Triangle Productions.

JFK & 'Culture'

Continued from page 1

participation among the diplomatic set.

On Sunday Mark Evans devoted his solo show on WTTG-TV, the Metromedia outlet, to the Cultural Center.

On that show were Mrs. Auchincloss in her first tv appearance ever, Stevens and Sen. J. W. Fulbright (D-Ark.) sponsor of the Cultural Center bill.

The pitch of the Evans which will be repeated Thanksgiving day show was that Washington ticket sales had to be boosted or else the telecast would result in a nationwide flop.

Next Sunday Evans will interview Washington Evening Star drama critic Jay Carmody and impresario Patrick Hays.

The message of this show is what the Center means to Washington.

"An American Pageant of the Arts" will present President and Mrs. Kennedy, General and Mrs. Eisenhower plus Leonard Bernstein, Marian Anderson, Harry Belafonte, Pablo Casals, Van Cliburn, Colleen Dewhurst, Bradford Dillman, Florence Eldridge, Robert Frost, Benny Goodman, Tammy Grimes, Hal Holbrook, Danny Kaye, Dorothy Kirsten, Yo-Yo Ma, Fredric March, Bob Newhart, Jason Robards Jr., Alexander Schneider, Maria Tallchief, Richard Tucker and the National Symphony Orchestra.

Technically and logistically, it will be even more impressive. Originating in Washington, New York, Los Angeles, Chicago and Augusta, Ga., the show is being carried by Theatre Network Television Inc., TNT, over 25,000 miles of lines.

Hollywood

Eartha Kitt in from 10-week European tour.

Ed Wynn became honorary member of L.A. Chamber of Commerce. Fred Engel joined General Artists Corp. as exec in literary division.

Joe Pasternak on national school tour to bally his "Billy Rose's Jumbo."

Gloria Swanson returned to N.Y. after winding stint in the "Dr. Kildare" seg.

Hugh Heller stepped down from post of program director at MKPC to program consultant.

Herts - Lion International acquired global distribution of Ensign's "Don't Cry Wolf."

Russ Regan named prexy of newly-formed Record Promotion Men & Women's Club of L.A.

Julie Payne, daughter of Anne Shirley and John Payne, cast in Billy Wilder's "Irma La Douce."

U. of Southern Calif. received \$10,000 from non-pro Alexander H. Tiers for cinema study and research.

Columbia Pictures spending \$25,000 on exploitation short, "Ann-Margret's Scrapbook" for "Bye Bye Birdie."

Elvis Presley signed 50 checks for \$1,000 each for presentation to as many charities in his hometown of Memphis.

Lou Smith and Robert M. Garrick praiseries merged into Smith & Garrick Inc., Smith to be prexy, Garrick veepee.

Robert Gilbert named general manager of Tele-Screen, film division of Aeco Corp., which recently acquired a studio in Florida.

Publicists Assn., IATSE, Local 818, is first industry outfit to vote support of Screen Producers Guild's proposed International Film Festival.

N. P. "Red" Jacobs returned from nationwide tour on which he completed franchise agreements with 10 indie distribs for his Crown International Pictures.

Boston

By Guy Livingston
(508 Little Bldg., 338-7560)

Jerry Vale opened at the Frolic, Revere, last Sunday (18).

Mary Pickford in for honorary degree from Emerson College.

Marty Schwartz in for "Moby Dick," skedded for the Shubert.

Harry Belafonte skedded for a week at Donnelly Memorial, opening Nov. 30.

Liberace packed them in at Caesar Tamagno's Monticello, Framingham.

Actors Playhouse holding the Jack Richardson comedy, "Gallows Humor" for a limited run.

Edward L. Bernays busily engaged in writing his memoirs in Cambridge where he has lately taken up residence.

Legit p.a.'s Joe Shea and Maurice Turet in town for "Music Man" and "I Can Get It For You Wholesale" road companies respectively.

Australia

By Eric Gorrick
(Film House, Sydney)

Allen & Rossi booked for Aussie run.

Jane Powell is next in at Chevron-Hilton, Sydney, following Patrice Weymore.

"Carnival" a solid success at Her Majesty's, Melbourne, for J. C. Williamson Ltd.

Nightclub biz is holding up solidly in the keyers here. Looks nice for Yuletide.

"Sound of Music" a click at Tivoli, Sydney, for Garnet Carroll, June Bronhill and Peter Graves star.

J. C. Williamson Ltd. and the Elizabethan Trust sponsoring new ballet season at Her Majesty's, Sydney.

Understood that Metro is planning to preem "Mutiny on the Bounty" next Easter in Sydney and Melbourne.

Harry Wren doing okay with his "Starlight" revue at Her Majesty's, Sydney. Most of the acts have been seen here before via the Tivoli loop.

Opening of Greater Union Theatres' new Barclay, Sydney, an intimate 1,000-seater, set for early December. Initial pic is "Guns of Navarone" (Col).

"Once Upon a Mattress" has developed into a hit at Palace, Sydney, for Garnet Carroll. After a so-so Melbourne run, Carroll had figured putting the show in the storehouse.

OBITUARIES

Continued from page 53

the century and staged tours of most of the George Edwards and Frank Curson musicals for Dance. Later he joined up with Lee Ephraim.

Wray was responsible for the London production of "A Chinese Honeymoon" which ran for 1,100 performances. He managed the No. 1 Garrison Theatre at Aldershot for ENSA during the war and then retired.

CLAUDE H. WHINCUP

Claude H. Whincup, 59, prominent exhibitor in England's north country, died Nov. 11 in Leeds, Eng. He entered the industry in 1920 and was active in the Cinematograph Exhibitors Assn., becoming national president in 1954. He previously had been chairman of his local branch at Leeds.

Among his business interests, Whincup was a director of British Cinematograph Theatres and secretary of Associated Tower Cinemas and the Astoria Ballroom (Leeds), Ltd.

Wife and two sons survive.

K. R. MARSHALL

Kenric R. Marshall, 81, former prexy of the Canadian National Exhibition and a life member of the CNE, Toronto, died Nov. 8 in that city.

Col. Marshall was president of the Ontario Jockey Club for 15 years until his election as board chairman in 1956. Going overseas during World War I as a lieutenant in the 48th Highlanders of Canada, he won the DSO and, at the time of his death, headed the regiment.

Survived by wife, son and daughter.

JOSEPH ALLEN Jr.

Joseph Allen Jr., 46, actor, died Nov. 9 in Patchogue, L.I.

He appeared on Broadway in "The Man Who Came to Dinner" and "Season in the Sun." His films included "Who Is Hope Schuyler" and "Right to the Heart." Allen appeared on tele in the original "Captain Video" series, and the serial "Love of Life." More recently he toured the summer circuit in "Idiot's Delight."

His wife, son and daughter survive.

L. THOMAS WEATHERWAX

L. Thomas Weatherwax, 71, member of the Weatherwax Bros. quartet that popularized "The Little Brown Church in the Vale" when they were headliners for Redpath Lyceum and Redpath-Vawter Chautauqua, died of a stroke Nov. 3 in Des Moines. The brothers toured shortly before World War I.

Surviving are his wife, daughter and two of the brothers who comprised the quartet.

MAX R. BERLIN

Max R. Berlin, 89, oldest member of Milwaukee Musicians' Assn., Local 8, died recently in that city. He joined the union in 1896, three years after he came to the U.S. from his native Germany. He played trumpet in various Milwaukee bands and orchestras at legit theatres, amusement parks and other sites.

Surviving are a daughter, stepson and son Clarence, a longtime trumpeter.

ESPERANZA IRIS

Maria Esperanza Bonfil, 74, retired singer who trouped as Esperanza Bonfil, died recently of a heart attack in Mexico City. Billed as "Queen of the Operetta," she began her career at Mexico City's old Coliseo Theatre in "Chin-Chun-Chan."

Miss Iris toured the U.S. Latin-America and also appeared in Europe.

MARCO MARCELLA

Marco Marcella, 53, comedian, known professionally as Fatso Marco, died Oct. 27 in South Amboy, N.J. He had played on many tele programs, including the Milton Berle Show. He also was a veteran vaudeville performer, having appeared in an act with Pat Harrington Sr., and Frankie Hyers. His brother and five sisters survive.

GLORIA M. FRENCH

Gloria M. French, 37, nightclub singer and emcee, died Nov. 13 in Atlanta. Born in Philadelphia, she started her singing career at the

age of 15 and later was a winner on an Arthur Godfrey Talent Scout program. She had toured Europe and played dates in Hong Kong as well as other Far East cities. Her mother survives.

TOSCHA SEIDEL

Toscha Seidel, 62, concert and studio orch violinist, died Nov. 15 in Hollywood. He had been active in film work since 1938.

His wife and brother survive.

TOMMY WILLS

Tommy Wills, 59, Scot comedian, died recently in Darien, Conn., while visiting his sister. He appeared for years in a double act with his brother, comedian Alex Munro, playing in vaude throughout the U.K.

He was an uncle of Janet Munro, film actress.

JOHN J. GASKEL

John J. Gaskel, 68, projectionist at the Paramount Theatre, Des Moines, died of a heart attack Oct. 28 in that city. He was business agent and past president of Motion Picture Operators Union, Local 286.

His wife, two sons and a sister survive.

CHARLES LEVIN

Charles Levin, 63, longtime production manager, died of a heart attack Nov. 11 in Hollywood. Last with the Jack Cummings unit at 20th-Fox, he started at Metro 35 years ago and spent most of his career at this studio.

His wife and four sons survive.

THOMAS INGE

Thomas Inge, ex-film exec, died Oct. 31 in Dulwich, Eng. Onetime sales manager for Warners' shorts, he was on the sales staff of New Realm Pictures until his retirement two years ago. He was in the industry for around 50 years.

Survived by wife and daughter.

M. WAYDE GRINSTEAD

M. Wayne Grinstead, 55, senior v.p. of Clinton E. Frank Inc., died Nov. 8 in Chicago. He was chairman of the plans board of the ad agency, where he had worked since 1954.

Survivors include his wife, two sons and a sister.

LEONARD E. CLEARY

Leonard E. Cleary, 51, staff organist for WBBM Radio in Chicago for 18 years, died Nov. 11 after a brief illness. He joined the station in 1944 and left early this year to freelance.

Wife, daughter, son and mother survive.

KLEBER R. MILLER

Kleber R. Miller, 49, public relations director of the Hawaii Employers Council and a Honolulu Symphony Society and Honolulu Community Theatre aide, died Nov. 6 in Honolulu.

Survivors include five children.

HAROLD PATRICK

Harold Patrick, 52, salesman with KOB Radio in Albuquerque, died in that city Oct. 27 following a long illness. Prior to joining the station, he was a singer and actor in New York.

Wife, son and daughter survive.

LEO SINGLETON

Leo Singleton, 55, bandleader, died Nov. 9 in Dublin after a car crash while returning from a dance date. He started as a musician at 16 and for past 20 years headed his own outfit.

He was unmarried.

ARTHUR J. CAMP

Arthur J. Camp, 62, longtime property master, died Nov. 13 in Hollywood. He was with Paramount for 40 years.

Surviving are his wife and son, Arthur Jr., film art director.

JAN BOLESZAWSKI

Jan Boleslawski, 27, assistant director, died of multiple sclerosis Nov. 1 in Hollywood. He was the son of the late Richard Boleslawski, former Metro director.

Mother survives.

MARJORIE FULTON

Mrs. Marjorie Fulton Harrell, concert violinist and music teacher, died Nov. 3 in Dallas of injuries sustained in an auto accident.

Mrs. Harrell, who appeared professionally as Marjorie Fulton, was the widow of Mack Harrell, onetime Metropolitan Opera baritone.

Two sons, daughter and a sister survive.

Mrs. Mildred Fullenwider, a founder of the Women of the Motion Picture Industry and a staffer with various film companies in the Dallas area for the last 30 years, died recently in Dallas. Her husband and son survive.

Roy Curtis, branch manager in Newcastle for United Artists, died Nov. 15 in London. He televised the scores of all Test matches since they were first televised in 1948 and did a similar job in BBC sound broadcasts.

Leonard Williams, 45, tv actor, collapsed and died in his London apartment, Nov. 15. He was due at rehearsals for the tv series "Z-Cars" in which he played Sergeant Twentymann.

Mrs. Elizabeth Stewart, onetime fashion coordinator with Paramount Pictures and the wife of Elliott A. Stewart, v.p.-general manager of WIBX, Utica, N.Y., died Nov. 6 in Utica.

Ron Curtis, branch manager for northeast England, died recently in Newcastle-on-Tyne, Eng. He previously represented UA for six years in the south of England.

Mrs. Gus Mancuso, 56, wife of the former major league catcher, and a cashier at the Cork Club, Houston, died there recently in an auto accident.

Charles Naegle, 66, concert pianist, died recently in New York. His last N.Y. recital was at Town Hall in 1937.

His sister survives.

Son, 1, of Wayne Chandler, banjo player with Terry Lightfoot's band, accidentally strangled in his crib Nov. 8 in London. Child was a twin.

Raymond W. River, 59, owner of radio station KORO, Mineral Wells, Tex., died Nov. 5 in Big Springs, Tex., following a heart attack.

Rev. Douglas Stewart, 54, assistant head of BBC religious broadcasting since 1956, died Nov. 7 in London. His wife survives.

Mother, 84, of P. Secor, retired longtime linotype operator at the VARIETY press, died Nov. 11 in Poughkeepsie, N.Y.

Ed Albiets, 83, onetime actor and a music teacher in later years, died Nov. 1 in Gainesville, Tex. Brother and two sisters survive.

Joseph Kalenberg, 77, tenor with the Vienna State Opera, died Nov. 11 in that city. He joined the company as a youth.

Father, of Maurice Segal, United Artists Hollywood publicity coordinator, died Nov. 4 in New York.

Father, 67, of Henry A. Guerra Jr., newscaster on WOAI-TV, San Antonio, died Nov. 4 in that city.

Netta Packer, 65, longtime actress, died Nov. 7 in Hollywood.

Father-in-law of singer Connie Boswell died Nov. 13 in Pittsburgh.

'Runaway' Prod

Continued from page 2

American producers, and that the number of U.S. productions being made in Germany has dwindled to almost nothing.

It explained that "The growing cost of productions in foreign lands are driving them (the American producers) back home. Foreign technicians are no longer willing to work for smaller salaries, living standards abroad have risen, and the film studios of Cinecitta and Geiseltal have suffered from these new developments."

Countdown

In West Berlin, where before the war 90% of all German films were made, is still the largest producing city. Of 1,234 films produced in Germany from 1946 through June 1961, 372 pictures were produced in Berlin, followed by 339 in Munich, 171 in Hamburg, 88 in Goettingen and 264 in other cities. But in the highest post-war film production year, 1956, the West

Germans only made 156 films—and the number for next year is expected to drop to an estimated 50 or 60. That, obviously, is not going to be enough to keep the film studios, technicians, and players busy. On the other hand, the cost of an average German black-and-white production has climbed from about \$225,000 in 1956 to about \$300,000 or more today. And to keep the costs down, West German producers are going away from home to do their shooting. Recent German productions have been made in France, Italy, Spain, and North Africa. The biggest draw of all, recently, has been Yugoslavia.

Right now, in fact, the Germans are shooting a German-made "western" in Yugoslavia—and it's a very expensive production, by local standards, with total costs expected to run around \$1,000,000. The picture is "Der Schatz im Silbersee" (The Treasure in the Silver Sea), based on a novel by Karl May, who specializes in "westerns" for the German audience. Pic stars Lex Barker, playing the beloved cowboy "Old Shatterhand." The German partner of this CinemaScope is Rialto Films, and a Yugoslav copartner Jadran Films is doing some of the financing.

The Yugoslavs are so anxious to lure film trade in their direction that, as one German producer noted recently, "They'll even throw in the whole Yugoslav army for the mass scenes, for a few pennies extra." But the big gripe of the Germans is that they are now faced with the same problem America had to deal with—many of the good films are being made away from home, with resultant problems for the local German industry.

Rev's Book

Continued from page 2

Charles Evans tells how and why he left the ministry 20 years ago in favor of a career that has embraced nearly 150 feature pictures and more than 100 tv films up to now. His book will make Hollywood no enemies and may win it some friends.

Actor Evans neither lambasts Hollywood nor laughs at it. He writes of it simply, dispassionately and informatively as the place and profession in which he chose to earn a living for himself and his family. He throws no knives, pitches no cause and criticizes nobody's morals, ethics, personal or professional standards, trade practices or politics. He doesn't preach or prescribe. He just tells, pleasantly and without pointing, the plain, unglamorized story of the Evans family and its economic ups and downs in sync with the ebb and flow of studio employment. It's a family story told in terms any family in the land can handle.

If, as seems likely, a great many men of the cloth buy the book on the theory that it may give them, somehow specially, a clergyman's-eye-view of Hollywood and its ways, it will not let them down. Nor Hollywood. Weav.

BIRTHS

Mr. and Mrs. Frank Sleeper, son, Portland, Me., recently. Father is a reporter for the Guy Gannett newspapers of Portland, Me., and Maine stringer for Luce publications.

Mr. and Mrs. Mel Fuhrman, son, New York, Nov. 11. Father is eastern sales manager for Tops Records.

Mr. and Mrs. Ronald Mavor daughter, Edinburgh, Nov. 6. Father is drama critic of The Scotsman, Edinburgh, and son of late James Bridie, playwright.

Mr. and Mrs. David McCarthy, son, Encino, Cal., Nov. 6. Mother is Japanese actress Nobu McCarthy.

Mr. and Mrs. Mark Allen, son, Portland, Ore., Nov. 6. Father is disk jockey at radio station KPOJ there; mother is city manager of Martin Foster theatre circuit there.

Mr. and Mrs. Jerry Forman, son, Portland, Ore., Nov. 2. Father is an exec with United Theatres circuit there; grandfather Al Forman is head of United Theatres and prez of Portland TOA.

Mr. and Mrs. Roberto Compean, son, Houston, recently. Father is bandleader for the Houston Club in that city.

MARRIAGES

Charlotte Valt to Mike Holman, Chicago, Nov. 9. Bride is print media supervisor in WBBM-TV's promotion dept. there.

Nan Laurel Ewing to Tom Josephsen, Toledo, Nov. 3. Bride is a secretary on Toledo Blade; he's a disk jockey with WTOL there.

Ninki Mallet to Paul Masiansky, London, Nov. 8. Bride is a film production secretary; he is London-based production rep for Columbia Pictures.

Suzanne Fuller to Peter Coe, London, recently. Bride is an actress; he's a legit director.

Hibari Misora to Akira Kobayashi, Tokyo, Nov. 5. Bride is Japan's top singer; he's an actor.

Joan Kish to Tommy Bacon, Trenton, N.J., Nov. 4. He's a disk jockey on KILT, Houston, Tex.

Martha Bumpas to Dr. Robert E. Gaylord, Dallas, Nov. 7. Bride is an actress.

Ann Miller to Jacob J. Weber, Herkimer, N. Y., Nov. 3. He's district manager for Schine Theatres in the Mohawk valley area.

Sheila Ward to John Toye, Edinburgh, recently. Bride's an actress; he's an actor.

Mrs. Marcia Van Dyke Barry to John Mitchell, Nov. 16, New York. Bride is a violinist; groom is v.p. and director of Screen Gems.

Gloria Marshall to David O'Meara, Hollywood, Oct. 28. Bride's an actress; groom is prexy of La Bell Records.

Barbara Ann Bonnett to Alfred M. Kalman, Oct. 21, Carmel-by-the-Sea, Calif. Bride is with Peters, Griffin & Woodward advertising agency; he's with Visual Electronics Corp.

Lani Miyazaki to Jack Ryland, Oct. 17, New York. Both are actors.

Mr. and Mrs. Harvey M. Baren, son, Nov. 8, New York. Father is assistant to Joseph M. Sugar of 20th Century-Fox.

Mr. and Mrs. Lee Townsend, son, Nov. 16, New York. Mother is Long Island Star Journal reporter; father is N. Y. World-Telegram reporter. Maternal grandparents are Zac Freedman, veteran film-legit pressagent; and Irene Thirer Freedman, N. Y. Post film editor.

Geene Courtney to Lester James, Las Vegas, Oct. 1 (just revealed). Bride is a singer-actress; he's a concert singer.

World War II

Continued from page 1

process of winding up, in London. "The Victors," this being an account of the battle from the early bombings of Britain to the divided city of Berlin.

Mel Shavelson, through his theatrical production of "Pigeon That Took Rome," offered a comedy basically but the harsh realities of war-stricken Italy were clearly in view.

In release at present is Arthur Hornblow's "The War Lover," concerning aerial combat. In the art theatres now is "Everybody Go Home," an Italian import which with telling effect describes the upheaval in Italy as the armistice is signed with the Allies.

Still others are due, from both domestic and foreign sources.

It's perhaps significant that the first 20 years from the outbreak of World War II brought only a few major theatrical properties with this as source of subject matter, not counting the service comedies, "Battleground" (1950 - Metro), "Bridge on River Kwai" (1958-Columbia) and "Guns of Navarone" (1961-Columbia) are outstanding on the list of serious treatments.

Why the renewed show business interest today in World War II? The educated guess is that "the war is over." Producers in past for the most part stayed aloof from the grim business of war on the theory that it struck too close to home. The tragedies were immediate in reality and the public just couldn't be asked to re-live them on the screen.

But the war is now history—not so immediate. And the producers are trying to take advantage of the great dramatic episode in world turning points.

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64 PAGES

SHUBERT EMPIRE AS FOUNDATION

Head 'Em Off At the Pass, Fritz; German Western in Yugoslavia

West German entrepreneurs, who successfully invaded the U.S.A.—home of the Ford and the Chevy—with the help of the Yellowpages, are now preparing to stake a claim in another even more indigenous American province: the production of the big-screen western drama.

The obvious reason is to meet a need no longer being met in Hollywood, where the theatrical western has become almost as rare as the buffalo in the Great Plains. In the past year, Hollywood turned out only eight westerns, which may be quite enough for the to-jaded domestic audience, but hardly does more than whet the appetite of overseas patrons. As a result, producers from Japan to France have in recent years been making their own boots-and-saddles epics with varying degrees of local success.

Now the Germans, who turned

(Continued on page 66)

Rose's Ziegfeld Vande Depends On 'Cleo' Dating

Billy Rose, who retired from active participation from the entertainment scene for a few years, is returning to the theatre. Having booked Maurice Chevalier for a one-man show at his Ziegfeld Theatre, N. Y., starting Jan. 28, Rose is now seeking a combination of performers for other bills, and is also honoring for the debut of "Cleopatra" for the Ziegfeld.

Rose cited as examples one card in which Lena Horne would do one half and Jimmy Durante the other half. The roster of entertainers he now plans would include Carol Channing & George Burns, Jack Benny, Don Lillo, among others.

Rose, long a prominent indus-

(Continued on page 52)

7-Year-Old Cellist On Culture Spree

Washington, Nov. 27. Pablo Casals is responsible for the addition of Yo-Yo Ma, 7-year-old Chinese violinist prodigy, to the talent slated to participate in the Nov. 30 closed circuit telecast, "An American Pageant of the Arts," benefiting Washington's proposed National Cultural Center.

At the request of Alexander Schneider of the Budapest String Quartet, Casals heard the boy play his quartet size cello in October. Casals urged Robert Soudak, producer of the closed circuit program, to audition the boy.

Casals will also play on the show.

SEE LAWRENCE & WIDOW DOMINANT

By ABEL GREEN

In a strange eight-page, hand-written memo found in John Shubert's desk, written in December 1960, a day after he had executed his will, the late owner of the 200,000,000 (more or less) Shubert theatrical enterprises spelled out the destinies of the empire. It will not be sold and will continue as is.

It followed, it puts to rest the sundry Shubert Alley and Road's Set rumors on what happened Lawrence Shubert Lawrence Jr., 45-year-old son of the Philadel-

(Continued on page 69)

Mander's First Family' Etching Disk History With 1,600,000 LPs in 2 Weeks

Henri Tiet's De Gaulle LP Speed Antedated JFK

Paris, Nov. 27. The disk of "The First Family" LP album in the U.S. echoes a fact here that a French comic initiator of President De Gaulle in France, Henri Tiet, sold over 1,500,000 disks in late '58 and '61.

Tiet was a beginner at the staid state-subsidized Comedie-Francoise and filled in at cheneviers and hotels in a sketch in which he aped General De Gaulle's voice and mannerisms via speeches that just

(Continued on page 47)

Laughs Mander's "The First Family" album on Cadence continues to dominate the record industry. With the disk now in its second week on the market, Cadence reports shipping 1,000,000 copies and doesn't expect any letup. It's said to be the fastest selling LP in disk history.

Cadence has turned out the pressing work on the LP to eight plants around the country. These are now four factories in the east, two in the midwest and two on the Coast working on the LP and a couple more are expected to be enlisted if the sales pace continues.

RCA Victor and Columbia Rec-

(Continued on page 47)

Show Biz Crisis: Deductible Tax Hearings Dec. 4

Washington, Nov. 27. Internal Revenue Service has set a hearing for Dec. 4 on proposed regulations on entertainment, gift and travel expense deductions stemming from the tax law passed by Congress this year. Many in amusement fear the result will be painful to their expense account clientele.

Meeting will be held, of all places, in the Smithsonian Institution's Museum of Natural History here. The building has a large auditorium.

92 Spots Enroll In JFK Artsathon

At last report, 92 locations across-country were to be tied in for tomorrow night's "Thurs" fund-raising closed-circuit telecast for the National Cultural Center. Nate Halpern's Theatre Network Television will beam the show, which Robert Soudak Associates is producing for the NCC.

Capacity of these 92 sites is estimated at 400,000. On the technical side, Halpern rates the two-hour production the most intricate ever for tv, exclusive of those trans-Atlantic Tolstar shots. The TNT feed, with pickups from five cities, will mount at least 27 cameras, and employ an engineering-technical crew of some 1,000. TNT's Robert F. White will direct.

In addition to showfolk participation, President John F. Kennedy is billed from Washington. Other originating points include New York, Chicago, Los Angeles, and Augusta, Ga., latter for Gen. Dwight Eisenhower.



11 WPIX PLAZA

The new address of The One Station Network, where so many of television's important stars, biggest shows and finest advertisers come together in New York.

WPIX-11, THE ONE STATION NETWORK

Cory Cole's African Tour Drumming Up Top Cultural Diplomacy' for U.S.

Washington, Nov. 27. Reports reaching the State Dept. here assess the first month of Cory Cole's African tour under Government sponsorship as a smash.

Cultural affairs along the first segment of the tour and a half month's tour report "enthusiastic" acclaim for the Cole Jazz Revue and rate it as top U.S. cultural diplomacy.

The Cole company is built around a jazz quintet with Cole on drums, his brother J.J. Cole on the piano, George Clark on tenor sax, Jorgie Holt on trumpet and Ivan Rolle on bass. Mildred Clinton, a French-speaking Brooklyn high school teacher, accompanies the group as singer and mistress of ceremonies.

The Shirlays (John and Bonnie) are repeating the balloon tricks which they have done previously on the Ed Sullivan Show and the Jay Adams Southeast Asia tour. Rich, Gibson & Rich (John Rich, his wife Lucille and (Continued on page 47)

AVERAGE FRENCHMAN WANTS TO TALK TO R.R.

Paris, Nov. 27. According to a sounding by the French Institute of Public Opinion, the average Frenchman's preferences for a minute of talk, include President de Gaulle, Pope John 23d and Brigitte Bardot, in that order. The next list seems more available than the others for she recently did a one-minute interview on a French tv show "Mr. Average Man" (Monsieur Tout-Le-Monde) put on by Guy Lux.

One of the quiz candidates was put at ease by Miss Bardot who told him that he was lucky to be considered an average man for she would give anything to be just an average woman and stay one. B. B. also avowed she was very timid.

Angled Kids Legion

Hollywood, Nov. 27. When informed local American Legion had staged out "Manchurian" as basis for "red" label, supervisor-creator George Axelrod stated "As good, solid comedy material is hard to come by these days, I would be most interested in learning if the movie rights to this hilarious, if somewhat ungrammatical, document of the Legion's are available."

Slustra, in Chicago for military appearance, wasn't reached for comment.

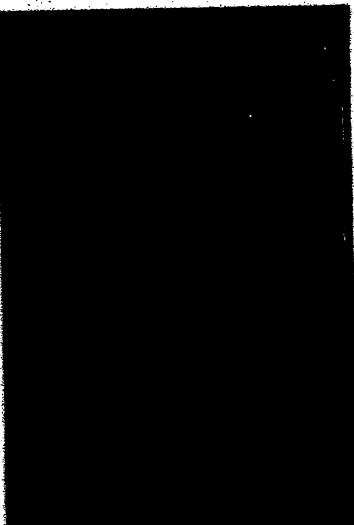
Hostile Image of Patriotism Seen by Cal. Legionnaires in 'Manchurian' Brainwashing

Hollywood, Nov. 27. American Legion at Inglewood, Calif. went on record in a demand for further Governmental investigation of motion pictures. New action was taken as a result of Frank Sinatra's production of Richard Caiden's novel "Manchurian Candidate," which Legion claims is "an attempt to undermine Congressional Committees."

Resolution urged the House Committee of Un-American Activities, or the Senate Internal Security Sub-Committee "to conduct a hearing at the earliest time possible covering the motion picture industry."

"'Manchurian Candidate' by the deliberate and crude insertion of ridicule, demonstrated by a vicious and impossible portrayal of a U. S. Senator who opposes Communism in a successful attempt to create a hostile image of patriotism in the minds of the audience."

"In one scene, another Senator (Continued on page 35)



HITCH MILLER

Noted A&R man and TV personality, says:

"It's not too early for me to state I think PAUL ANKA's title song for the Doris F. Zanuck-John Century Fox production of 'The Longest Day' is worthy of an Academy Award."

"It's stirring, thoroughly imaginative song and deserves an Oscar."

Karajan Opera At N.Y. Fair Pending; Wagner, Verdi, Too

Vienne, Nov. 27.

Herbert von Karajan is sending his general manager, personal representative and confidant to the U. S. right after the holidays to start negotiations about the visit of the Vienna Opera to New York on the occasion of the World's Fair in '69. As the new Met Opera House won't be ready at Lincoln Center, a suitable site has to be found. Also pending are financial questions as to who is going to give how much. Dick Leach, on a spring 1968 visit to Vienna for the Festival officially approached Karajan. Karajan is interested but not only for Mozart and Richard Strauss operas. He wants to bring Wagner and Verdi as well. He feels that his opera troupe can compete with Bayreuth and La Scala in repertoire.

Karajan's rep will probably also fly to Chicago and inspect Ravinia Park—which has extended an invitation for "summer concerts at \$60,000 each, if exclusive for 1968," to von Karajan. Conductor is reluctant because of the open-air locale.

It's Christmas Gift Time; Annual Volume of Books Of Cool-Anytime Tin Nose

Boston, Nov. 27.

Intervista Theatres will launch the motion picture holiday season Thursday day by opening the circuit's annual sale of gift books of theatre theatre.

The admission coupons are good at any Intervista house at any time, giving the book holder full access to the choice of theatre and attraction. The gift books are available in four denominations, \$1.25, \$1.50 and \$2.00.

According to James G. Cherry, city manager here for Intervista, the books were purchased when first introduced as last minute Christmas gifts. "But now," says Cherry, "the books are recognized as a thoughtful way to provide hours of entertainment for the recipient."

Volume of the sale has been increasing each year.

Edith Piaf's U.S. Tour

Paris, Nov. 27.

Plans are being made for Edith Piaf to hit the concert trail in the U.S. starting next March. Proposed tour has been delayed for more than a year because of the singer's illness. It's anticipated that she will play concert halls exclusively.

Miss Piaf had been booked previously by Eddie Albert when he was General Artists Corp. However, since he left that agency, it's expected that he'll do the booking independently.

'Lifetime' Variety Subscribers

Mrs. Rosalie M. Brown, writing from Camber, Cal., recently, wrote on how her late husband, Len S. Brown, "outlived" his "life" subscription to VARIETY.

It's in line with Ambassador Joseph P. Kennedy, among others, on occasion reminding VARIETY, "I feel like a household," to quote the President's father, "every time I get VARIETY because I'm so 'way ahead of that 1944 'Lifetime' subscription to the paper that I took on the occasion of (founder) Time's (Silverman) 25th anniversary of the paper."

Mrs. Brown wrote in part, "My husband, Len S. Brown, knew the bitter hardships of life on the Canadian prairie at the time he family migrated from England to Saskatchewan, Canada in 1908. Therefore, it was not easy for him to part with money at any time."

However, when (the late) Kate Blumberg collected him for a check for \$200 that would provide Len with a lifetime subscription to VARIETY... Len gleamed over the fact that he had outlived the \$200 and delighted in repeating the story to anyone interested in same. Len has passed on to a just reward at the age of 74 after spending 45 of those years in show business. Therefore, will you please cancel subscription to VARIETY now?"

Worry About Liz as Costly? Not He!

Lee Thompson Pays Actress \$1-Mil Plus 10% of Gross Gladly — Story Gives Liz Six Husbands

Conductor Vs. the Enemy

George S. Kaufman's old crack "Do you want it Wednesday or good?" finds an echo in the story currently going the musical rounds regarding a symphony conductor in an eastern city exhorting his men at rehearsal with painfully detailed explanations of the nuances of the composition; the technicalities of its point and counterpoint; and concluding with some irrelevant remarks about the composer's life and times.

Maestro finished his lecture with the inquiry—"Are there any questions?" To which a violinist in the rear ranks raising his hand inquired, "Pleaser, maestro—do you want us to play it loud or soft?"

'3-Penny Opera' Remake Must Be Done By Jan. 1; Joergens' Fancy Terms

Berlin, Nov. 27.

What looms as one of the most expensive German postwar production is Kurt Ulrich's remake of the "Three Penny Opera" under the direction of Wolfgang Staudte, that venture is being shot in three languages (German, English and French) and boasts a big cast: Curt Joergens (Mack the Knife), Hildegard Hoff (Jenny), Britta's Jane Hilde (Polly), Gert Frabe (Mr. Peachum) and Hilde Hildebrandt (Mrs. Peachum).

The property has given Ulrich many headaches and undoubtedly ranks as the biggest risk in this producer's career. He started working on the project four years ago and there were said to be tough negotiations with Lotte Lenya, Kurt Weill's widow and East Berlin. (Continued on page 61)

Director J. Lee Thompson, in New York to plug United Artists' "Taste of Honey," confirmed Monday (28) that he has parted Elizabeth Taylor to star in "I Love Louisa," which he will direct and reproduce with Arthur Jacoby for the Mirisch Co. and UA release. Miss Taylor's terms, he said, are the same as those she got for "Cleopatra"—a salary of approximately \$1,000,000 plus 10% of the gross.

Thompson describes her as a "mad comedy" about a woman who marries six men, each of whom dies shortly after the marriage. Adolph Green and Betty Comden, who are doing the script, have suggested calling it "What a Way to Go?" Pic is scheduled to start in July or August, with principal shooting to be done in Hollywood with the possibility of "some" location shooting in Paris.

The director brushed aside questions about the high price of stars, specifically Miss Taylor, saying he certainly believes she is worth the (Continued on page 61)

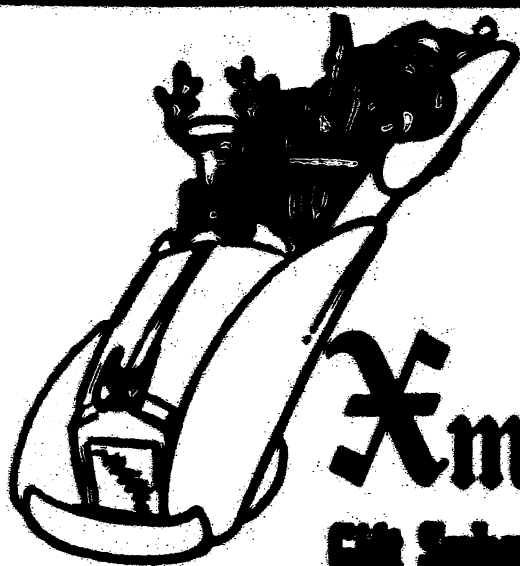
LIZ BURTON START NEW BRITISH PIC MON.

London, Nov. 27.

Elizabeth Taylor and Richard Burton are to center in a new British picture, "The Y.P.'s," which starts filming at Metro's Elstree studios next Monday (3). The two stars are due in from the Continent this week.

Final clearance on the project was obtained by Metro execs in London from New York late last Thursday (22), and now other big names are being recruited to the cast. Among those mentioned is Jaye Mansfield.

Anatole de Grunwald is producing the pic, and it will be directed by Anthony Asquith. Terence Rattigan wrote the screenplay.



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SALARY WITH FRINGE ON TOP

Matchum's Talbot Lined Up for 4; Youngstein, Pickman Visit Canada

Entertainment Corp. of America is to be the sponsor and owner of distribution rights of four pictures to be made by Robert Matchum's Talbot Productions, two of which are to star Matchum, under terms of the first filmmaking deal set by the Max Youngstein-headed ECA. Other arrangements are on the fire, including reproduction rights in both Canada and England.

Youngstein was in Toronto from his New York base over the weekend, left yesterday (Tues.) for Montreal to work out details of the pact with Matchum. They have nine properties to choose from and expect final decisions on the agreed-upon four in a month to six weeks.

Youngstein had been in the Canadian capital along with ECA v.p. Jerry Pickman in pursuit of the reproduction deals, among other matters.

Distribution modes operandi in the nebulous stage, with the new company exploring various possible approaches. One idea is to establish operations with a whole-sale sales force in a few key areas. Also being talked about is a merger with an established non-major company. It's said by some reliable people that Albee's plans to definitely not be ruled out as a possibility.

Charles Smadja With Youngstein

Charles Smadja, until recently United Artists' v.p. in charge of European production, has joined Entertainment Corp. of America, new production-distribution company headed by Max E. Youngstein. Smadja, a vet in Continental show business affairs, is to serve as consultant on filmmaking and distribution for all of Europe for ECA.

Columbia's Ad Agency, Moore Greenhal, Long With Donahue & Coe

Columbia Pictures and Donahue & Coe have decided to sell it quits. The latter ad agency and the film corporation simply decided now is the time for a change and parted, as popular saying goes, "amicably." New ad agency rep for Col. already chosen, is the Moore Greenhal Co.

Col has billings of about \$1,000,000 annually.

SUE ALICE NICOL

Claim Director Abandoned Film In Viet Nam

Los Angeles, Nov. 27. Charging he breached a contract to direct "Year of the Tiger," Kingman Productions Inc. has dropped Alice Nicol with a \$4,300 damage suit. Film, premised by Marshall Thompson, who starred in pic, claimed that Nicol asked assignment last Aug. 12 in Viet Nam, where film was filmed.

Complaint stated that on June 26 in Manila Nicol made improper demands and objections which interfered with his contract signed June 12.

Guild Script Awards Due

Writers Guild's script awards will be declared Dec. 5 in both Hollywood and New York, according to Merna Starr, Writers Guild cost awards chairman.

Script awards, first given in 1958, cover three categories: best dramatic anthology, any length; dramatic episode, any length; and, then from material not originally written for television, any length; comedy-variety, any length; documentary, any length; best radio script, any type, any length.

PRODUCER BALKS AT STAR DEMANDS

By ROBERT F. HAWKINS

Rome, Nov. 27. Fringe conditions demanded with increasing frequency by some top stars are throwing the growingly delicate real factor on motion picture: out of whack, and should be checked if not stopped. He spines Martin Juraw, currently in Rome to produce "The Pink Panther," adding that he is speaking from personal experience, having only recently dropped Ava Gardner from the "Panther" roster for her excessive fringe demands. (She has since been replaced by Capucine in pic directed by Blake Edwards.)

"We're all guilty," Juraw admits, "but it's high time all producers examined the situation and took a firm stand." By fringe conditions, the producer elaborated, he meant such above-and-beyond-salary demands as weekly expenses while away from home, car and chauffeur on a two-shift, 24-hour basis, secretary "at a salary no other secretary receives," a personal hairdresser often flown in from another country, ditty for makeup and wardrobe personnel, heating (and sometimes paying for) a villa, fully staffed, etc. Most of these conditions, Juraw noted, pertained to (Continued on page 18)

FAWCETT EDITOR-IN-CHIEF
William C. Lengel
who started as literary secretary to the formidable Theodore Dreiser has written a revealing paper which he titles

Apprenticeship to A Genius: This Was Dreiser

... another interesting feature in the upcoming

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

14 Embassy Pix To Gt. Britain Via 20th Century

As indicated here last week, 20th-Fox is now set to distribute for Embassy Pictures in the United Kingdom. Official confirmation of the deal, extending for a period of five years, initially covers 14 features.

Among the titles 20th will handle are "Divorce—Italian Style," "Narcissus '78," "Crime Does Not Pay," "La Viceria," "Long Day's Journey Into Night," "London," "Love at Twenty," and "Bimbo the Great."

Rothman on to London; Julian Berman Chiefs 10 Lands for Columbia

Columbia Pictures' portaportable foreign chieftain Mo Rothman got back Monday (26) from a round-the-world hop and planes out again next Thursday (28) for the London premiere of "Lawrence of Arabia." It's a Command Performance charity fete.

While in Tokyo, Rothman designated Japan sales topper Julian D. Berman as overall Far East distribution manager, covering some 10 countries, with the exception of Australia and New Zealand. Later are locally administered. Berman's new sales responsibilities embrace, besides Japan, Hong Kong, Thailand, Bangkok, Vietnam, Burma, the Philippines, Malaya, Indonesia and Pakistan. (Previous Col sales topper Mike Berger went into business for himself in Japan as an independent film importer.) From London, Rothman and his wife go to Paris and Rome on business and then their annual St. Moritz holiday for the winter sports.

Sense a Syndicate At Work in Col; Stock Up \$2.12

Columbia Pictures jumped another \$2.12 per share in the last calendar week, closing at \$21.20, amid speculation in Wall Street circles that either an individual or syndicate is buying in.

Interest in Col would be strong from natural causes, in that the company had been depressed on the Big Board in view of a sharp upturn in earnings. Yet the advance of over 50% in trading values, from a low of \$14, would seem to indicate an unusual situation.

Motivation of the buyer is unclear, except that the buying has been on a relatively consistent and cumulative basis. That is, buy and hold.

Col's West Indies Plan; Hutchinson to Trinidad

John C. Hutchinson, heretofore administrative manager in Brazil for Columbia International, has been named manager of the West Indies with headquarters in Port of Spain, Trinidad.

This office had been operated jointly with Paramount but the Col-Par merged setup is now dissolved.

Rand First Steed in New 'Troika' Design Out of 20th's Ad-Pub Stable

Author-Barrister

Louis Nizer

who found himself recently the 'Jest of hours' at a Gross Sales & Success summit debated in a discerning piece which he titles

Fall Guy Louis Nizer Strikes Back

another important feature in the upcoming

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

Short O'Neill's 'Day's Journey' For Faster Payoff

A shorter "Long Day's Journey Into Night" is planned by Embassy Pictures. That's tied to a decision by the distrib to grind the Eugene O'Neill adaptation henceforth in order to speed up liquidation.

Uncertain yet is how much footage is to come out. Pic is presently clocked at close to three hours in hardiest runs in New York, Toronto and Montreal, with a fourth roadshow date opening shortly in Los Angeles. Future bookings will get the reduced version on continuous policy.

Playwright Eugene O'Neill's biographical yarn is strong in Manhattan and doing okay in those Dominion dates.

Henry Ginsberg Joins Mastan on Announcement & Commercial Factoring

Henry Ginsberg, longtime film production official, has joined the Mastan Company Inc. as an associate in its commercial and industrial financing activities. Mastan engages in a wide range of financing endeavors, including export and import banking and loans for acquisitions and mergers.

Ginsberg for 10 years was head of the Paramount studio, also for a time was v.p. and general manager of David O. Selznick Productions. In recent years he has been a consultant to financial interests in their entertainment operations.

Ever in his new association will take an active hand in show business financing and also will engage in the entire area of commercial credit.

Harold Rand has resigned as Embassy Pictures' publicity director to move over to 20th-Fox and the newly created post of director of world publicity. The appointment, formally announced Monday (26) by ad-pub vep Charles Kinfeld, is part of an extensive revamp of 20th's ad-pub-exploitation department now going on under the direction of world sales vep Seymour Poe.

The new setup, when fully operative, will be along "Troika" lines, with global exploitation and ad directors (still to be named), in addition to the global publicity director. Poe, who is currently in Europe finalizing a new 20th distribution setup in Italy with the Haggling Brothers (see VARIETY, Nov. 21), will return to New York in about 10 days and is expected to name the new ad-exploitation execs shortly thereafter. The intention is to have the "troika" in operation as close as possible to Dec. 17, the date set for Rand to start work.

While Rand's post, and those of the ad-pub men still to be named, are new, it's expected that they must inevitably bring about a reshuffling of duties of 20th ad-pub incumbents, including those of ad director Abe Goodman, exploitation director Rodney Bush and publicity director Ed Sullivan, none of whom has ever enjoyed the addition of the "global" tag on his title. Also, the appointments serve to stress the close direction of the ad-pub department being exercised by sales vep Poe.

Purpose of the revamp is to further coordinate domestic and overseas ad-pub-exploitation efforts, and to simplify the chain of command. (Continued on page 54)

Shorts in Action Re Metro & Loew's

Short interest in the stocks of Metro and Loew's Theatres went up strongly the past month. This investment position is taken by persons who sell borrowed stock at present prices with the anticipation of paying back the borrowed stock at a later date, at a decreased price, and thus profiting. They do well as the trading price goes down.

The shorts in MGM went up to 27,100 shares as of Nov. 15, compared with 12,600 shares the month previous.

Separately, Loew's Theatres had 11,517 shares going short as of the latter date, compared with 4,597 the month previous.

Schaffner's Glierist Co.; 'Healer' Before Cameras On Pennsylvania Location

Film and tv director Franklin Schaffner has formed his own indie production company, Glierist Productions, to make "The Healer," based on an original story by Loring Mandel. Plans are for production to start late next summer, with most of the shooting to be done on location in rural Pennsylvania.

Story has to do with a minister who discovers that he has "extra-spiritual" powers. The director's first feature film in the upcoming 20th-Fox release, "A Woman in July."

Shoppers' Theatre Ponds

Albany, Nov. 27. A theatre in one of the shopping centers ringing Albany will materialize, if the Shoppers' Plaza Center headed by Lewis A. Bryer, local contractor-realty developer and active member of the State Council on the Arts succeeds in purchasing less than two acres, adjoining the Center, in the suburban Town of Outland, from the McKownville Water District property. Theatre also could be used for concerts.

Only Hitchy Can Get Away With A Horror-Packed-With-Yoks Come-On

"You can have laughs in a horror film—in fact, it's almost inevitable—but (unless you're Alfred Hitchcock) you're dead if you promote it for its comic qualities," according to proxy James M. Nicholson, whose American International Pictures is now readying its 60th film adaptation of an Edgar Allan Poe work, "The Raven," for release in January.

Some years ago, AIP made an out-and-out horror "comedy," "A Bucket of Blood." It was promoted as being full of laughs, and subsequently died a grimy death at the boxoffice. That's not funny.

Apparently the public likes what AIP is doing with Poe, says Nicholson, because the benefice for each succeeding Poe pic—"House of Usher," "Fit and The Pendulum," "From the Grave," and most recently, "Tales of Terror"—has increased. And AIP will continue to turn them out as long as the h.a. holds up. Already being readied for production starting in March, and promised in far release in August, 1969, is "The Masque of Red Death."

When—and if—the benefice fall off comes on the Poe properties, AIP is ready to go with a Poe series for tv.

Nicholson reports that AIP still hasn't made any tv commitment for the leasing of its backlog of 112 features—one of the largest single blocks of Hollywood features still uncommitted to the small screen. "They're great collateral," he says, adding that he has no fear that their tv residual value diminish as more and more "new" major company product becomes available to television. For one thing, according to the proxy, horror films rate higher than any other genre with the late-late small screen viewers.

Delbert Mann No Compulsive Cab About Directing

By JACK FETMAN

On appearing, the man who directed such modern, sophisticated screen comedies as "Touch of Monk" and "Lover Come Back" doesn't figure. More like a scout leader, say, in Lawrence, Kans. Which is where Delbert Mann originated.

Seems plausible, too, as a Jimmy Stewart Air Force type, which he was (first loop) in the last global fracas, piloting a B-24 on some 35 missions over Europe. That experience surely counted for something on his last picture assignment, Universal's "A Gathering of Eagles," a Strategic Air Command yarn so thick that U has another director shooting additional up-to-the-hour footage. Mann wasn't available for some, being in New York to stage a legit musical and trying for the third time to come up with a hit for Broadway.

Recalled by him over eggs-and-bacon brunch the other day were the two misses. One was "A Quiet Place," with Tyrone Power starred, which closed out of town late in '35 ("backyard plot," said Variety). That was followed by a suspense, "Speaking of Murder," which ran about a month at the Royale in the '35-'37 season. "There's no mystery about the yarn," noted Variety reviewer. "A bit routine for Broadway."

Mann's third effort to associate with a legit hit is "Tovarich," a sea-into-revolution tamer version of the Robert Sherwood comedy, with Vivien Leigh and Jean Pierre Aumont costarred. The main stem here is slated for the Broadway Theatre March 8, after a Philadelphia tryout. Once the musical is underway, Mann gets with preparations for his next film, "April Morning," based on the Howard Fast novelization of the Lexington and Concord battle. Sam Goldwyn Jr. is to produce (as director as yet), and photography should be in progress by next June. They would like to location this one in the appropriate New England country, and yet may. But as Mann observed, the landscape throughout has become pretty well marked by the 30th cent. (Continued on page 13)

L.A. to N.Y.

Barbara Belle
Alvin Bennett
John Cassavetes
William Dieter
L. Walter Gilbert
Arthur Miller
Leon Lacey
Richard Lyons
Jimmy McHugh
Ernie Rothman
Mo Rothman
Milton A. Rudin
Jill W. John
Robert Webb

U.S. to Europe

Peter Fonda
Vivian Morris
Doug Klugman
Joseph R. Hummel
David Merrick
Robert H. O'Brien
Jack S. Feldman
Irwin Shaw
Muriel Nazzari
Johnny Thelma

Europe to U.S.

Gina Bachauer
Shirley Bessy
John Gielgud
Geraldine McEwan
Rudolf N. Mettner
Ralph Richardson
Michael Stern
Lola Wilson

N.Y. to L.A.

Ed Friedman
Martin Goodman
Abe Mandel
Neil Morgan
Earl Roever

Show Biz As Seen By Shelley

Winters As Acute-Card Film Silent Partner

Winters As Commentator on Casting

Winters As Critic of Her Own Film

Ben Maddow and Joe Strick, enterprising and offbeat producers of "The Savage Eye" and, most recently, "The Balcony," a film adaptation of Jean Genet's impressionistic, brothel-located play, will next attempt a screen adaptation of Nathaniel West's "Day of the Locusts," so reports Maddow and Strick's newest, not-so-silent partner in their City Films—Shelley Winters.

In New York last week, after winding up her role as the madame in "The Balcony" as well as an Alcoa show segment on the Coast, Miss Winters revealed that she had been so enthusiastic about the Genet pic, as well as about the film plans of Maddow and Strick, that she had asked for—and received—a piece of their City Films action. She probably won't be in "Day of the Locusts," but she fully intends to get better acquainted with the back-of-the-camera intricacies of film production. Which shouldn't surprise anyone who has followed the career of the former "dumb blonde" Universal contract player who went on to win an Oscar ("The Diary of Anne Frank") and to become a Broadway star. That takes an indomitable enthusiasm and tenacity, in addition to some talent.

As "Latter's" Mama The Winters career is unusual in that she is one of the few made-in-Hollywood personalities who has been able to follow both art and commerce, apparently with equal success. She says that when the first agreed to play the role of "Latter's" cultured mother in the Stanley Kubrick picture, she fully expected the picture to be banned everywhere "except maybe in Paraguay." That film, for which she'll possibly get another Oscar nomination, was followed by "The Chapman Report." Why did she do that one? "Money," she says. She saw the picture recently and feels that the critics owed in their

denunciations: "It's really a great, if unwitting comedy on the entire sex business."

Her future plans continue the art-and-commerce duality. She goes into Hal Wallis' Shirley MacLaine starrer, "First Wives," shortly after the first of the year, to be followed by a cameo role in George Stevens' "The Greatest Story Ever Told."

At the same time, she has expressed her willingness to go along with a group being organized by John Cassavetes, including Montgomery Clift, "probably" Eli Waller and Anne Jackson, plus other Actors Studio stalwarts, which would shoot "offbeat, uncommercial" films in 16mm which could be blown up to 35mm for theatrical distribution.

Don't Ask The key of this plan is a new kind of present which allows for the 16mm-to-35mm blowup with no loss of definition. "Don't ask me how it's done, or who does it, but you can't tell the difference," says Miss Winters. She bankers to do an adaptation of Tennessee Williams' short story, "Hello from Berta," and Clift would like to do Williams' "The Lady of Lophor Lotion." Considering the tremendous savings involved with shooting in 16mm, she figures she could make 10 pic for something like \$500,000.

Her only current disappointment is that her agent did not put her up for the Uta Hagen role in Ed Albee's current legit hit, "Who's Afraid of Virginia Woolf?" "Uta's tremendous, of course, but I would have liked to do it." When she saw the play recently, she ran into Universal producer Ross Hunter, who reportedly is interested in acquiring the film rights to the play, which has been described as the "bitter, most scathing drama in years."

"Can you imagine," Miss Winters asked, "what it will be like with Rock Hudson and Doris Day?"

Belgium's 5th Fest

Brussels, Nov. 27. Fear in Action films, Belgium has an important output of documentaries, many of them state subsidized. These, together with privately financed short and long films will be shown during the National Festival of Belgian Films, which debuts today at Antwerp's General Motors auditorium. King and Queen of the Belgians will visit Antwerp on this occasion and watch retrospectives of four previous festivals. Fifth will close Nov. 30. Showings take place afternoons and evenings.

Showman First: Jimmy Durante

Jimmy Durante came in from a Las Vegas date at the Desert Inn with comedic sideman Sonny King to make a cocktail party in New York followed by the Macy's Thanksgiving Day parade. The pairing via Metro and Radio City Music Hall, designed to call attention to MGM's "Jumbo," was set for the St. Moritz Hotel.

Durante encountered a delay as his plane was held up 10 hours in Los Angeles due to weather conditions. The L.A.-based plane was to pick him up in Vegas. Result was that Durante and King got no sleep—and looked it as they strolled into the St. Moritz after the delayed pickup and trek to Gotham.

They hit the St. Moritz at 8 p.m. Wednesday and bowed in at the cocktail. And presto they went into a capsule of their act at the piano. Would have been easy for them to just come and say hello and politely bow out because of that aforementioned inconvenience in the transcontinental hop, about which everybody on hand knew.

Durante and King, instead, made with the entertainment for about 40 persons, including Music Hall president Russell V. Downing, other show business-ites and a few members of the press. And then Durante gave an attractive ear to each of the fourth-entertainers who sought him out.

Next day, Thursday, rainy and early, Durante, was riding a mechanical elephant in the parade. Despite the hardships, Durante, who'll be 70 in February, still followed through on a schedule that would frighten many of today's ingenues.

More Sticky Fingers

Stories from Theatre Owners of America convention regarding the sticky fingers of theatre concession employees has brought to light the experience of one local theatre owner here.

Confronting a concession employee with proof of shortage in concession merchandise he was selling, the owner's explanation, "Gosh, I guess I'll have to watch myself better."

Advice: 'Avoid Outdoors'

Honolulu, Nov. 27. It was a vacation for tv actor Doug McClure in healthful Hawaii. First, he was confined to bed by bronchitis for two days. Then he went surfing on Thanksgiving Day and made an ad lib trip to a hospital for emergency repairs after being injured by his own surfboard as a wave crested. A cut over his eye required several stitches.

He was scheduled to fly back to Hollywood today (27).

Sex Legion of 'Sodom': Sexual for Sure, But Spirituality Dubious

Legion of Decency has B-rated sexually objectionable in part for all 20th-Century's "Sodom and Gomorrah," based on the Old Testament story of Lot and his wife, presented according to the Legion, "against the pagan and demoralizing background of Sodom and Gomorrah." Legion grants the "validity of the theme," but says its spiritual value is destroyed by "excessive sensuality in costume, dancing and situations."

At same time, Catholic group condemned the film "Mala Odor," which it calls "an adolescent and immature excursion into sex under the guise of a traveling to the South Sea Islands." LOD condemns its "atmosphere of pagan sensuality" as well as "grossly suggestive costume, dancing and situations."

UA Wins Drawing To Handle Jackie Picture

Washington, Nov. 27. The 30-minute color B's made by the U.S. Information Agency on Jackie Kennedy's India-Pakistan trip earlier this year will be released in the States by United Artists on a non-profit basis. UA won the distributionship of a drawing at the offices of the Motion Picture Assn. of America.

Raymond Massey narrates the version which will be shown here. Any profits from its U.S. release will be used to buy more prints.

The picture has already been shown in 100 countries abroad, with narration in 20 languages. UA would not authorize State-side release until it received Congressional approval. The Senate shaped its domestic release, but the House never got around to voting on the matter.

Racini Promoting Puerto Rico Fest As Tourist Lure

By AL BENDERMAN

San Juan, Nov. 27. The first Puerto Rican International Film Festival is expected to be held here April or September of next year.

Horacio Racini, an Argentine-born foreign film distributor here is spearheading the project. He has been in the film distribution business for many years, and helped organize the first (1954) Film Festival at Mar del Plata, Argentina.

Racini has been working on this project the major part of this year. He said he has been negotiating with the International Federation of Motion Picture Assns. to secure "recognition" as European film-producers would send film delegations and judges. "So far," he says, "France, Germany and Italy have agreed to send delegations next year to a film festival in Puerto Rico."

There is an international film festival in San Francisco, just finished for sixth year. Also Hollywood Screen Producers Guild plans such a festival there in 1956. In the case of Puerto Rico, a festival would also act as a major tourist attraction during April or September—both low points in the tourism year.

"The objective in running the festival in April," Racini continued, "is to have it follow directly after the Argentine Film Festival. All the Europeans, American and Mexicans who attend the Argentine festival could detour to Puerto Rico on the way home."

Racini says the P.R. Dept. of Tourism has "expressed much interest." "When don't they?" The Puerto Rican Hotel Assn. will also be "approached" to participate annually.

The host and mainstay behind a Puerto Rican Film Festival would be members of a prospective Puerto Rican Assn. of Film Producers, which is also currently being organized. Among the local film producers planning to participate are Anel Anderson, Frodo Filml, Damian Rios, Puerto Rican Productions, Frank Morera, Cinema Cooperativa de P.R., Rafael Bonet, Rene Martinez and Rolando Barrios.

Racini predicts about 10 new and unreleased films from all over the world would be featured in the first festival.

"But there is still another interesting attraction for such a festival," he says. "Delegates from different countries sometimes arrange to bring their nation's most talented artists to perform in conjunction with films being introduced. This, too, can be exploited as a tourist attraction or as a local event."

It is estimated that an international film festival here will require about \$150,000 to promote.

LAWYER TO MARRY FOR 'WOUNDS OF MURDER' PIC

"The Wounds of Murder" property, projected as a feature film to be shot in Spain, has resulted in a trip to Madrid by Joseph W. Bailey, N.Y. theatrical attorney connected with Lee Eastman's law firm. He'll represent the U.S. interested principal, Web Inc., of which Jack Lamer is exec producer.

If Spanish partnership works out, it's hoped to have Anthony Perkins and Susan Kerner in the lead.

INDIANA EMMER'S SLATE

Leahy, Bombach Report With Ex-Alied Unit

Indianapolis, Nov. 27. Richard T. Leahy has been named to report as prez of Allied Theatre Owners of Indiana Unit was formerly a National Allied affiliate but is now an indie. Trade, however, has been expecting it to align with Theatre Owners of America, which action is still anticipated.

Also slated by the ATOA board for the 1955-56 semester are Maurice Robbins as vice-president, and Ron A. Carr as treasurer. Truman Bombach continues as chairman.

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'MINCING, PRECIOUS OXFORD'

20th Putting 'Showcase' Together A La UA for 'Sodom' Release

Twentieth Fox sales execs are close to signing a deal for the "Premiere Showcase" of "Sodom and Gomorrah" in the New York metropolitan area sometime towards the end of January. If current negotiations are successful, 20th would be the second major company to adopt the prearranged plan, established by United Artists, for showcasing pic first-run on Broadway day-date with as many as 16 other theatres in greater New York area.

Still upset is whether 20th would use the new well-established Premiere Showcase tag as well as logo. U.A. it's known, would have no objections.

Though the "Sodom" New York release hasn't yet been finalized, 20th announced Monday that it is departing from ordinary distribution patterns in the release of "The Lion" at Christmas in both Philadelphia and Baltimore. Though 20th refrains from calling the Philly-Baltimore opening plan a "Premiere Showcase" pattern, that is, in effect, what it will be. Pic will open at four Philly houses, plus another in nearby Camden, in Baltimore, pic will day-date at seven theatres, including the downtown Little.

Bob Conn, 20th's exec assistant in charge of domestic sales, emphasizes that these are not saturation dates, but, rather, "carefully selected theatres in heavily populated neighborhood areas that can stimulate greater attendance." If the tests are successful, the policy will be continued by 20th in these and other areas.

UA already has experimented with the Premiere Showcase plan in Baltimore but hasn't as yet tackled Philly.

RACKIN'-ABOAF HOP HANDING TO ROME

Hamburg, Nov. 27. Universal proxy Milton R. Rackin and American Abner Voss and foreign general manager, left here today (Tues) for Rome following the wrap-up of their German territorial sales conference. The proxy reported that in addition to those pic about to be launched by Universal in this territory, the company will have another 15 films for release in Europe during 1963.

Abner commended the German org on its "irreversible" increase in the total volume of business in the first nine months of this year, which he said he believes to be the greatest gain registered by an American company in Germany during the period.

At the conclusion of the meetings, Lutz Scherzer, general manager for Germany, revealed that "Lover Come Back" had just won the "Benefice White Horse," awarded annually by Berlin Film Blatter to the top money-making pic of the film year.

Indie Pic at Camp Drum; Battle of Bulge as Scene

Watertown, N.Y., Nov. 27. Camp Drum, outside Watertown and near the Canadian border, has been selected as the Ardennes location for a motion picture "When the Hour Is Darkest," highlighting the famous "Battle of the Bulge" during World War II. Tony Lamaron, of the producing company, Holly Rhode, said the Northern New York installation had been chosen by the Department of the Army for filming the picture, but that the Army would not permit use of regular troops on active duty at the camp.

More than 600 Army reserves and National Guard soldiers will participate in the feature, according to Lamaron. Filming would begin soon—when there is enough snow to lend the right background. Watertown, with an 18 degree above zero, was the coldest city in the State one day last week. Some snow had already fallen in the area.

Names of the starring players in "When the Hour Is Darkest" were not revealed.

Bold New Audiences?

Walter Rende Jr., chairman of Walter Rende-Stirling Inc., discussed the economics of films for students of Herman G. Weinberg's film history course at City College's Institute of Film Techniques Tuesday (26). "Bold, new experiments" in filmmaking are now possible, he said, as a result of the creation of more sophisticated, discriminating audiences.

In this connection, he was able to get in a plug for two new Rende (Continental Distributing) releases, the French import, "Lovers of Teruel," and the upcoming "The Balcony," made in Hollywood.

Ferry Sinks During Scene; County Re-Floats Vessel To Permit Fresh Camera Work

Knoxville, Tenn., Nov. 27. A sinking ferryboat has cost Parnon Productions some extra money in completing the feature film of James Agee story, "All The Way Home." Representatives of Parnon and Sam Orleans, Knoxville pic producer, have ordered a retake of the ferry sequence.

In the first filming two weeks ago the boat literally sunk into the French Broad River, actors, equipment and all. Excuse given was that it was overloaded. When Bufober cable ferry started taking water, technicians, cameramen and others had to jump overboard with as much equipment as they could carry ashore.

Stand-ins for the leads will be used when the retake is made, now scheduled for Nov. 30. Knox County Highway Dept. agreed to raise the ruckus hull of the ferry and pump it out for refloating.

Alex Segal, director, has appointed Fleming Reader, a Knoxville, as second unit assistant for the retake.

KID BRANDO LISP BUT SOME OK IT

London, Nov. 27.

Some sections of America have heaped that the British accent is a pain in the ear. Now, a phoney English accent assumed by Marlon Brando in "Mutiny on the Bounty" has caused far more fuss among the critics here than whether or not Meira's swashbuckling remake of "Bounty" is as good as the Laughton-Gable version. Though the film mainly got loud huzzas there was considerable panning and jacking of the end product of the Brando larynx.

Wrote Paul Dehn (Herald): "The only sinable blot on MGM's sparkling remake of the classic 'Mutiny on the Bounty' is Marlon Brando's British accent. Brando's pseudo-British vowels suggest those of a competent U.S. cabaret mimic caricaturing our 18th-century entry for his countrymen's amusement."

"Most people will be happy to be carried away by the magnificent sweep of a great sea story," thought Felix Barker (News), while querying the historical authenticity of the film. Describing Brando's accent as "outrageous" Barker went on to admit that "after trembling for the first 10 minutes on the verge of pantomime, it comes off. Odd's fish air, 'tis a most confounded merry conceit!"

Donald Zee (Mirror) described the accent as "a mincing, nasal, precious imitation of an Oxford accent which sounded just like Michael Wilding, damned if it didn't." Zee's piece was a lively send-up of the film which he called "a souped up, sex-padded remake which is a hasty mixture of holly-dancing, brutality and Brando. But I wouldn't have missed this wiggling epic—not for all the broad fruit in Tahiti."

"Marlon Brando sounds as if his part had been dubbed by a suburban of Handwerst, but it is a fascinating and richly supercilious performance," wrote Eric Shorter (Telegraph) who called the pic "spectacular, romantic, adventurous and colorful. Mutiny with a smile."

(Continued on page 18)

Buildup to Stardom Unlikely; Actors Must Do It Themselves; Studies Don't Favor 'Philanthropy'

Sell-the-Trade-First

Joe E. Levine's questing last week on the "Today" (NBC-TV) show "was worth \$250,000 in free advertising" according to the showman because Hugh Downs showed trailers of seven Levine pictures, plugged the two special VARIETY sections, etc.

Downs wanted to know the why of the VARIETY special issues and Levine stated, "It's because I feel that if you can sell the trade first, you've got the public sold, and my job is to sell myself and my pictures within our industry."

Allied's Sales Brains in New York for Product Pow With Ernest Sands

Allied Artists summoned its domestic division managers to a New York homeoffice pow Monday (26) for dual purpose of a briefing on upcoming product and acquainting them with general sales manager Ernest Sands.

For most of the field execs, this was their first meet-up with Sands, latter having made a recent switch from Astor Films. Divisional chaps in for the day were Harold Wirthwein (western), L. E. Goldhammer (eastern), James Frichard (southern), Nat Nathanson (Chicago) and James Hobbs (Atlanta).

Sands extended Hobbs' supervision to include the Jacksonville, Fla., and Charlotte, N. C., exchanges, both previously supervised out of Dallas by Wirthwein. Similarly, Nathanson's purview was stretched to include Milwaukee and Indianapolis, which have been supervised from N. Y. by Goldhammer.

Representatives of the various major studios had a word to say this week about the complaints of the stars and near-stars who have been complaining about the lack of publicity buildup under modern circumstances.

It happens that many aspiring performers are unhappy because they haven't been given the holly shenanigans that went hand in hand, long ago and through the years with Clara Bow, Marilyn Monroe, Clark Gable, et al.

This is the point. The players of today, according to at least one major dome of a studio, think they're entitled to the full works, in terms of promotional activity on the part of the studio.

Mickey Callan is among the players who thought along these lines, as per VARIETY last week. Callan said he was forced to hire his own publicity agencies because his studio was more intent on publicizing his pictures and not himself.

Studio execs, in rebuttal, make this point: It's just sound economics to build a star who may be working for a competitive filmmaker later on. They argue that the wise approach is to exploit a single picture with emphasis on the picture in itself and not the star who may go astray.

Callan is one of the executives in the rule, (he being signed with Columbia) but the rule nonetheless is that performers just go from studio to studio. So what good does it do in, say, for Paramount to try to build a Carol Linley in name value when said Carol Linley will make her next picture for 20th-Fox.

There are various other points advanced by the studios. The key (Continued on page 18)

CATHOLIC PROTESTS K.O. STATEN ISLAND BOOKING

"Boccaccio '70," Joe E. Levine's (Kubrick) Italia import which has been condemned by the Catholic National Legion of Decency, was cancelled out of a metropolitan New York playdate this week.

Pic was to have opened today (Wed.) at the Paramount (Fulton circuit) in Stapleton, Staten Island, a predominantly Catholic community. Spokesman for the situation reported hundreds of letters from Irish citizens who cited the Legion's C-rating. House acquired and booked instead "Manchurian Candidate" (UA).

Film played the Loew's circuit in New York last week without similar incident, and is booked for other large chains cross-country.

Brigadier Jimmy Stewart Narrates Blue Yonder Pic

San Antonio, Nov. 27. Motion picture star James Stewart, an Air Force Brigadier General, was here for two days, Monday (19) and Tuesday, to narrate a film for the Air Force. The 25 minute AF documentary concerns the research program of the Research Pilot Training School at Edwards AFB, Calif.

Part of the film sequences, dealing with man's reaction to space stimuli, are being filmed here at Brooks AFB.

During his stay Stewart in speaking of his Hollywood career took exception to some of the younger actors in Hollywood. "They want to wear too many hats," he said. "They want to produce, own their own company, and work in films, stage and tv. They need to do some good hard work."

Par Buys Back 7,400

Paramount in the past month bought in 7,400 shares of its own stock. This brings to 178,800 the number of shares held in treasury.

A VITAL CAREER AND PRESTIGE FACTOR: DO OTHERS DROP YOU, OR YOUR NAME?

Individuals and companies, each and both, must recognize fame as something never to be taken for granted, and always to be planned with intelligence. In brief, what did you do in 1962, what do you plan to do in 1963, and who knows about it? Don't suppose that a mimeograph handout constitutes communication of this vital (to you) intelligence.

The ideal once-a-year display window for your fame-claim is now in preparation. Your advertising message will be alongside unique, specially-studied, specially-retained, long-afterwards-consulted, trade-useful text. Do yourself some good by enrolling yourself in the who's-doing-what compilation of amusements. Arrange now for your advertisement in the

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PARIS 7
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CHICAGO 11
490 N. Michigan Ave.
ROME 215
Stamps Store (Foreign Press Club)
Via delle Mercede 55

LULLABY OR RIOT AT ALLIED

National Boxoffice Survey

Holiday Lifts Biz; 'Grimm' First, 'Day' 2d, 'Bounty' Third, 'Period' 4th, 'Jane' 5th, 'Girls' 6th

The long holiday weekend, with topped sales at many cinemas both Thanksgiving and Friday of last week, will boost grosses in nearly all key cities covered by VARIETY this season. Favorable weather in many centers helped as did some new, strong product.

"Brothers Grimm" (MGM), near top on Nat for weeks, is climbing to No. 1 spot currently, helped undoubtedly by the number of vacationing youngsters. It is closely followed by "Longest Day" (20th), which was first last week.

In third spot is "Mating on Bounty" (MGM), although this hardticket pic is playing in only seven big key cities. It's the first time this era opens has had enough playdates to be included in weekly ratings. "Period of Adjustment," also from Metro, eighth last round, is pushing to fourth position.

"What Ever Happened to Baby Jane?" (7 Arts-WB), which was second last week, is showing enough stamina to land in fifth place. Pic is uniformly big to better in 10 days where current. "Girls, Girls, Girls" (Par), which looked promising last week, is taking sixth money.

"Manhattan Candidate" (UA), third last week, is winding up sev-

enth. "West Side Story," also from United Artists, is finishing eighth. "M Man Answers" (U) is copping ninth spot.

"War Lover" (Col) will be 10th. "Phaedra" (Lowe) is taking 11th place. "Bliss" (20th) rounds out the Top 12. "Lobe" (BY), "Divorcee" (MGM), "Hush" (MGM) and "Chapman Report" (WB) are the runnerup pic.

Some other new films, just being launched, show promise. One of these is "It's Only Money" (Par), which is New York, at the Forum, and now in Chicago, both on opening weeks. "Two for Seamus" (UA) is great on initial, daydoting two N.Y. houses. It's all in Premiere Showcases in N.Y.

"Beneath the Veil" (Embassy), now in only three spots on initial first-run dates, looks big in Toronto, good in France and big in N.Y. "Walls of Tomorrow" (Cont), terrific in Minneapolis, shapes okay in Toronto.

"Baby Budd" (AA), fair in Toronto, looks rock in N.Y. and fifty in L.A.

(Complete Boxoffice Reports on 8-11).

IS TOA FUSION AT ALL LIKELY?

Marshall Fine-Ben Marcus (president) leadership of National Allied Artists, is bringing that controversial exhib body quite some ways from the time of brimstone and fire via-via the film companies. To a point, in fact, where the voice of Allied bears a modulation not too unlike that of rival Theatre Owners of America.

Observers of the film scene, therefore, are prone to speculate just how much "rivalry" is left between the two camps. Fine himself gave this conjecture impetus in his role as guest at the recent TOA meet in Florida when he addressed a clear sentiment for a single national exhibitor organization. A crucial question, of course, is whether he was speaking for himself mostly, or a substantial census of his Allied sidekicks.

New comes Marcus, articulating an Allied's "young and vigorous leadership" which has created an atmosphere of serenity in our relations with distribution, where formerly "bickering, mistrust and confusion" prevailed. Nothing startling here, but in perspective comment is regarded as an interesting sequel to Fine at TOA. The implication followed by some traders is that the official ground between TOA and Allied has been sharply narrowed.

From the utterings of Fine and Marcus, in fact, the temptation is to say the gap has even vanished.

Whether, again, their moderation may instigate merger talks is something else. An exhibitor minority is still vocal in Allied, and alternatively the conciliatory forces may decide, in lieu of merger, to simply reconcile.

Cleveland Text

These minority voices, for sure, still punctuate intracamp relations, albeit with diminished frequency. Of relevancy is the impact they can make on next week's (3-5) Allied States convolve in Cleveland. Minnesota's Benjie Berger, prominently, has already served notice he'll have some forceful words to utter. Expectation is for others of like disposition to chime in, at the least to prove that dissent still breathes in the Allied house.

Still, and pertinently, the architects of the Cleveland pow have done their best to keep it out of any warpath mood. The convolve, at least formally, is to stress the "how to" of business, and the program bills outside expertise from the fields of market analysis and education. Moreover, the flow of handouts from Detroit h.q. have been trumpeting the ornamental "come-on" aspects—"celebrity luncheons," "glamorous personalities," "fun," etc., to quash them.

From a glance at the convention program, only one session—Monday's (3) luncheon—seems geared to furnish a forum for the fractious follow. A film buyers panel is scheduled to kick around a favorite issue: distribut policies. This, naturally, could spark the free-wheeling verbalization long associated with this group.

OTHER WAY, MORE SO

Nagai's Religious Short Leaves Cruelty Cynical

Herbert Nagel Productions has completed an 18-minute short titled "Xmas" and is now on the make for a distributor. Nagel describes the pic as an allegory concerning the Virgin birth "and upon seeing it the exhibitor, if he's religious, will be more so, and if cynical will be more so." It was shot in infrared in Southampton, L. I.

Nagai company meanwhile has acquired "A Heart As Big As That," French avant garde feature on boxing, directed by Francois Reichembach.

Producer Nagel further disclosed that John Greenleaf, of light, has joined him as associate producer. Future plans include a landing of a feature in Italy.

Levine's Boston (Original) Sales HQ And American International in Shuffle

By GUY LIVINGSTON

Boston, Nov. 7.

Joseph E. Levine's Embassy Pictures office in Boston, where he started his climb as an indie-producer-distributor, is being split off as a sole Embassy operation. American International Pictures is opening a branch with some of the former Embassy film people.

In line with Levine's plans for a national sales org., he is giving up the distribution of all product formerly distributed by Embassy in New England.

Joe Wolf, for many years manager of Embassy here, has been appointed district manager covering Buffalo territories. Embassy long Boston, New Haven, Albany plans to retain headquarters at the same address, 20 Winchester St.

American International Pictures, formerly distributed by Embassy, in line with their new expansion policy, will open its 10th wholly owned exchange in Boston, with Harvey Appel, former sales manager of Embassy, as branch manager. Appel was formerly city sales manager of Columbia for 11 years, and was with Embassy for two and one-half years.

Harold Levin, booker for 15 years with Embassy, has been appointed sales manager of the new AIP branch. Joey Leahy, with Embassy for 16 years as head stripper, becomes booker for the new AIP operation.

Finalization of the takeover is expected to take two weeks and should be completed by Dec. 15. Indications are that American International will open their new branch in downtown Boston.

Leon Blonder, general sales manager of AIP, and David J. Melamed, financial vice president, flew into Boston just before Thanksgiving to set up the details. Both are expected back next week to arrange further details.

The Boston office of American International Pictures will be one of the first to have installation of digital computer systems. Installation of the machine, it was said, will mean that with the exception of one person everyone at the branch will be free to do their primary job, to sell.

Most of the Embassy staff, which numbered 18, will be absorbed between the Embassy and AIP offices. Embassy, however, is giving up its shipping room. Levine was one of the first distributors in the country to handle American International films, and distributed the company's very first product.

The Boston office of AIP will be set to allow for the pioneer project of installation of the computers that IBM has developed for the film industry. Completion of the installations is expected to take five years. Data processing equipment will be delivered in 1952, and in 1954 or 1955, the completed installations will be made.

MOTION PIC INVESTORS MEET IN CLEVELAND

Tied in with next week's National Allied pow at Cleveland is the annual meeting of Motion Picture Investors. Walter Reade Jr. is prez of this corporation.

Meet is scheduled for Tuesday (4) at 2 p.m. in the Terminal Room of the Sheraton Hotel.

'Grimm' Set for Honolulu

Honolulu, Nov. 27.

Consolidated circuit's Cinerama theatre, converted from the former Mike Pawa, will open Dec. 12 with "The Wonderful World of the Brothers Grimm" (MGM). With the house still undergoing major renovation, advance ticket sales are being handled at the Waikiki and Hawaii theatres.

Cinerama will have a single nightly performance, three matinees a week and a "twilight" show at 5 p.m. each Sunday.

Upswinging, Wide-Swinging Param't

Boasberg, Martin Detail Company's Vote of Confidence In Films Via 26 Costing \$80,000,000

By GENE ARNEEL

Paramount has more than \$80,000,000 invested in 26 productions either completed, before the cameras or in "active preparation," according to Charles Boasberg, v.p.-general sales manager, and ad-pub director Martin Davis. They made the statement about the high-stakes ante and confidence in the future before a meeting of sales and promotion personnel at the New York home-office last week.

Yet sales exec Boasberg went on record as saying he has never known such a lineup associated with any one company, basing this on a visit at the studio last week and a overview of the new product.

It's well known in the picture trade that Boasberg is usually a conservative spokesman. Thus his gababout for is especially meaningful, for this company hasn't been a particular hotbed of late and the industry in general has been awaiting a change in the upbeat department. But while earnings have fallen off a bit, there's been no threat concerning the 32 annual dividend rate. This still seems solid.

Even Horney Balaban, Par president, promised an upswing, saying there's no more "in-between" pictures in the upcoming program—adding "everyone of them is in the top 'A' category and I know we have the manpower to fully realize their potential."

Titles for the future include "Who's Got the Action," "A Girl Named Tanika," "Papa's Delicate Condition," "My Six Loves," "Man Who Knew Too Much," release of "War and Peace," "Paris When It Sizzles," "Nutty Professor" and "Come Blow Your Horn."

That Par should be going for an \$80-Mll lavent obviously will come as a healthy sign for exhibitors and the trade in general. This is vast expenditure and heaped, obviously, a strong inclination on the part of Balaban, the board and studio boss Jack Karp to "go with it."

In any event it's abundantly clear that Par is "playing" with the picture business and not just going off in diversified directions.

Belgium's Hot Import

Brussels, Nov. 27.

"Then Shall Not Kill," Claude Autant-Lara's film banned in France and Italy—It's about a French conscientious objector and was filmed in Yugoslavia—is proving an unusual "tourist" attraction here. Not only did a Parisian paper sponsor a special showing for a triad of French nationals but house showing the Columbia release has welcomed many visitors from across the border.

This is what happened in reverse when "Les Liaisons Dangereuses" was refused export visa and Belgium went to Paris and office in North of France to enjoy what was considered at the time "the film to see in preference to any other."

Park, First-run, In Recourse to Pix From Overseas

Minneapolis, Nov. 27.

Shortage of the sort of topdrawer Hollywood product considered essential for a healthy bonfire continues to be a blessing here for foreign-made pictures. Nabe house, Park, which ordinarily rates as a leading first-run house, is going in exclusively for the imports for an extended future period.

It'll follow the British "Only Two Can Play" (Kinology), which reached up a five-week run, with "We'll Bury You" (Cob), "Operation Smash" (Cont), "Phaedra" (Lowe), "Divorcee" (MGM), "Hush" (MGM) and "A Kind of Loving" (Gai), in that order. Harold Field, Park owner, expects this array to carry him well into 1949.

Foreign films also are getting a big play at non-art nabe subsequent-run houses for the first time, many of them, such as "La Dolce Vita" (Astor), being brought back for return engagements. Local loop first-run theatres also are playing more and more of the foreign.

L.A. Up Sharply; 'Girls' Brisk \$26,000, 'Bounty' Wow 31G, 2d; 'Jane' Great 18 1/2G, 3d; 'Grimm' Hot 27G, 16th

Los Angeles, Nov. 27. L. A. first-run are up sharply this session because of the long Thanksgiving weekend. One newcomer, "Girls, Girls, Girls" shapes bright \$26,000 in four theatres while "War Lover," also new, is only farish \$12,000 for two houses. "Music Man" leads the regular holdovers with a sock \$34,000 or near for five spots in second week. However, both "Manchurian Candidate" and "Period of Adjustment" are making fine showings in first holdover rounds. Former is busy in two houses. "Period" is lusty at Hollywood Par, also second. "What Ever Happened to Baby Jane" is rated great \$18,500 in third for two houses.

"Brothers Grimm" is after fine \$27,000 in 18th at Warner Hollywood. "Bully Budd" looks nifty in second at Fox Wilshire.

All hardtickers are up, "Longest Day" at Carthy being sock in seventh. "Mutiny on Bounty" is wow \$31,000 in second at Egyptian.

Estimates for This Week

Metropolitan (Metropolitan-G&S) (2,732; 1,104; \$1-125) — "War Lover" (Col) and "Best of Enemies" (Col) Fairish \$12,000. Last week, Hillstreet, "Lobo" (BV) (2d wk), \$2,800. Hawaii, "El Cid" (AA) (reissue), \$3,000.

Warren's, Hollywood, El Rey, Loyola (Metropolitan-FWC) (1,757; 854; 854; 1,206; \$0-125) — "Girls, Girls, Girls" (Par) and "Two and Two Makes Six" (Union) Bright \$28,000 or over last week. "Warren's", Hollywood, "White Slave Ship" (AI) "The Hunt" (AI), \$10,100. El Rey, Loyola with State, Iris, "What Ever Happened to Baby Jane" (WB) "Guns of Darkness" (WB) (2d wk), \$23,200.

Egyptian (UATC) (1,392; \$1-85; \$3-50) — "Mutiny on Bounty" (MGM) (2d wk) Wow \$31,000. Last week, \$30,800.

Hollywood Paramount (State) (1,466; \$2-42-40) — "Period of Adjustment" (MGM) (2d wk) Hefty \$14,000. Last week, \$13,800.

Fox Wilshire (FWC) (1,900; \$1-23-32) — "Bully Budd" (AA) (2d wk) Nifty \$11,500. Last week, \$9,800.

Fine Arts (FWC) (631; \$1-40-32) — "Phaedra" (Dope) (2d wk) Terrid \$10,300. Last week, \$11,000.

Crest (State) (750; \$2-) — "Coming Out Party" (Brog) (2d wk) Hot \$5,800. Last week, \$4,000.

Warner Beverly (SW) (1,310; \$1-40-31-75) — "Gone With Wind" (MGM) (reissue) Black \$7,000. Last week, "Requiem of Heavyweight" (Col) (6th wk), \$2,800.

Los Angeles, Wilshire, Vogue, Village, Baldwin (Metropolitan-SW-FWC-State) (2,400; 1,344; 810; 1,535; 1,800; \$0-1-75) — "Music Man" (WB) (2d wk) Soke \$26,000 or close. Last week, \$22,200.

State, Iris (UATC-FWC) (2,004; \$25; \$1-41-40) — "What Ever Happened to Baby Jane" (Seven Arts-WB) (2d wk) Great \$10,300.

Orpheum, Pix (Metropolitan-Prin) (3,213; 790; \$1-81-40) — "Manchurian Candidate" (UA) and "War Hunt" (UA) (3d wk) Tall \$14,500. Last week, \$14,300.

Music Man (Nes) (730; \$3-32-40) — "Kind of Loving" (Gev) (3d wk) Dull \$3,500. Last week, \$3,200.

Beverly (State) (1,150; \$1-40-32) — "Very Private Affair" (MGM) (3d wk) Perking to \$5,000. Last week, \$3,000.

Four Star (UATC) (888; \$1-50-32) — "Gigot" (20th) (5th wk) Okay \$2,300. Last week, \$2,300.

Carthy (FWC) (1,138; \$1-30-32-50) — "Longest Day" (20th) (7th wk) Lefty \$20,500. Last week, \$20,000.

Pastages (RKO) (1,512; \$1-25-32-75) — "Chapman Report" (WB) (7th wk) Nice \$9,500. Last week, \$7,400.

Lido (FWC) (876; \$2-52-40) — "Divorce, Italian Style" (Embassy) (7th wk) Lush \$3,100. Last week, \$3,000.

Warner Hollywood SW 1,291; \$1-25-32-30 — "Brothers Grimm" (MGM) (10th wk) Great \$27,000 or close. Last week, \$18,000.

Chinese FWC (1,408; \$1-23-32-50) — "West Side Story" (LA) (50th wk) Smash \$30,000. Last week, \$19,000.

Key City Grosses

Estimated Total Gross
This Week \$2,652,900
(Based on 20 cities and 251 theatres).

Last Year \$2,354,500
Based on 21 cities and 271 theatres, chiefly first runs, including N.Y.

Period Fast 16G, St. Loo; 'Jane' 19G

St. Louis, Nov. 27. Despite few big newcomers this session, big is booming at first-run theatres. "Girls, Girls, Girls" looks lefty in first at the St. Louis while "Period of Adjustment" shapes solid on opener at State.

"What Ever Happened to Baby Jane" looks hope in fourth at the huge Fox. "Longest Day" is pushing up in current (3d) round at Ambassador for a sock session. "If a Man Answers" is nice in fourth at Esquire. "Manchurian Candidate" is rated socheres in fourth at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1-27-32-50) — "Longest Day" (20th) (3d wk) Boff \$20,000. Last week, \$19,000.

Apollo Art (Grace) (700; \$0-1-25) — "Cleo From 3 to 7" (Indie) Okay \$2,500. Last week, "Game for Six Lovers" (Indie), \$2,000.

Esquire (Schuchart-Levin) (1,800; \$0-1-25) — "If a Man Answers" (U) (4th wk) Nice \$9,500. Last week, \$10,000.

Fox (Arthur) (5,000; \$0-1-25) — "What Ever Happened to Baby Jane" (7 Arts-WB) (4th wk) Boff \$19,000 or over. Last week, \$20,000.

Loew's Mid-City (Loew) (1,100; \$0-50) — "Manchurian Candidate" (UA) (4th wk) Big \$11,000 or close. Last week, \$10,000.

State (Loew) (1,000; \$0-50) — "Period of Adjustment" (MGM) and "Nun and Sergeant" (UA) Solid \$16,000. Last week, "Boccaccio '70" (Embassy) (3d wk), \$4,000.

Paseant (Arthur) (1,000; \$0-1-25) — "Gigot" (20th) (4th wk) Fine \$4,500. Last week, \$5,000.

St. Louis (Arthur) (1,000; 75-90) — "Girls, Girls, Girls" (Par) Lefty \$18,000. Last week, "Gay Purrce" (WB) and "Count Monte Cristo" (Indie), \$12,000.

Shady Oak (Arthur) (700; \$0-1-25) — "Gay Purrce" (WB) (n.a.) Rugged \$5,500. Last week, "Sky Above" (Embassy), \$3,000.

Hub Netsy; 'Answers' Hop \$17,000, Period Terrid 18G; 'Bounty' 24G, 2d

Boston, Nov. 27. Big continued strong over the Thanksgiving holiday weekend; hence the whole session looks soke. "If a Man Answers" is fancy at the Memorial while "Period of Adjustment" is nearly as solid at the Orpheum. "Lobo" is lively at the Capitol.

"Girls, Girls, Girls" looks sock in second round at the Paramount. "Mutiny on Bounty" shapes great in first holdover week at the Saxon. "Longest Day" is holding buff in eight week at the Astor, with lines. "Brothers Grimm" is holding steady at the Boston in 17th round.

Estimates for This Week

Astor (B&Q) (1,170; \$1-30-32-95) — "Longest Day" (20th) (8th wk) Seventh week was sock \$19,000. Last week, same.

Beacon M&M Sack (2d) \$1-1-30 — "Phaedra" (Loew) 6th wk. Fa \$9,000. Last week, \$10,000.

Boston Beacon Ent. (1,431; \$1-24-29-35) — "Brothers Grimm" (MGM) (15th wk) Not \$15,000. Last week, ditto.

Capel (Sack) (858; 75-118) — "Lobo" (BV) Slick \$7,000. Last week, "Gigot" (20th) (5th wk) \$4,000.

Exeter (Indie) (1,276; \$0-1-49) —

"Island" (Indie) (4th wk) Oke \$5,000. Last week, \$5,000.
Fenway (Indie) (1,200; \$1-50) — "Shoot Piano Player" (Astor) Nice \$4,500. Last week, "Question 7" (Indie) (3d wk), \$4,000.
Gary (Sack) (1,277; \$1-50-33) — "Barabbas" (Col) (7th wk) Good \$14,000. Last week, \$15,000.
Mayflower (ATC) (600; \$0-1-30) — "Chapman Report" (WB) (7th wk) Okay \$5,000. Last week, \$5,000.

Memorial RKO (3,000; \$0-1-50) — "If a Man Answers" (U) and "Stagecoach to Dancers Rock" (Indie) Fast \$17,000. Last week, "Baby Jane" (7 Arts-WB) and "Payroll" (AA) (3d wk), \$18,000.

Music Man (Sack) (4,300; \$0-1-50) — "Manchurian Candidate" (UA) (4th wk) Fourth week began Monday (26). Last week, picture was yanked for Bolshoi Ballet. Third week was great \$27,000.

Orpheum (Loew) (2,900; \$0-1-40) — "Period of Adjustment" (MGM) and "Woman Hunt" (20th) Bright \$18,000. Last week, "War Lover" (Col) and "Mothra" (Indie) (2d wk), \$4,000 in 4 days.

Paramount (NET) (2,357; 70-1-65) — "Girls, Girls, Girls" (Par) and "Two and Two Make Six" (Indie) (3d wk) Slick \$13,000 or over. Last week, \$17,000.

Park Square (Indie) (300; \$1-90) — "Divorce, Italian Style" (Embassy) (10th wk) Still hotzy at \$4,500. Last week, same.

Saxon (Sack) (1,100; \$1-50-33) — "Mutiny on Bounty" (MGM) (2d wk) Big \$24,000. Last week, ditto.

State (Trans-Lux) (750; 75-1125) — "Lucky Pierre" (Indie) and "Good Girls Beware" (Indie) (2d wk) First week was big \$10,000.

Lover Fatso 22G, Toronto; 'Jane' 16G

Toronto, Nov. 27. First-run trade shapes spotty here currently despite some new entrants. One of those, "War Lover" looks terrid in four houses. "Period of Adjustment" looks possible at Uptown but "Bully Budd" is rated just fair, playing seven theatres.

"What Ever Happened to Baby Jane" shapes great in second at the Imperial. "Manchurian Candidate" is sock in third at Loew's. "Long Day's Journey into Night" is good in third at International. "Brothers Grimm" is holding steady in 10th week at Edlinton.

Estimates for This Week

Carlton (Rank) (1,310; \$1-25-32-75) — "Barabbas" (Col) (8th wk) Limping at \$4,000. Last week, \$7,000.

Century, Downtown, Glendale, Midtown, Odessa, Scarborough, State (Taylor) (1,042; 1,000; 905; 1,002; 752; 682; 682; \$0-0-1) — "Bully Budd" (AA) and "Tride" (AA) Fair \$23,200. Last week, "Tower of London" (UA) and "Vampire and Bel-lerina" (UA), with 3,133 capacity, in Taylor 4-house combo, \$17,500.

Bankers, Fairview, Number, Savoy (Rank) (1,232; 1,105; 1,203; 779; \$1-25-01-50) — "War Lover" (Col) (2d wk) \$18,000.

Edlinton (FP) (918; \$1-50-32-75) — "Brothers Grimm" (MGM) (15th wk) Steady \$6,000. Last week, same.

Hollywood (FP) (1,000; \$1-1-50) — "Chapman Report" (WB) (3d wk) Healthy \$6,000. Last week, \$6,000.

Myriad (Rank) (1,165; \$1-25-31-50) — "Best of Enemies" (Col) (2d wk) Fine \$6,500. Last week, \$6,000.

Imperial (FP) (3,210; \$1-1-75) — "Baby Jane" (7 Arts-WB) (2d wk) Wham \$16,000. Last week, \$18,500.

International (Taylor) 557; \$1-50-32-50 — "Long Day's Journey into Night" (IFD) (3d wk) Trim \$5,000. Last week, \$6,000.

Loew's Loew (1,641; \$1-1-50) — "Manchurian Candidate" (UA) (3d wk) Lusty \$12,000. Last week, \$14,000.

Tivoli (FP) (320; \$1-50-32-50) — "West Side Story" (UA) (2nd wk) Unsure to good \$6,500. Last week, \$6,000.

Towne Taylor 893; \$1-1-50 — "Boccaccio '70" (IFD) (7th wk) Hefty \$6,000. Last week, \$8,000.

University (FP) 1,333; \$1-1-50 — "Waltz of Torredore" (Cont) 8th wk. In three days, tipping to oke \$3,500. Last week, \$7,000.

Uptown (Loew) 2,250; \$1-1-50 — "Period of Adjustment" (MGM) Okay \$10,000 or near. Last week, \$10,000. "Very Private Affair" (MGM), \$8,000.

Bounty' Buffalo \$20,000, D.C.; 'Girls' Big 16G, Period 15G, Day' 12G, 7th

Broadway Grosses

Estimated Total Gross —
This Week \$632,300
(Based on 22 theatres)
Last Year \$670,900
(Based on 22 theatres)

'Answers' Big 10G, Prov.; 'Jane' 6G, 4

Providence, Nov. 27. State's "Manchurian Candidate" is zooming to great second week total RKO Albee also is on the hot side with "If a Man Answers" on opener. Majestic closing out the fourth of "Baby Jane" with nice takings. Elmwood is happy with "Gigot" in first. Second of "Girls, Girls, Girls" is okay at Strand.

Estimates for This Week

Albee (RKO) (2,200; 75-91) — "If a Man Answers" (U) and "Stagecoach to Dancers Rock" (U) Bangup \$10,000. Last week, "Escape East Berlin" (MGM) and "Frightened City" (AA), \$8,000.

Elmwood (Indie) (724; \$0-1-75) — "Gigot" (20th), Smooth \$7,000 expected. Last week, "Requiem for Heavyweight" (Col) (4th wk), fair \$4,000 in 5 days.

Majestic (SW) (2,200; 75-11-25) — "Baby Jane" (7 Arts-WB) and "I Like Money" (Indie) (4th wk) Fancy \$6,000 or near. Third was \$6,000.

State (Loew) (2,300; \$75-31-25) — "Manchurian Candidate" (UA) (3d wk) Terrid \$12,000. First was \$11,000.

Strand (National Realty) (2,200; 75-01-20) — "Girls, Girls, Girls" (Par) (3d wk) Fairly good \$5,000. First was \$7,000.

'Girls' Great \$12,000, K.C.; 'Ept' Lusy 8G; 'Day' Socheres 14G, 3

Kansas City, Nov. 27. Thanksgiving week is proving a boom all around, some very pleasing money riding with both newcomers and holdovers. New film at the Uptown, "Girls, Girls, Girls" Plans is sturdy. A number of holdovers improved with the holiday in boosting totals. "Longest Day" is smash in third at Bony. "Brothers Grimm" is rated potent in 10th round at Empire.

Estimates for This Week

Broadway (Fox Midwest-Nat Gen. Corp.) (400; \$1-41-25) — "If a Man Answers" (U) (3d wk) Good \$4,000. Last week, \$4,500.

Capri (Durwood) (1,200; 75-1-50) — "Manchurian Candidate" (UA) (4th wk) Okay \$5,500. Last week, \$6,000.

Empire (Durwood) (1,291; \$0-32-75) — "Brothers Grimm" (MGM) (10th wk) Gay \$6,000, with two extra matinees. Last week, \$6,000.

Kimo (Dickinson) 504; \$1-25-01-50 — "A Private Affair" (MGM) Fancy \$3,000; holds. Last week "Viridiana" (Indie) (4th wk-6 days), \$1,200.

Paramount (Blank-UP) (1,900; \$1-1-25) — "War Lover" (Col) Mild \$6,000. Last week, "Well Bury You" (Col) and "Cash on Demand" (Col) (4 days) and "Gigot" (Col) and "Gigot Goes Hawaiian" (Col) (reissues: 3 days), split week, \$3,500.

Plaza (FWW-NGO) (1,630; \$1-1-25) — "Gigot" (20th), Sturdy \$6,000; holds. Last week, including Granada (1,217; "Leand of Lobo" (BV) and "Public Pardon No. 1" (MGM) (reissue) \$10,000.

Roxey (Durwood) 604; \$0-32-75 — "Longest Day" (20th) (3d wk) Sock \$14,000 with help from L2 holiday trade. Last week, \$12,000.

Saxon (Durwood) 1,600; 75-1-50 — "Period of Adjustment" (MGM) (2d wk) B.L. \$7,000 with holiday helping. Last week, \$7,000.

Uptown (FMS-NGO) 2,013; \$1-1-25 — "Girls, Girls, Girls" (Par) Sock \$12,000, stays on. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (4th wk), \$5,000.

Washington, Nov. 27.

Business at first-run was generally bolstered with holiday trade this round. "Girls, Girls, Girls" shapes big on instaler in two houses.

The big news is "Mutiny on Bounty" which looks great in first frame at Warner. "Period of Adjustment" opened big at Capitol while "If a Man Answers" at Palace looks smash on opener. "Longest Day," "Manchurian Candidate," "Phaedra" and "Brothers Grimm" are strong on holdover.

Estimates for This Week

Ambassador (Metropolitan-SW) (1,400; 1,000; \$1-41-40) — "Girls, Girls, Girls" (Par) Big \$16,000. Last week, "Baby Jane" (7 Arts-WB) (3d wk), \$11,000.

Amex (WB) (940; \$1-25-1-40) — "Divorce, Italian Style" (Embassy) (4th wk) Nifty \$8,500 or near. Last week, \$8,000.

Capitol (Loew) (3,240; \$1-41-40) — "Period of Adjustment" (MGM), Big \$15,000 or near. Last week, Bolshoi Ballet, smudge.

Buena (Mann) (400; \$1-41-65) — "Phaedra" (Loew) (5th wk) Smash \$7,500. Last week, \$7,200.

Keddy's (RKO) (1,830; \$1-41-40) — "Manchurian Candidate" (UA) (4th wk) Boff \$11,000. Last week, \$11,200.

ManArthur (KN) (900; \$1-23-1-40) — "Rebel With Cause" (Cont.) Good \$6,000. Last week, "Kind of Loving" (Embassy) (2d wk), \$2,000.

Ontario (KN) (1,240; \$1-40-32-75) — "Longest Day" (20th) (7th wk) Great \$12,000 or over. Last week, \$10,500.

Palace (Loew) (2,340; \$1-41-40) — "If a Man Answers" (U), Sock \$12,500. Last week, "Bully Budd" (AA) (3d wk), \$8,200 in five days.

Playhouse (TL) (450; \$1-40-32) — "Island" (Indie), Sturdy \$7,000 or near. Last week, "Gigot" (20th) (3d wk) \$4,000.

Plaza (TL) 378; \$1-40-31-80 — "Palace of Shame" (Indie) (2d wk) Hefty \$6,000 after \$6,000 in instaler.

Town (King) (800; \$1-41-40) — "Requiem for Heavyweight" (Col) (3d wk) Fair \$4,500. Last week, \$4,200.

Trans-Lux (TL) (500; \$1-40-32) — "War Lover" (Col) (3d wk) Trim \$6,700. Last week, \$6,500.

Uptown (SW) (1,300; \$1-65-32-79) — "Brothers Grimm" (MGM) (3d wk) Boff \$15,000. Last week, \$18,500.

Warner (SW) (1,250; \$1-25-32-30) — "Mutiny on Bounty" (MGM) Great \$20,000 or over. Last week, "West Side Story" (UA) (10th wk), \$7,000 in 5 days.

'Girls' Brisk \$6,500 in L'ville; 'Jane' Boff 13G For 2d; 'Story' \$7,500

Louisville, Nov. 27. Trade is brisk at first-run here this week. "What Ever Happened to Baby Jane" in second at the Mary Anderson, will top opening session. "Gigot" at United Artists looks mild. "Girls, Girls, Girls" at the Kentucky is rated bright. "West Side Story" is sturdy at the Ohio with \$125 top. Thanksgiving holiday, followed by annual Christmas parade Friday (22), and mild, sunny weather, are not giving the expected boost to downtown grosses.

Estimates for This Week

Kentucky Saiton (800; 75-1-25) — "Girls, Girls, Girls" (Par) Looking for bright \$6,500 or near. Last week (4th) for "If a Man Answers" (U), \$4,000.

Mary Anderson (People's) (1,100; \$1-1-25) — "What Ever Happened to Baby Jane" (7 Arts-WB) (2d wk) Boff \$13,000 after first weeks \$12,500.

Ohio Saiton (800; 75-1-25) — "West Side Story" (UA), Sturdy \$7,500. Last week, "Requiem for Heavyweight" (Col) (2d wk) \$5,000.

Noble Fourth Avenue (1,100; \$1-25-32-50) — "Best of Enemies" (MGM) (3d wk) Lush \$7,000 with holiday trade. Last week, \$7,000.

United Artists Fourth Avenue (800; 75-1-25) — "Gigot" (20th) Slew \$3,000. Last week, "World of Comedy" (Cont.), \$3,200.

Money' Mighty \$40,000 Pacing Chi; Period' Boff 35G, 'Eyes' Golden 5G; 'Jane' Sock 30G, 4th; 'Bounty' 20G

Chicago, Nov. 27.

Thanksgiving holiday and fair skies over the weekend will give first-run a big boost this season. "It's Only Money" is garnering a sock \$40,000 in first round at State-Lake while "Period of Adjustment" is bowing to a buff \$35,000 at Oriental.

"Girl With Golden Eyes" shapes bright in Town debut, and World opera release pair of "Tosca" and "Barber of Seville" is initiating to fine takings. Monroe duo of "Alakazam the Great" and "Air Force" looks smooth while "End of Desire" rates a good take at the Cinema, both in first sessions.

"Tales of Paris" is notching a trim second Surf stanza. "War Lover" is good in United Artists third. "What Ever Happened to Baby Jane" still is smash for fourth Chicago frame.

"Manchurian Candidate" rates big in its Woods fourth. "Phaedra" is making a great fourth Esquire lap. "Gigot" is brisk in the Loop fourth.

On hardticket, "Mutiny on Bounty" is notching a tall second Todd stanza. "Longest Day" is hardly in its Roosevelt seventh and "Brothers Grimm" is posting a neat 15th rank at McVickers.

Estimates for This Week

Carnegie (Tele-M) 485; \$125-\$180—Cow and P—Indie; Tully \$2,500.

Chicago (RKO) 3,900; \$125-\$180—"What Ever Happened to Baby Jane" (7 Arts-WB) 4th wk. \$2,000. Last week, \$27,000.

Cinema (Stern) 500; \$150—"End of Desire" (Cont.) Fine \$2,500. Last week, "Operation Snatch" (Cont.) 5th wk; \$2,500 in 8 days.

Esquire (H&E Balaban) 1,350; \$125-\$180—"Phaedra" (Lope) 4th wk. Great \$12,000. Last week, \$12,000.

Loop (Tele-M) 606; \$125-\$180 (Continued on page 10)

PERIOD' STURDY 11G, CINCY: 'GIRLS' \$8,500

Cincinnati, Nov. 27.

Potent entries and the extended holiday weekend have Cinco aim high on the climb currently "Period of Adjustment" shapes solid in opener at the Albee "Girls, Girls, Girls" looks nice in bow at Palace "War Lover" rates okay at Keith's "Legend of Lobo" is sock at Hyde Park adv. "Longest Day" bids for a near peak gross in fourth frame at the Grand Hardticket "Brothers Grimm" likewise fattened on Thanksgiving releases.

Estimates for This Week

Albee (RKO) 3,300; \$125-\$180—"Period of Adjustment" (MGM) Solid \$11,000. Last week, "Baby Jane" (7 Arts-WB) 3d wk; \$9,000.

Cinemat (SW-Cinemas) 1,540; \$125-\$180—"Brothers Grimm" (MGM) 18th wk. Fair \$6,500. Last week, \$10,000. Engagement ends Dec. 16.

Franklin Art (Cin-T-Co) 500; \$125—"Down the Defiant" (Col.) So-so \$1,200. Last week, "Carry On, Teacher" (Gow) 4th wk; \$1,300.

Grand (RKO) 1,400; \$125-\$180—"Longest Day" (20th) 4th wk. Wham \$15,000 on holiday heave. Last week, \$12,000.

Gold Vance (300) \$125—"Lolita" (MGM) reissue Mid \$1,000. Last week, "Divorce, Italian Style" (Embassy) 5th wk; \$1,700.

Hyde Park Art (Cin-T-Co) 500; \$125—"Legend of Lobo" (RV) Sock \$2,500. Last week, "Lucky Jim" (Indie) 8th wk.

Keith's (Cin-T-Co) 1,500; \$6-\$125—"War Lover" (Col.) Okay \$4,500. Last week, "Manchurian Candidate" (P) 3d wk; \$5,000.

Palace (RKO) 2,000; \$125—"Girls, Girls, Girls" (Par) Sweet \$6,500. Last week, "Fancy Pants" (Par) and "Seven Little Foxes" (Par) reissues \$5,500.

Twin Drive-In (Cin-T-Co) 600 cars; \$1 West side only "Requiem for a Heavyweight" (Indie) and "Stargazer" (Dancer's Rock) (U) OK \$4,500. Last week, "Chapman Report" (WB) and "Rome Adventure" (WB) (suburban) \$3,000.

Volley (Cin-T-Co) 1,275; \$125-\$180—"If Man Answers" (U) 3d wk. Fairish \$4,500 after \$5,000 opener.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include U. S. amusement tax.

'Answers' Boffo 16G, Pitt; 'Candidate' Wow 15G; 'Period' Neat 12G

Pittsburgh, Nov. 27.

With all the deluxers except the Warner starting their weeks on Wednesday (21), grosses are exciting this round except at the Stanley where newcomer "Girls, Girls, Girls" shapes drab. "If a Man Answers" is the biggest grosser in town at Gateway with sock opener. It is closely followed by "Manchurian Candidate," smash in second week at Fulton. "Period of Adjustment" got extra action through double weekend and rates fine at Penn. "Divorce, Italian Style" is way over last week, and excellent for fourth at Squirrel Hill. Ditto "Best of Enemies" in strong fourth at ShadySide. "Brothers Grimm," with starting day on Sunday, remains firm in 16th round at Warner.

Estimates for This Week

Fulton (Assoc.) 1,530; \$1-\$150—"Manchurian Candidate" (UA) 2d wk. Smash \$13,000. Last week, \$13,500.

Gateway (Assoc.) 1,000; \$1-\$150—"If a Man Answers" (U) Brilliant \$16,000. Last week, "War Lover" (Col) 2d wk; \$6,000.

Penn (UATC) 3,300; \$1-\$150—"Period of Adjustment" (MGM) 8 days. Fine \$12,000 but comes out Friday (30) for "Escape from East Berlin" (MGM). Last week, "Gigot" (20th) 3d wk-4 days, \$6,200.

ShadySide (MOTC) 700; \$125—"Best of Enemies" (Col) 4th wk. Lofly \$3,000. Last week, \$2,800.

Squirrel Hill (SW) 834; \$125—"Divorce, Italian Style" (Embassy) 4th wk. Sock \$4,000. Last week, \$3,800.

Stanley (SW) 3,700; \$1-\$150—"Girls, Girls, Girls" (Par) Soft \$7,000 and comes out Friday (30) for English dialogue version of "Boccaccio '70" (Embassy). Last week, "Baby Jane" (7 Arts-WB) 3d wk; \$6,000.

Warner (SW) 1,510; \$150-\$275—"Brothers Grimm" (MGM) 18th wk. Solid \$9,500. Last week, \$13,500.

Period' Lively \$14,000, Buff; 'Jane' Hop 12G, 3d

Buffalo, Nov. 27.

Thanksgiving Day holiday is helping first-run trade here this round. "Period of Adjustment" is rated nifty at the Buffalo on opener while "What Ever Happened to Baby Jane" is zooming ahead of last week's take to a big figure in third stanza at the Center.

Estimates for This Week

Buffalo (Loew) 1,500; 75-\$1—"Period of Adjustment" (MGM) Nifty \$14,000. Last week, "Manchurian Candidate" (UA) 3d wk-5 days; \$8,000 at \$1.48 top.

Center (AB-PT) 2,500; \$6-\$125—"What Ever Happened to Baby Jane" (7 Arts-WB) 3d wk. Big \$12,000 or near. Last week, \$10,500.

Century (UATC) 2,700; \$6-\$125—"War Lover" (Col) Fair \$8,000 or close. Last week, "We'll Bury You" (Col) and "Wild Westerners" (Col); \$2,500.

Paramount (AB-PT) 3,000; \$6-\$125—"Girls, Girls, Girls" (Par) 3 wk. Good \$9,000. Last week, \$13,000.

Cinema (Martina) 450; \$6-\$125—"If Man Answers" (U) 3d wk. Okay \$2,000. Last week, \$2,500.

Amherst (Dipson) 1,000; \$6-\$125—"If Man Answers" (U) 3d wk. Neat \$2,500. Last week \$3,000.

Granada (Schinet) 1,000; \$1-\$125—"Gigot" (20th) 4th wk. Brisk \$2,000. Last week, \$2,500.

'Grimm' Sock \$14,000, Port; 'Gigot' Lofly 8G

Portland, Ore., Nov. 27.

Trade is climbing sharply here this round, with "Gigot" outstanding among new popscals pix with a nifty take at the Fox. "Brothers Grimm" shapes sockeroo on initial week at Hollywood. "War Lover" is modest at Orpheum in first. "Girls, Girls, Girls" shapes fine at Paramount.

Estimates for This Week

Broadway (Parker) 1,800; \$1-\$150—"If Man Answers" (U) and "Come September" (U) (reissue) 4th wk. Solid \$4,500. Last week, \$5,900.

Fox (Evergreen) 1,000; \$1-\$140—"Gigot" (20th) and "Lisa" (30th). Nifty \$8,000 or close. Last week, "Baby Jane" (7 Arts-WB) and "Guns of Darkness" (WB) 2d wk; \$7,800.

Hollywood (Evergreen) 1,100; \$140-\$2—"Brothers Grimm" (MGM) Sockeroo \$14,000. Last week, "Cinemas Holiday" (Cinemas) 8th wk; \$4,100.

Music Box (Hamrick) 640; \$1-\$150—"Period of Adjustment" (MGM) Just okay \$4,000. Last week, "West Side Story" (UA) 3d wk; \$1,500.

Orpheum (Evergreen) 1,534; \$1-\$140—"War Lover" (Col) and "Ring-A-Ding Rhythm" (Col) Modest \$5,500 or near. Last week, "Legend of Lobo" (RV) and "Make Way for Lila" (RV); \$7,700.

Paramount (Port-Par) 3,000; \$1-\$150—"Girls, Girls, Girls" (Par) and "Count of Monte Cristo" (Par). Fine \$8,500 or close. Last week, "Manchurian Candidate" (UA) and "The Vigilant" (UA) 3d wk-5 days; \$4,800.

Period' Lush 16G, Philly; 'Day' 17G

Philadelphia, Nov. 27.

Midtown cinemas are thankful for the holiday weekend which gave nearly all pix a jab in the arm here for current session. "Period of Adjustment" shapes sock at Stanton while "Phaedra" is heading for an amazing total in first at the Trans-Lux. "Manchurian Candidate" still is very strong in third at the Fox.

"Longest Day" is soaring in seventh session at Goldman as are some other hardtickets including "Mutiny on Bounty." "Legend of Lobo" is nice at the Viking.

Estimates for This Week

Arcadia (S&S) 822; \$120-\$180—"Chapman Report" (WB) 7th wk. Okay \$5,500. Last week, \$5,000.

Boyd (SW) 1,334; \$2-\$275—"Brothers Grimm" (MGM) 18th wk. Tall \$17,000. Last week, \$10,000.

Fox (Milgram) 2,200; \$5-\$180—"Manchurian Candidate" (UA) 3d wk. Strong \$18,000. Last week, \$19,000.

Goldman (Goldman) 1,000; \$2-\$275—"Longest Day" (20th) 7th wk. Sock \$17,000. Last week, \$13,000.

Midtown (Goldman) 1,200; \$6-\$180—"If Man Answers" (U) 3d wk. Mild \$8,000. Last week, \$6,500.

Randolph (Goldman) 2,200; \$5-\$180—"War Lover" (Col) 2d wk. Glum \$6,000. Last week, \$6,000.

Stanley (SW) 2,100; \$2-\$275—"Mutiny on Bounty" (MGM) 2d wk. Fast \$21,000. Last week, \$19,000.

Stanton (SW) 1,483; \$5-\$180—"Period of Adjustment" (MGM) Big \$16,000. Last week, "Baby Jane" (7 Arts-WB) 3d wk; \$12,000.

Studio (Goldberg) 383; \$5-\$180—"Flesh Merchant" (Indie) and "Peter's Pets" (Indie) 2d wk. Hot \$4,000. Last week, \$5,800.

Trans-Lux (T-L) 1,000; \$120-\$180—"Phaedra" (Lope) Lusty \$14,000. Last week, "Gigot" (20th) 4th wk; \$4,000.

Viking (Slev) 1,000; \$5-\$180—"Legend of Lobo" (RV) Nice \$8,000. Last week, "Requiem for Heavyweight" (Col) 4th wk; \$6,500.

World (R&B-Pathe) 400; \$6-\$180—"La Belle Americaine" (Cont) and "Hulot's Holiday" (Cont) (reissue) Neat \$3,200. Last week, "Borromini Festival" (Janus) 3d wk; \$3,600.

Holiday Lifts B'way; 'Money' Hot 23G, 'Seesaw' Great \$42,000, 'Answers' 26G, 'Bounty' \$40,000, 'Day' 41G, Both Sock

Thanksgiving Day and long holiday weekend is giving Broadway deluxers a solid lift this season.

Favorable weather Turkey Day (Thurs.) after an early morning rain and some new product are contributing to the upbeat. The holiday weekend meant added matinees and holiday scales which will help all hardticket films top their preceding weeks.

"It's Only Money" hit a smash \$23,000 opening stanza at the Forum, best week at this house in months. "Two for Seesaw" soared to a great \$42,000 or better on initial round, daydaring the Astor and Trans-Lux 85th Street.

"If a Man Answers" looks like fine \$24,000 on opener, daydaring the Palace and Kips Bay. Palace got a nice start with disk jockeys used in lobby opening, day Pic is getting no place at latter house.

"Gypsy" with stagshow, is climbing to sock \$180,000 in current 4th week at the Music Hall. Hall had lines for four days starting last Thursday, but tapered naturally after that.

"Period of Adjustment" hit good \$28,500 in fourth week, daydaring the Paramount and Murray Hill. Far brings in "Joseph and His Brethren" Friday (30) Criterion is opening two oldies, "Pal Joey" and "Eddy Duchin Story" today (Wed) for 12-day run, prior to hardticket stand of "Lawrence of Arabia" "Requiem for Heavyweight" wound its sixth week there with an okay \$17,500.

"Candidate" one of the new articles, was good \$9,000 in first week at the New Baromet. "Sundays and Cybele" hit a new second week mark at Fine Arts with \$21,000, after alltime high for threeday weekend.

"Mutiny on Bounty" is heading for a wow \$40,000 in current (3d) session at the State, which did not take in Thanksgiving Day "Barabba" is pushing to stout \$18,000 or near in seventh round at the De-Mille.

"Longest Day" looks to edge up to mighty \$41,000 in eighth week at the Warner, this session also missing Turkey Day. "Brothers Grimm" soared to smash \$32,500 in 16th round at the Cinemas, with 17 performances. "West Side Story" looks to climb to big \$32,000 for 16 shows in 58th amazing round at the Rivoli.

Estimates for This Week

Astor (City Inv.) 1,094; \$125-\$2—"Two for Seesaw" (UA) 2d wk. Initial round ended yesterday (Tues.) was smash \$30,000 or near. Daydaring with Trans-Lux 85th St. In ahead, "Manchurian Candidate" (UA) 4th wk. hep \$19,000, and could have stayed.

Cinemas (Loew) 1,552; \$150-\$175—"Brothers Grimm" (MGM) 17th wk. The 16th session finished Sunday (25) pushed to big \$32,500 for 17 performances after \$26,000 in 15th week. Stays.

Criterion (Moss) 1,520; \$125-\$250—"Pal Joey" (Col) and "Eddy Duchin Story" (Col) (reissue). Opens today (Wed). In ahead, "Requiem for Heavyweight" (Col) 6th wk. as okay \$17,000 or near after \$9,000 for fifth week.

DeMille (Reade) 1,483; \$150-\$350—"Barabba" (Col) 7th wk. This session winding today (Wed) looks to climb to stout \$19,000 or near after \$15,500 for sixth week which was sans Turkey Day added matinee.

Embassy (Guild Enterprises) 500; \$150-\$250—"Pleasure and Vices" (Mishkin) 2d wk. Initial round ended yesterday (Tues.) pushed to great \$17,000, near house record here.

Palace (RKO) 1,642; \$125-\$2—"If Man Answers" (U) 2d wk. First stanza completed yesterday (Tues.) was big \$23,000 or close. Last week, reissues.

Forum (Moss) 813; \$125-\$180—"Only Money" (Par) 2d wk. Initial session ended yesterday (Tues.) was wow \$22,000 or close.

Paramount (AB-PT) 3,865; \$2—"Period of Adjustment" (MGM) 4th-final wk. This session ending tomorrow (Thurs) looks to get fair \$22,500 in nine days after \$20,000 for regular 7-day third week. "Joseph and His

Brethren" (Columbia) opens Friday (30).

Radio City Music Hall (Rockefellers) (6,200; \$5-\$2.75) —"Gypsy" (WB) and stagshow (4th wk). Current round winding today (Wed) is climbing to sock \$100,000, helped by rousing holiday weekend. Third week was \$142,000. Continues a fifth, with "Jumbo" (MGM) and Christmas stagshow set to open Dec. 6.

Rivoli (UAT) 1,545; \$150-\$350—"West Side Story" (UA) 15th wk. This stanza ending today (Wed) is heading for smash \$32,000 for 16 shows, being helped by holiday. Last week, \$27,000, with fewer performances. Stays.

State (Loew) 1,850; \$150-\$150—"Mutiny on Bounty" (MGM) 3d wk. This week ending tomorrow (Thurs.) looks a hit wow \$40,000, with extra matinees helping. Second was \$38,000, below forecast.

Victoria (City Inv.) 1,003; \$125-\$2—"Chapman Report" (WB) 7th wk. The sixth stanza ended yesterday (Tues.) hit fair \$10,500 after \$10,000 for fifth week.

Warner (SW) 1,813; \$150-\$250—"Longest Day" (20th) 8th wk. Current round winding tomorrow (Thurs.) looks to push to great \$41,000 for 12 performances. The seventh was \$36,500 including one extra matinee. Stays indef.

First-Run Articles

New Baromet (Reade) 490; \$125-\$2—"Candidate" (Union) 2d wk. Initial session finished Sunday (25) was good \$9,000.

Fine Arts (Davis) 448; \$180-\$2—"Sundays and Cybele" (Davis) 3d wk. Second week ended Sunday (25).

(Continued on page 10)

'BOUNTY' BOFFO \$26,000, FRISCO; 'JANE' 11G, 4TH

San Francisco, Nov. 27.

First-run takes are climbing generally this round as a result of the holiday. Hardticket champ is "Brothers Grimm" which is soaring to a great figure in 16th session at Orpheum. It is closely trailed by "Mutiny on Bounty," great at Coronet in first. "West Side Story" is hoffs opening session on popscals at Esquire. "What Ever Happened to Baby Jane" is sockeroo in fourth at Paramount. "Longest Day" looks torrid in seventh at Alexandria.

Estimates for This Week

Golden Gate (RKO) 2,850; \$125-\$150—"If Man Answers" (U) and "Stargazer to Dancer's Rock" (U) 3d wk. Sad \$6,000. Last week, \$7,000.

Fox (FWC) 4,851; \$125-\$150—"War Lover" (Col) and "Ring-A-Ding Rhythm" (Col) Dim \$8,000. Last week, "First Spaceship on Venus" (Indie) and "Varan" (Indie); \$7,500.

Alexandria (United Calif) 1,200; \$150-\$350—"Longest Day" (20th) 7th wk. Hot \$13,000. Last week, \$12,000.

Orpheum (Cinedome) 1,438; \$275-\$280—"Brothers Grimm" (MGM) 16th wk. Great \$28,000. Last week, \$21,800.

Paramount (Par) 2,646; \$150-\$175—"Baby Jane" (7 Arts-WB) 4th wk. Smash \$11,000. Last week, \$13,500.

St. Francis (Par) 1,400; \$150-\$175—"Girls, Girls, Girls" (Par) 2d wk. Fancy \$18,000. Last week, \$18,000.

United Artists (No Coast) 1,151; \$125-\$175—"Manchurian Candidate" (UA) and "Hero's Island" (UA) 4th wk. Loud \$11,000. Last week, \$9,500.

Warfield (Loew) 2,658; \$125-\$150—"Period of Adjustment" (MGM) 2d wk. Light \$7,500. Last week, \$9,500.

Vogue (S F Theatres) 346; \$150—"Boccaccio '70" (Embassy) in 6th wk. Good \$2,000. Last week, \$1,800.

Metre (United Calif) 1,000; \$150-\$180—"Divorce, Italian Style" (Embassy) 2d wk. Big \$8,000. Last week, \$10,000.

Coronet (United Calif) 1,250; \$2-\$350—"Mutiny on Bounty" (MGM) Great \$26,000.

Esquire (No Coast) 848; \$6-\$150—"West Side Story" (UA). Boff \$14,000. Last week, "Tower of London" (UA) and "Vampire and Ballerina" (UA); \$5,500.

'Bounty' Great 25G, Det.; 'Candidate' Hotsy \$15,000; 'Jane' Wham 16G, 3d

Detroit, Nov. 27.

Brisk boxoffice activity is being increased this week by the addition of what looks like a blockbuster, "Mutiny on Bounty," at the United Artists. Meanwhile, "Manchurian Candidate" stays socko in second week at the Michigan.

"What Ever Happened to Baby Jane" remains terrific in third round at the Palmes. "Brothers Grimm" will hit an even higher figure in 17th stanza at Music Hall than in recent weeks. "Longest Day" also is sailing in fifth at the Michigan.

Of three openings on regular sale, "Constantine and Cross" looks fairly good at the Fox while "War Lover" is sluggish at the Grand Opera. "Girls, Girls, Girls" at Madison is average.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) 41 \$12-\$14 — "Constantine and Cross" (Indie) and "Rafael" (Indie) (AA) Fair—good \$12,000. Last week: "The Head" T.I. and "Horror Hotel" (T.I.) \$9,500.

Michigan (United Detroit) 4028 \$12-\$14.99 — "Manchurian Candidate" (AA) 2d wk. Great \$15,000. Last week, \$18,000.

Palmes (U.D.) 2,995, \$12-\$14.99 — "What Ever Happened to Baby Jane" 7 Arts-WB and "Count of Monte Cristo" WB 2d wk. BoHo \$18,000 or over. Last week, \$18,000.

Madison (U.D.) 1,400, \$12-\$14.99 — "Girls, Girls, Girls" (Par.) Average \$10,000. Last week, "Chapman Report" (WB) 4th wk. \$8,000.

Grand Circus (U.D.) 1,400, \$12-\$14.99 — "War Lover" (Col.) and "Two Tickets to Paris" (Col.) Slow \$9,000. Last week, "Requiem for a Heavyweight" (Col.) \$8,000 in third week.

Adams (Mahabani) 1,700, \$12-\$14.99 — "Period of Adjustment" (MGM) 2d wk. Oko \$8,000. Last week, \$10,000.

United Artists (U.A.) 1,867, \$12-\$14.99 — "Mutiny on Bounty" (MGM) Heading for great \$25,000 or near. Theatre was closed last week to prep for "Bounty".

Music Hall (Beacon Enterprises) 1,213, \$12-\$14.99 — "Brothers Grimm" (MGM) 17th wk. Wham \$20,000. Last week, \$16,200.

Mercury (United Motion Theatre Co.) 1,400, \$12-\$14.99 — "Longest Day" 20th wk. Soko \$17,000. Last week, \$14,800.

Trans-Lux (Kron) (Trans-Lux) 800, \$18-\$22 — "Gigot" 20th wk. Same.

W'peg Wants Fair; Now Manitoba Legislature Must Liberate Sunday

Winnipeg, Nov. 27.

Winnipeg voters have said yes by an overwhelming but not surprising majority to Sunday movies, sport concerts and bowling. The favorable vote for "open Sundays" now goes to the Manitoba Legislature for approval of the suggested changes to the provincial Lord's Day Act.

A total of 50.4% of the voters approved. Final figures showed 43,002 voters in favor, 29,432 against. On the commercial sports question, 57.4% voted in favor of the city taking steps to legalize all forms of commercial sport except horse racing, stock car racing, dog racing, boxing and wrestling. The latest majority, a total of 54.3% came on the question of bowling where 44,335 voters were in favor and 24,442 against it.

According to city officials, it is probable that the legislature will approve of the relaxation of Sunday laws, because of the majority received in favor of the three issues. The question will be put to a free vote of the legislative members early next year.

The Manitoba Picture Exhibitors Assn. which initiated the move some months ago, has suggested that theatres be permitted to open at 1:30 p.m. Sunday. The groups main contention is that motion picture exhibitors are being discriminated against as the Lord's Day Act does not affect television.

Love the Bracing Air

Minneapolis, Nov. 27.

With thermometers registering as low as 25 on these nights, two of the territory's outdoor theatres, both located in the Twin Cities area, still are sticking it out the latest ever in a local film history.

One, however, recently was equipped with electric car heaters—the territory's first owner to have them—and plans to operate all winter. Time will be in the face of much snow and temperatures which may dip as low as 30 below zero, judging by last experience.

But the other driven, the 100 Tons, lacks car heaters and will not install them. Says the heater's owner, "I'll continue to do 'some' business, but will shut for when the weather proves 'some'." Patrons now turn on their own auto heaters.

'Candidate' Fat \$18,000, Balle Ace; 'Answers' 7G; 'Phaedra' Nice 7½G, 4th

Baltimore, Nov. 27.

"Manchurian Candidate" now in third week, day-dating at both New and Uptown is still the lead with new films trailing. "If a Man Answers" is rated mild in first at the Stanton. "Gay Purrce" is sluggish in how at the Mayfair, but "Girls, Girls, Girls" is just okay on opener at the Hip.

"Period of Adjustment" is fair at the Little. "Phaedra" is holding nicely in fourth session at both Charles and Crest. "Kind of Loving" is good in fourth week at Playhouse.

Estimates for This Week

Aurora (T.I.) 367, \$9-\$14.99 — "The Red" Kings and "Love is My Profession" (Kings) reissues. Oko \$2,000. Last week, "Cleo from 5 to 7" Zenith \$1,500.

Charles (Fruchtman) 310, \$9-\$14.99 — "Phaedra" (Lope) 4th wk. Nice \$4,000. Last week \$3,000.

Crest (Fruchtman) 170, \$9-\$14.99 — "Phaedra" (Lope) 4th wk. Good \$3,500. Last week \$4,000.

Cinema (Schwaber) 460, \$9-\$14.99 — "Tales of Paris" (T.I.) 2d wk. Slow \$1,000. Last week \$1,500.

Hippodrome (T.I.) 220, \$9-\$14.99 — "Girls, Girls, Girls" (Par.) Good \$9,000 or over. Last week, "War Lover" (Col.) \$4,000.

Five West (Schwaber) 43, \$9-\$14.99 — "Vejiro" (Indie) 2d wk. Fair \$1,200. Last week \$1,800.

Little (T.I.) 700, \$9-\$14.99 — "Operation Switch" (Cont.) 2d wk. Oko \$1,500. Last week \$2,000.

Mayfair (Fruchtman) 700, \$9-\$14.99 — "Gay Purrce" (WB) 4th wk. Good \$4,000. Last week "Gigot" (20th) 3d wk. \$4,000.

New (Fruchtman) 1,600, \$9-\$14.99 — "Manchurian Candidate" (U.A.) 3d wk. Good \$7,000. Last week \$8,000.

Playhouse (Schwaber) 360, \$9-\$14.99 — "Kind of Loving" (Gov.) 4th wk. Good \$1,200. Last week, same.

Stanton (Fruchtman) 2,800, \$9-\$14.99 — "If a Man Answers" (U.) Mild \$7,000. Last week "Baby Jane" 7 Arts-WB (2d wk) \$8,000.

Town (T.I.) 1,123, \$9-\$14.99 — "Period of Adjustment" (MGM) 2d wk. Good \$3,500. Last week \$6,000.

Uptown (Fruchtman) 1,100, \$9-\$14.99 — "Manchurian Candidate" (U.A.) 3d wk. Soko \$11,000. Last week, \$9,000.

Mex (Freedman) 500, \$15-\$18 — "Playgirls After Dark" (Indie) Good \$3,500. Last week, "Amorous Sex" 2d wk. \$1,500.

German-Italo Exchange

Frankfurt, Nov. 27.

The West German film industry is pondering the problems of the new film exchange agreement due to be negotiated with Italy.

Negotiations are presently underway and it has been reported that the Italians would like to drop import restriction to 20 films from the 35 yearly that are now allowed.

'Period' Big \$10,000 In Indpls.; 'Gigot' Hep 7G Indianapolis, Nov. 25.

"Period of Adjustment" opened big at Loew's to lead first-run films here this season. It's set for at least another week. "Girls, Girls, Girls" is nice in second at Circle "Gigot" shapes hep at Keith's for opener.

Estimates for This Week

Circle (Cockrell-Dalle) 2,800, \$12-\$14.99 — "Girls, Girls, Girls" (Par.) 2d wk. Nice \$6,500. Last week, \$7,500.

Indiana (C.D.) 1,100, \$12-\$14.99 — "Brothers Grimm" (MGM) 15th wk. N.Y. \$6,000. Last week, \$5,500.

Keith's (T.I.) 1,900, \$12-\$14.99 — "Gigot" 20th Hep \$7,000. Last week, "If a Man Answers" (U.) 3d wk. \$4,700.

Loew's (Loew) 2,427, \$9-\$14.99 — "Period of Adjustment" (MGM) Big \$10,000. Last week, "Manchurian Candidate" (U.A.) 3d wk. \$9,000.

BROADWAY

(Continued from page 9)

No. 23 was mostly \$21,000 new record for second week. It got \$17,000 for initial film. Three-day weekend money topped "Run At Top" and "Dialing M" for record holders.

Meckman (Rugoff Th.) 530, \$15-\$22 — "Trial and Error" (MGM) 2d wk. This stanza winding tomorrow. Thurs. looks like good \$9,000 after \$10,000 on opener.

Carnegie (MGM Cinema F&A) 300, \$15-\$22 — "Yajumo" (General) 7th wk. Sixth frame completed Sunday (25) was big \$5,700 after \$3,900 for fifth week.

Cinema One (Cinema Two Rugoff Th.) 700, 300, \$15-\$22 — "Billy Budd" (AA) 5th wk. Fourth week ended Monday (26) climbed to sock \$20,000 after \$18,000 in third.

Kips Bay (Baker) 519, \$15-\$22 — "If a Man Answers" (U.) 2d wk. Initial session ended yesterday (Tues) was under \$3,000. dismal for holiday week. Likely won't be around long.

14th Ave. Cinema (Rugoff Th.) 250, \$12-\$14.99 — "Loneliness of Long Distance Runner" (Cont.) 3d wk. Second week upped to hep \$6,500 after \$5,000 for initial round.

Normandie (T.I.) 502, \$12-\$14.99 — "Legend of Lobo" (BV) 3d wk. T. 1 stanza ending tomorrow. Thurs. looks to get oko \$7,000 after \$7,500 in second.

Little Carnegie (Carnegie) 520, \$12-\$14.99 — "After a Long Absence" (Baker) 2d wk. This week ending today. Wed. is heading for \$10,000 after \$11,000 for opener.

Guild (Guild) 430, \$14-\$17.99 — "World of Comedy" (Cont.) 2d wk. Initial week ended yesterday (Tues) but good \$5,000. "Reluctant Saint" (Col.) opens Monday (3).

Macray (MGM Rugoff Th.) 565, \$15-\$22 — "Period of Adjustment" (MGM) 5th wk. Fourth round finished yesterday (Tues) was good \$6,000 after \$6,000 for third.

Paris (Pithe Cinema) 568, \$15-\$22 — "Dance, Italian Style" (Fehbassy) 11th wk. The 10th stanza completed Sunday (25) upped to big \$18,000 after \$18,000 for ninth.

Plaza (Lope) 525, \$15-\$22 — "Phaedra" (Lope) 8th wk. Current round winding today. Wed. looks to hold at last \$11,000 after \$11,200 for fifth holds.

Sutton (Rugoff Th.) 541, \$15-\$22 — "Kill or Cure" (MGM) 3d wk. First holdover week finished Sunday (25) was good \$8,000 after \$8,000 for first stanza.

Tower East (Lope) 548, \$15-\$22 — "Long Day's Journey Into Night" (Embassy) 8th wk. The seventh round completed yesterday (Tues) was great \$11,000 after \$13,000 in sixth.

Trans-Lux 544 St. (T.I.) 540, \$12-\$14.99 — "Chapman Report" (WB) 7th wk. Sixth session ended yesterday (Tues) was fair \$3,000 or close after \$6,000 in fifth.

Trans-Lux 544 St. (T.I.) 550, \$12-\$14.99 — "Two for Sorrow" (U.A.) 3d wk. Initial round finished yesterday (Tues) but big \$12,000 or close. Day-dating with Aster. In ahead, "Manchurian Candidate" (U.A.) 4th wk. \$6,500, plenty strong for that period of engagement.

World (Perfecto) 500, \$9-\$14.99 — "Immortal Mr. Teas" (Mishkin) (20th wk). Ninth session completed Thursday (22) was big \$4,500 after \$6,000 for eighth.

Snow Sloughs Mpls. But 'Period' Hep 11G, 'Answers' 14G; 'Jane' 9G, 3d

Minneapolis, Nov. 27.

Bank Kill: 2 Houses

Buffalo, Nov. 27.

Disclosure this week of the purchase by the Marine Trust Co. of the entire block in which the bank is presently located will mean the closing and elimination of two small theatres which have been in this location for 50 years.

Keith's and the Little Hipp, each with under 20 seats, have been operated under various amusement policies including arcade, train mock-ups, vaudeville pictures and bistro for over half a century. Both houses catered last to waterfront and rooming house trade with minimum admission prices and tail-end runs of pictures.

Number of West Berlin Cinemas Down to 211; U.S. Pix Still Toppers

Berlin, Nov. 27.

While there were 203 cinemas in West Berlin two years ago, statistics as of last Nov. 1 reveal that the number of local film houses has declined to 211. The number of picture seats totals 107,340 which means 20 Berliners per one seat. (West Berlin's population is 2,200,000.)

Also there was a downward trend in number of pix made in Berlin. In 1959, 46 films were made here. But last year only 28 pix were produced. And only 18 films were turned out in the first 10 months this year.

Two U.S. films headed the West German boxoffice race (the most screened films in 26 key cities) in October. "El Cid" (AA) and "Man Who Shot Liberty Bells" (Par.)

Runnerup pix included the Austrian-French "Julia, You're Wonderful," Italy's "Mondo Cane," France's "Le Reptile du Guerrier," Italy-France's "Boccaccio '70," the German documentary "Dream Road of World," Germany's "The Guesthouse on Thames River," and Greece's "Phaedra." U.S. pix captured 31.7% of the playdates, followed by German 19.3, Italian 18.3, French 10.3, Austrian 11.0 and British 2.8 films.

CHICAGO

(Continued from page 9)

"Gigot" 20th 4th wk. Picking \$8,500. Last week, \$9,000.

McVickers (Cinerama) 1,100, \$17-\$22.50 — "Brothers Grimm" (MGM) 15th wk. Neat \$14,000. Last week, \$14,500.

Monroe (Jovan) 1,000, \$5-\$9 — "Alakazam the Great" (Indie) and "Alf Berne" (Indie) reissues. Nice \$4,000. Last week "Nights of Shame" (Indie) and "The Roots" (Indie) reissues, \$4,200.

Oriental (Indie) 3,400, \$9-\$14.99 — "Period of Adjustment" (MGM) Big \$25,000. Last week, "Requiem for a Heavyweight" (Col) 4th wk. \$12,000.

Riverfront (B&K) 1,400, \$17-\$22.50 — "Longest Day" 20th 7th wk. Solid \$23,000. Last week, \$26,000.

State-Lake (B&K) 2,400, \$9-\$14.99 — "It's On! Money" (Par.) Wow \$40,000. Last week, "Gay Purrce" (WB) 21 wk. \$8,500.

South (B&K) 800, \$15-\$18 — "Tales of Paris" (Transfilm) 2d wk. Trim \$1,000. Last week, \$2,300.

Todd (Todd) 1,000, \$2-\$5.50 — "Mutiny on Bounty" (MGM) 2d wk. Hefty \$24,000. Last week, \$24,500.

Town (Tettel) 440, \$12-\$14.99 — "And With Golden Eyes" (Lionel) Smart \$5,000 or close. Last week, "The Island" (Indie) 3d wk. \$4,000.

United Artists (B&K) 1,700, \$9-\$14.99 — "War Lover" (Col) 3d wk. Good \$12,000. Last week \$20,000.

Woods (Essaness) 1,300, \$9-\$14.99 — "Manchurian Candidate" (U.A.) 4th wk. Big \$18,000. Last week, \$18,500.

World (Tettel) 400, \$9-\$14.99 — "Toca" (Indie) and "Barber of Seville" (Indie) (reissues), Sharp \$4,500. Last week, "Aida" (Indie) and "Madame Butterfly" (Indie) (reissues), \$4,200.

While the Thanksgiving holiday, as usual, brought an array of newcomers, plenty of holdovers still are in evidence currently. Of the fresh entries, "Period of Adjustment," "If a Man Answers" and "Waltz of Toreadors" are commanding considerable attention.

Longrun "Brothers Grimm" and "Longest Day" still are in the chips. "Girls, Girls, Girls" in second week, is rated okay for the Gopher. "What Ever Happened to Baby Jane" shapes sock in third or Century.

Walter's first had "Longest Day" dented last over the past weekend.

Estimates for This Week

Academy (Mann) 1,000, \$12-\$14.99 — "Legend of Lobo" (BV) 3d wk. Good \$3,500 in 3 days. Last week, \$8,000.

Avon (Frank) 800, \$1 — "I, Moral West" (Indie) and "Watch Your Step" (Indie) reissues. 2d wk. Okay \$100. Last week, \$150.

Campus (Mann) 1,000, \$1 — "Shoot Piano Player" (Vista) 1st wk. Last week, \$100. Last week, \$140.

Century (Par) 1,900, \$12-\$14.99 — "What Ever Happened to Baby Jane" 7 Arts-WB. 3d wk. Soko \$8,000. Last week, \$10,000.

Cooper (CV) 800, \$14-\$22.50 — "Brothers Grimm" (MGM) 15th wk. Dandy \$10,000. Last week, \$14,500.

El Lago (Carisch) 800, \$1 — "Not Tonight, Henry" (Indie) and "Cold Wind in August" (Lopert) reissues. Fast \$1,500. Last week, "Fast Set" (Indie) and "Twilight Girls" (Indie) reissues. 2d wk. \$1,800.

Gopher (Borger) 1,000, \$12-\$14.99 — "Girls, Girls, Girls" (Par) 2d wk. Okay \$5,000. Last week, \$11,000.

Lyric (Par) 1,000, \$12-\$14.99 — "Period of Adjustment" (MGM) Soko \$11,000. Last week, "Pressure Point" (U.A.) \$4,000.

Mann (Mann) 1,000, \$12-\$14.99 — "Longest Day" (20th) 6th wk. Mighty \$11,000. Last week, \$9,000.

Park (Field) 1,000, \$15 — "Only Two Can Play" (Kings) (5th wk). Pleading \$3,500. Last week, \$4,000.

State (Par) 2,500, \$12-\$14.99 — "If a Man Answers" (U.) Huge \$14,000, or close. Last week, "Manchurian Candidate" (U.A.) 3d wk. \$9,500 in five days at \$150 top.

Suburban World (Mann) 800, \$12-\$14.99 — "Waltz of Toreadors" (Cont.) Hefty \$3,500. Last week, "Curry On, Teacher" (Gov.) 4th wk. \$1,800.

World (Mann) 400, \$12-\$14.99 — "Gigot" 20th 4th wk. Fat \$4,500. Last week, \$3,000.

After 8-Week Hiatus Film Again Bring On Mex Censors Snipping

Mexico City, Nov. 27.

After an eight week period of inactivity, the Film Bureau censor division ordered the censoring of two Mexican pictures and indicated official disapproval of an Argentine effort. Mexican film "Sin," starring Teresa Velazquez, had nude scenes cut before an exhibition permit was granted. Allegedly, the actress did not pose, but had a stand-in for these nude scenes. In "Tiburones" (Shark Fishermen), the exhibition permit will be withheld until brief nude scenes featuring Daria Gonzalez are scissored.

The Argentine picture, "Tiempos Bajos Las Ojas" (Thunder Under the Leaves), has not officially applied for an exhibition permit; however, this one will have to comply with heavy censoring of nude scenes as well as dialogue labeled or "obscene" by the censors who have viewed the picture unofficially.

The Film Bureau stated that it will not permit blatant nudity in films seeking exhibition permits. Allegedly there have been tentative overtures by Hollywood nude producers to gain a market here, but a Bureau spokesman said that these gentlemen obviously were not hip to the anti-nudity policy in Mexico.

DO FAMILIES WANT FAMILY PIX?

Frisco Fest Pelted With Rocks

Distant Location a Bore — Many Films Unsuitable For a Festival — Mayor Does a Walk

By JIM KROFZ

San Francisco, Nov. 27

Edwards of the recent sixth San Francisco International Film Festival are reverberating here Mayor George Christopher has threatened to reduce the city's contribution to the festival's budget.

This year the festival got a \$20,000 share of the \$1 hotel tax fund. Christopher, who walked out of the only test performance he attended, said he is now going to scrutinize bills submitted by the festival and if he finds any that are not warranted he will delete that amount from future budgets.

The immediate cause of Christopher's ire was "The Most," a prize-winning Canadian short on the career of Playboy promoter Hugh Hefner.

"It must have some value to Playboy magazine," he commented, "but it didn't do anything for San Francisco."

Most of the audience recognized it for its title, but Christopher's sense of humor wouldn't stretch that far. David M. Levin, director of the festival, was out of town and not available for comment. But Sherman Duckel, the city's chief administrative officer, said, "The mayor just doesn't understand."

Other barbs aimed at the festival since its closing include:

1. Comment by Paul Speegel, critic of the News-Call Bulletin, that just needs tighter selection of films, more hoopla to attract visitors, and a better showplace than the 19th Street Motor, a name known nearly three miles from downtown.

2. Similar comment on locale and lack of promotion from Pauley Knickerbocker of Chronicle plus his criticism on the need for wider support for festival—now that Hollywood has counted itself out.

3. A blistering attack by Stanley F. Feldbaum of the Examiner on several aspects. These included selection of films, "Movies were shown this year that no one would have approved in advance. Some were totally unworthy of the contest and others were downright insulting to our kind of festival." Length of programs (too many double features and stacking of shorts) and poor selection of emcees and intros.

Midwest Showmen Yen O'ceas Films

Kansas City, Nov. 27

Foreign films are coming in for new and close scrutiny by execs of Community Film Theatres seeking booking values. Current shortage of American product and newly advanced audience sophistication are some of the reasons behind the interest by circuit with over 100 theatres spread over seven states in the midwest.

New policy was outlined by Richard Dean, president, following a local convocation of district managers and home office execs here. Series of a series of art film programs under civic sponsorship in Grand Island, Neb., and others of this type are noted as a possible means of bringing the foreign films to the hinterlands.

Commonwealths will get its finger on the artfilm pulse with a series of one-day programs in Hot Springs, Ark., where it recently acquired ownership of several theatres. The program is being directed by John Newcomer there. To determine type may determine the circuit policy for others of the type. Including Casper, Wyo., Columbia, Mo., Lawrence, Kans., and Manhattan, Kans.

Hollywood Scripter

Dora Albert

gives a hard slap on memoirs and autobiographies in her treatise

Get Cuck to Ghost Celeb's Biog

another Editorial Feature in the upcoming

57th Anniversary Number

of

VARIETY
Plus other statistical and data-filled charts and articles

Hawks Opines On Absurdities Of Chattered 'Self'

Hollywood, Nov. 27

Egotism of actors insisting upon inclusion of their names in film advertising is blamed by vet producer-director Howard Hawks for causing serious loss of "ad eye appeal."

Film ads today are "perfectly horrible," he finds, largely because of contractual billing obligations which "clog up ads with people who don't draw a nickel."

Echoing a complaint long voiced by company admen, Hawks said it wasn't the John Waynes or Rock Hudsons who have instigated this "creeping evil." Agents, he pointed out, pamper their clients' egos by demanding unqualified billing when they can't get more coin for them.

Actors should "shut up and act," he added, and leave the selling to others. If they've done an outstanding job in a picture they will get billing accordingly.

Producer, whose "Man's Favorite Sport" rolls this week for Universal, declared these signing for his films will have to take billing godluck. "And if they don't like it," he asserted, "they don't have to work for me."

Hawks claimed that efforts to satisfy the letter of artists' contracts and the "resultant clutter" often causes a serious loss of ad eye appeal. He believes elimination of the billing bind would clear the way for film ads to match progress made by others, especially in the field of mag advertising where, he noted, ads have become so good that they are often artistically successful entities in themselves.

ONLY DISNEY CAN MAKE 'EM COME

Dallas, Nov. 27

Tim Ferguson, leader of the Texas Drive-In Theatre Owners, Assn. is backing proposals to "classify" all film releases. If television is also forced to accept the system. At the same time he points out that there simply are not enough "family-type" pictures on the market, and those that come along often get singularly little support from the public in the only form which counts—ticket purchase.

"We all favor family appeal," says the chairman of the trade association. At last week's meeting here of his directors in TDITOA, Ferguson was questioned as to the local citizens group which recently cried for more family entertainment on the screens. This group said it would adopt various stratagems to compel a greater respect for this homey ideal from film showmen. Latter were represented as somewhat hardbitten or cynical, rating "anybody 12 or over as an adult for the purposes of ticket sale."

Ferguson, true to the conventional thinking of the present era, seems to hold that only Walt Disney can make family type pictures which will bring out the family trade. Other producers fall on their faces. The family stays home to have a wienie roast in the backyard or go on a television watching binge.

During 1940, said Ferguson, one studio made eight family-type features at a total investment of \$20,000,000. "I played everyone of these pictures at my Downs Drive-In at Grand Prairie and attendance was very poor." This reference is a puzzle in N. Y. as to which company Ferguson means, and as to why the secrecy, though Texan film showmen tend not to be the hearty, frank, outspoken characters of the Texas myth but remarkably unconfiding of details.—Ed.)

The TDITOA executive said that his group has repeatedly passed resolutions favoring a strict code of "classification" for all films, but emphasized that the orner group is not in favor of this classification being established by a local busybody organization. "We would favor a national board that would classify all movies, and if we had this board we would favor legislation forcing exhibitors to display the classification in their ads and on their billboards."

This same not-for-Kid's labeling regulation, he said, should also be applied to films shown on television. "Television stations should also have to advertise the classification of movies they show," Ferguson added. TV escapes censorship in many U. S. and Canadian areas, with some strange discrepancies favoring the broadcasters.—Ed.)

Jack Hawkins on Britain's Problems

Its Potboiler Comedies Click in Humor — Starved U.S. Trade — Sees Crafts in Homeland Hurting Prospects

London Playwright

Frank Norman

Who authored "Things Ain't What They Used To Be" discusses on

Rhyming Slang

which is indigenous to Soho, Lambeth Walk's cockneys and the Aussies

another bright Feature in the upcoming

57th Anniversary Number

of

VARIETY
Plus other statistical and data-filled charts and articles

Prem, Col Rebut: Crix 'Consent' To 'Advise' Freedom

Otto Preminger and Columbia, producer and distributor respectively of "Advise and Consent," this past week came out with what both feel to be a sturdy rebuttal to "the usual snipers and publicity-seeking pressure groups (and) even some responsible members of the press and even of Congress and the Government" who thought distribution of the Preminger production abroad would impair the "image of America."

Some individuals and groups complained that "Advise and Consent," with its depiction of weak and/or vulnerable people in high Washington officialdom, might harm the United States if shown abroad.

Preminger and Columbia have circulated a brochure reproducing the reviews from foreign terrain, all commendable and, indeed, complimenting Preminger for making the picture in the first place.

Says Preminger: "We made it based on our conviction that the truth about America cannot hurt America. That, in fact, this truth and our freedom to express it is more valuable than our contrived propaganda could be."

Preminger states that to his knowledge there hasn't been an unfavorable notice.

Perhaps more interesting is his statement that a picture such as "Advise and Consent" is more important propaganda-wise "than our contrived propaganda."

Preminger thus is staying in character as traditional man with conviction who doesn't care whose toes (like Edward R. Murrow's) are stepped on. Murrow is head of the United States Information Agency.

Hollywood Nov. 27

British comedies which have done well recently in the American market were turned out largely as potboilers for English audiences and hit here because of a dearth of funny Hollywood product according to Jack Hawkins, a British actor who is starring with Robert Mitchum, Elsa Martinelli and Sabu in "Rampage."

British film industry he reported, poses no real threat to Hollywood because of "restrictive trade union practice." There are beginning to drive filmmakers to other European locales and some Hollywood producers back to America, he added.

Hollywood is still the "unquestioned picture-making capital of the world" with its "great technical brilliance" concentrated here, according to Hawkins, who noted that going elsewhere to make pix doesn't make any sense. He asserted that the "war blocked currencies," which did much to lure Hollywood production overseas in the beginning, are just about dissipated. "In any case," he said, "most audiences can't tell the difference between a film shot on the back lot and one shot in Rome." Hawkins said he comes here "like a shot" when asked to do a picture in California.

Following window of his role in "Rampage," which recently returned from several weeks' locationing in Hawaii, actor will return to London to supervise cutting of "The Party's Over" made by his Tri-Castle Productions with a cast of unknowns.

To Showmen 12 Is An Adult: Dallas

Dallas, Nov. 27

A 40-member local citizens group is seeking mass support from civic, school and church groups to enforce 18 years as cut-off age for "adult" themes.

Explained H. Thomas Byrne Jr., vice-chairman of the Citizens Committee for Decent Movies: "The adult, to many theatre operators, is anybody over 12. That is where the price break is. When we get widespread support from organizations, we'll go to the movie people—and maybe then they will understand us a little better."

Group expects to rely on the weight of public opinion to induce the film industry to:

1. Show more "family type" films.
2. Discontinue "adult-type" movie trailers at "family-type" movies.
3. Return to the standards of the original production code.
4. Authorize the Motion Picture Review Board to make recommendations for deleting offensive scenes.
5. Refuse admittance to persons under 18 at all "adult-only" movies.
6. Place "adult only" signs on marquees for all movies in this category.
7. Keep all movie advertising within the bounds of taste and truth.
8. Include the Motion Picture Review Board classification in all movie advertising.

Christmas in Honolulu

Honolulu, Nov. 27

Christmas season first-run product has been firmed by the Consolidated circuit.

"The Longest Day" (20th) will open Dec. 21 at the Kulu on a non-reserved basis, with a matinee and single evening showing daily. "Taras Bulba" (UA) will go into the Waikiki Dec. 20. "Jumbo" (MGM) will open Dec. 20 at the Kulu. "Varsity" and "Kam H-Way Drive-In" with "Barabbas" (Col) set to follow.

Russian, African and Asian Trips For New Productions on Levine Sked

Joseph E. Levine, a seldom static figure in the world of motion picture commerce, will be jetting in months ahead to some exotic distant points new to his itinerary.

Some time after the first of the year, he expects to rendezvous in Moscow with his Russian and Italian counterparts on that World War II Mosfilm-Galatea-Embassy reproduction. Yank has been perusing the finished script, likes it, but intends to protect his participation by obtaining State Dept. blessing, even if it's only unofficial. Part here is the project isn't part of the Soviet-American cultural exchange program unlike producer Lester Cowan's "Far Morning" venture with the Russ Embassy, which has distribution

rights in all English-speaking markets, is expected to supply two American stars for the production. At last word, pic was to have an eight-month shooting schedule, 90% of it rolling in Russia where the year's depicting the retreat of Italian troops is located. Still unclarified is when production starts. Come March and Levine is due to junket to Africa for the start of "Zulu," which he's to make with star Stanley Baker and the British outfit, Anglo-Amalgamated. Beyond that the cheerful American may be en route to Hong Kong in connection with Pearl Buck's "Imperial Woman," although status of same is somewhat clouded at the moment.

More immediately, perhaps this week, the exec should be off to

Rome to parley Carlo Ponti. Talks doubtless will include "Children of Sanchez," specifically Mexican government objections to filming it there they no like it as too downbeat, and a possible sequel to "Boccaccio '70," with Sophia Loren as star.

Next week, in any case, Levine is booked for the Allied States Assn. convention in Cleveland, where he's to receive the exhibitor-producer-of-year accolade (and, not so incidentally, screen "Madame").

Apart from the cinema momentum, he's mulling other legit ventures. His first, Peter Ustinov's "Photo Finish," is headed for Broadway early next year, in association with producer Alfred de Liguera.

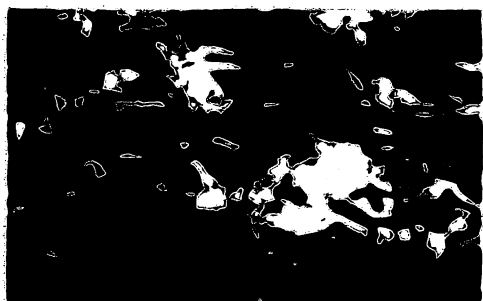
They used to whisper about what went on
in Sodom and Gomorrah.

Soon they will be
SHOUTING
about it!



SODOM AND GOMORRAH

*"...The men of Sodom were wicked and sinners
before the Lord exceedingly..." —GENESIS, XII, 13*



PAGAN PLEASURES OF THE SODOM COURT!



THE BRIDGE OF DEATH



THE FLAMING VENGEANCE OF THE LORD

SODOM AND GOMORRAH starring STEWART GRANGER • PIER ANGELI • STANLEY BAKER • MIRIAM MOSKOWITZ • REX BATTAGLIA • GIACOMO BERNI
STUART • ANOUK ARIÈS • Produced by COFFREDO LOMBARDI • Directed by ROBERT ALDRICH • Music by ENRICO BERRA • Executive Producer MAURICIO
LANGE • Only by DELUXE • A TITANUS PRODUCTION • A COFFREDO LOMBARDI and JOSEPH E. LAYNE PRESENTATION • Released by 20th CENTURY-FOX

Amusement Stock Quotations

Week Ended Tues. (27)

N. Y. Stock Exchange

High	Low	Weekly Vol. in 1968	High	Low	Weekly Close	Change for wk.
21 1/4	11 1/4	ABC Yending 178	13 1/4	12 1/4	13 1/4	..
47 1/4	22 1/4	Am Br-Fr Th 230	33 1/4	30 1/4	30 1/4	+ 1/4
29 1/4	10	Ampex .. 703	16 1/4	16 1/4	16 1/4	- 1/4
43 1/4	31 1/4	CBS .. 973	42 1/4	39 1/4	42	+ 3/4
39 1/4	8 1/4	Chas. Craft .. 133	12 1/4	11	11 1/4	- 1/4
31	14	Col Pix .. 123	21 1/4	19 1/4	21	+ 1/4
11 1/4	34 1/4	Decca .. 27	44 1/4	43 1/4	44	+ 1/4
40 1/4	21	Disney .. 48	39 1/4	29 1/4	30	- 1/4
115 1/4	25	Eastman Kdb. 1344	100 1/4	103 1/4	100	+ 3/4
8 1/4	4 1/4	EMI .. 640	6 1/4	5 1/4	6 1/4	+ 1/4
14 1/4	8 1/4	Glen Alden 170	10 1/4	10	10 1/4	+ 1/4
47 1/4	17 1/4	Lew's Thea. 140	25 1/4	21 1/4	23	+ 1/4
70 1/4	33	MCA Inc. .. 92	46	43 1/4	45 1/4	+ 1/4
15 1/4	10 1/4	Metromedia .. 63	16 1/4	15 1/4	15 1/4	+ 1/4
50 1/4	26 1/4	MGM .. 220	34	32 1/4	33 1/4	+ 1/4
9 1/4	5 1/4	Nat. G. Corp. 78	7 1/4	6 1/4	6 1/4	+ 1/4
25 1/4	19	Outlet .. 1170	21	20 1/4	20 1/4	- 1/4
30 1/4	21	Paramount .. 78	38 1/4	37 1/4	38 1/4	+ 1/4
22 1/4	11 1/4	Polaroid .. 1482	13 1/4	12 1/4	13 1/4	+ 1/4
67 1/4	34 1/4	RCA .. 770	34	33 1/4	34 1/4	+ 1/4
12 1/4	6 1/4	Republic .. 64	7 1/4	7 1/4	7 1/4	+ 1/4
17	12 1/4	Rep. pfd. .. 5	14 1/4	14 1/4	14 1/4	+ 1/4
40 1/4	18 1/4	Stanley War. 141	22 1/4	21 1/4	22 1/4	+ 1/4
33 1/4	27 1/4	Storer .. 18	32 1/4	30 1/4	30 1/4	- 1/4
30 1/4	15 1/4	20th-Fox .. 112	20 1/4	19 1/4	19 1/4	+ 1/4
25 1/4	22 1/4	United Artists 30	27 1/4	26 1/4	27 1/4	+ 1/4
20 1/4	19 1/4	Warner Bros. 130	13 1/4	13	13 1/4	+ 1/4
75 1/4	42 1/4	Zenith .. 737	54 1/4	51	54	+ 1/4

American Stock Exchange

High	Low	Ask	High	Low	Ask	Change
4 1/4	2 1/4	Allied Artists 62	3 1/4	3 1/4	3 1/4	- 1/4
14 1/4	11 1/4	AM's Art. pfd. 1	10	10	10	+ 1/4
8	3 1/4	Baldwin GAC 20	5 1/4	4 1/4	5 1/4	- 1/4
21 1/4	10 1/4	Cap. CM. Bds. 34	10 1/4	15 1/4	15 1/4	+ 1/4
30 1/4	8 1/4	Cineplex Int. 451	13 1/4	12 1/4	13	+ 1/4
12	6 1/4	Cineplex Prods. 34	8 1/4	7 1/4	8	- 1/4
9 1/4	4 1/4	Filmways .. 28	5 1/4	5 1/4	5 1/4	+ 1/4
14 1/4	6	MPO Vid. .. 20	6 1/4	6 1/4	6 1/4	+ 1/4
18	8 1/4	Movielab .. 9	9 1/4	9 1/4	9 1/4	+ 1/4
2 1/4	1 1/4	Nat'l Telefilm 32	15 1/4	15 1/4	15 1/4	+ 1/4
5 1/4	2	Reeves Indus. 14	2 1/4	2 1/4	2 1/4	- 1/4
7 1/4	2 1/4	Reeves Indus. 94	3 1/4	3 1/4	3 1/4	- 1/4
12 1/4	10 1/4	Reeves Indus. 2	12 1/4	12 1/4	12 1/4	+ 1/4
22 1/4	13	Screen Gems 20	16 1/4	15 1/4	16 1/4	+ 1/4
26 1/4	8 1/4	Technicolor .. 378	10 1/4	9 1/4	9 1/4	- 1/4
16 1/4	4 1/4	Telecom W. .. 103	6 1/4	5 1/4	6 1/4	+ 1/4
3	1 1/4	Tele Indus. .. 40	2 1/4	2 1/4	2 1/4	- 1/4
18 1/4	10 1/4	Trans-Lux .. 10	13 1/4	13 1/4	13 1/4	- 1/4

* Week Ended Mon. (26)

+ Actual Volume

† Ex-dividend

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

Symbol	Bid	Ask	Change
Allied Entertainment Corp.	1	3 1/4	- 1/4
America Corp.	1 1/4	2	..
Commonwealth Theatres of Puerto Rico	6 1/4	7 1/4	..
Four Star Television	9 1/4	10 1/4	+ 1/4
Gen Antline & FA	235	241	..
General Drive-In	9	9 1/4	..
Magna Pictures	1 1/4	1 1/4	..
Modellion Pictures	4 1/4	5 1/4	- 1/4
Premier Albums	6 1/4	6 1/4	+ 1/4
Seven Arts Productions	9 1/4	10	- 1/4
Transcontinental Television	10	11	- 1/4
U. A. Theatres	5 1/4	6 1/4	..
Universal Pictures	8 1/4	9 1/4	..
Walter Reade-Stirling Inc.	2 1/4	2 1/4	- 1/4
Wendover Enterprises	10	11	- 1/4
Wrother Corp.	4 1/4	4 1/4	- 1/4

(Source: National Assn. of Securities Dealers Inc.)

Interviewing That Mann

Continued from page 4

tury. It's tough finding dirt roads of the kind negotiated by Paul Revere and steel. And when you can, he might have added, you're apt to run smack into sportswear rally."

Mann debuted in the screen medium with "Marty" (1955), expanded from the video click (more mail reaction than any other tele drama he did) he had directed for the old Philco Playhouse series. Asked for comparisons, he tactfully replies that "each version was right for its own medium."

Of common criticism that the stage, screen and tv have too little to say, the director adds a concurring voice: "The social level of these media is rated 'shockingly low'—but an understandable matter of economics," says Mann. Sympathy he's got for the sponsor who, at today's prices for network tele drama, wants that broad audience appeal. Analogy extends, of course, to screen and stage.

There's contentment ament his own career evolution. In general, "I feel fortunate over the diversity of experience I've had." No chafing at the bit for liberation, no harbored feelings that he's been denied ripe chances to have a hefty say on cosmic matters — "though maybe that's because I'm a lazy man."

Remarkably reticent about his picture work, Mann did have a

point to advance to the professional critics. Not as much a complaint, just that the fraternity is so much at the mercy of the critics when declaring on technical values, because of the degree of teamwork prevalent in editing and photography. (And even direction is sometimes more communal than suspected.)

This accents the director as editor and camera theorist; hence the difficulty for the critic to assess influence in these key departments. In this respect, Mann notes the gap as between a "journeyman" technician and a sharp one. If the latter (whether at camera post or in cutting lab), he can, indeed, make creative contributions—though again, who's to know? And no names, please.

Reach Jr. Resumes

Hollywood, Nov. 27. Hal Reach Jr., after hiatus of several years, has returned to theatrical film production, partnered with Carroll Case in musical, "Here's Las Vegas," which started yesterday (Mon.) at the Tropicana. In the title city, for United Artists release. After shooting Trop showgirls, troupe moves to Dunes, New Frontier and other Vegas spots. John Macchio is producer; Reach and Case once producers. Mitchell Leisen is directing.

Sour Apple Tree

Hollywood, Nov. 27. Hollywood Women's Press Club has nominated four actors and four actresses for its 21st annual Golden Apple awards, and a like number of thespians for club's "Sour Apple."

"Golden" candidates include Dick Chamberlain, Troy Donahue, George Maharis and John Wayne; Janet Leigh, Paula Prentiss, Connie Stevens and Deborah Walley.

"Sour Apples": Warren Beatty, Jim Drury, Vince Edwards, James Garner, Doris Day, Ann-Margret, Yvette Mimieux, Natalie Wood. Presentations will be made Dec. 18.

'Cleo' Strategy: 100 Hard Tic Markets In First Splash

"Cleopatra" will open on hard-ticket, roadshow policy in 100 cities throughout the U.S. and Canada in June of next year, 20th-Fox proxy Darryl F. Zanuck formally announced in New York yesterday (Tues.). The overseas release will be delayed until October, when pic will open in 125 cities abroad.

Zanuck also reported that additional shooting on "Cleo" will be completed in January and February, involving Richard Burton, Rex Harrison and other performers. He stressed that those will not be "retakes," but in most cases will be scenes which were "originally planned for production but were not authorized by the previous studio administration."

To trade observers, this last statement seemed to indicate that Zanuck might be back-tracking a bit on one of his main contentions in his battle with "Cleo" director Joseph L. Mankiewicz last month. At his press conference to explain why he had "relieved" Mankiewicz of further work on "Cleo," the 20th proxy charged that the director had never been denied anything in the making of the film. Mankiewicz, on the other hand, said that additional scenes needed to complete the picture satisfactorily had not been allowed by the previous 20th chiefs when they put the "big squeeze" on him.

Zanuck had emphasized the need of certain "bridging" scenes, as well as some footage to fill out the spectacle scenes, all of which Mankiewicz said he agreed with. Whether or not the proxy will ask Mankiewicz to shoot the new footage is not yet known. Mankiewicz is currently in New York and hasn't yet made any plans for the "long rest" he said he wanted to take earlier.

Zanuck also stated yesterday that "progress is being made towards finalizing the editing of the film by Dorothy Spencer, Barbara McLean and Elmo Williams." Music recording starts in January.

Insider Buys, Sells—Sept. 11-Oct. 10

Music Corp. of America's increased buying of Decca Records stock topped insider trade for Sept. 11-Oct. 10 period. As reported by Securities and Exchange Commission, MCA purchased 9,400 shares increasing total to 1,297,713. Other buys and sells reported by SEC (common unless otherwise noted) were:

Allied Artists—Roger Hurlock purchased 1,300 bringing total to 35,300.
ABC-Paramount—John Begoni picked up his first 100.
Cameo-Parway Records—Edward F. Katz purchased 300 upping total to 2,500.
Cineplex Inc.—H. G. Krass sold 200 leaving him 6,300.
Metromedia Inc.—Benodict Glimbel, Jr. disposed of 600 for total 17,000.
Rafferty Broadcasting—Henry Tipple exercised option for 750, boosting total to 5,000.
Taft Broadcasting Co.—Lawrence Rogers II sold 1,000 leaving 5,421.
Teleprompter Corp.—John Fowkes exercised option on 1,000 bought another 800 bringing total holdings to 1,600.
20th Century-Fox—Hyman Skouras sold 2,000 leaving him 80,700.
Warner Bros.—Norman Starr disposed of 300 for 10,700 total.
Worship Radio Corp.—Francis W. Crotty sold 1,000 bringing his personal total to 2,100. His wife owns 810 as trustee. Sam Kaplan and Hugh Robertson each exercised option on 4,500 boosting Kaplan's total to 13,300 and Robertson's to 20,000. Edwin Schroeder exercised option on 300 upping his holdings to 700 and Leonard Truedell exercised option on 2,200 bringing total shares to 9,200.

Showmen Little Worried as Television Test (Telelobe) Nears for Denver

By T. BOWELL MCCORMICK

Denver, Nov. 27.

The pay television, when it makes its appearance in Denver early next January, poses no particular threat to the entertainment business here, seems to be the consensus of opinion among various motion picture theatre executives, legit impresarios and film distributor representatives checked by VARIETY.

Not that any competition won't siphon off a certain amount of profit on talent on the way to the loss. But with advertising-paid television offering the competition that it does today, and with the film industry steadily, if only with deliberate speed, readjusting its production to offer mainly big spectacles only the modern videorecorder of the future can accommodate, pay tv is felt to offer little challenge.

City Manager John Denman of Fox Intermountain Theatres, summed it up when he said "I don't believe we have much to worry about. If people are paying for entertainment they are not going to give up the luxury of color television." picture on a huge screen or Cinemas and pay for something that in comparison is like a postage stamp.

Channel 2, KTVR, Denver's oldest tv station and one not affiliated with a national network will carry the pay-tv experiment on a three year trial basis, according to information made public Thurs. (5) by Gerald A. Bartell, proxy of MacFadden-Bartell Corp., whose subsidiary, Telelobe-Denver, will program the operation. It is understood that programming will consist of "first run" films, ballet programs and foreign films. No mention so far of stage plays or sports events.

There will be no commercials and pay tv programming is expected to be confined to the hours of from 8 to 11:30 p.m. Unlike RKO-General's Hartford test in pay tv, the Denver tv set owners can see any of the programs for free on their own sets, but if they want to receive the audio, they must be a subscriber and the fee is by telephone line hookup. The initial fee is expected to be \$10 with a charge of 50c to \$1 per program the subscriber billed as he is now for his telephone.

Maggie Dent's Try With Mixed Arts; Bias Clips Her

Durham, N.C., Nov. 27

Maggie Dent has taken over the Rialto here, old vaudeville stand, to operate as an art and foreign film outlet catering to the three adjacent towns of Durham, Raleigh and Chapel Hill. Heavy college population hereabouts is rated good market for offbeats.

Lessee-manager Dent has already lined up "Phaedra," "Last Year at Marienbad," and "Shoot The Piano Player" from Europe.

Rialto offers program notes on the films being shown, continuous exhibitions of paintings by artists in North Carolina and elsewhere, a lobby area replacing the concession stand so that patrons may have coffee and read the latest British and American film periodicals, special programs of films for children on weekends and appearances of performers and filmmakers with their work.

Rialto opened Wed. (14) and grossed \$1,740.30 in first five days with "Jules et Jim" (Janus) at 65¢ scale. House sat 530. The woman manager confronted the hot local situation of white college students at Duke U. here effectively boycotting segregated theatres. Manager could not, as lessee, sell tickets interracially. "Despite the situation I believe many came here who ordinarily shun segregated houses in the area," she stated.

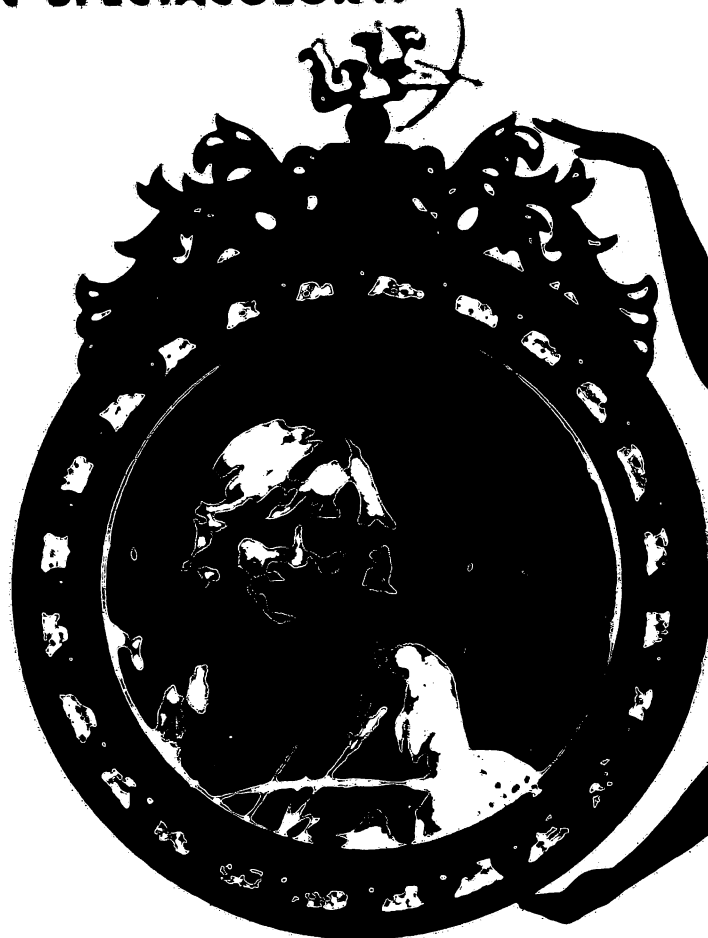
With respect to the student boycott, none of the theatres hereabouts seem to be taking any action.

5th EXCITING, BIG BIG BIG WEEK!

MONICA THEATRE, HOLLYWOOD

**YOU'LL FLIP YOUR
BIKINI!!...**

WHEN YOU SEE
NATURE TAKE ITS COURSE
BETWEEN AN AMERICAN PLAYBOY
AND A FRENCH NATURE QUEEN
IN SPECTACOLOR !!



**HER
Bikini
NEVER
GOT
WET**

IN VIEW
OF ITS
AUDACIOUS
NATURE
ONLY ADULTS
PERMITTED

INTRODUCING **BRISITTE DUVAL** "MISS RIVIERA"
PRODUCED BY GASTON HAKIM • A Beaux-Arts Film

624 Madison Avenue New York 22, N.Y. MUrray hill 5-0990

New York Soundtrack

Continued from page 6

some footage on a Chet Huntley half-hour of next spring... Michael London and Jan Sterling to guest on NBC-TV's "Your First Impression" next week... Myron (Bibi) Weinblatt named manager of NBC-TV participating program sales under departmental director Bill Sharbo... Theodore Bibb's tv work—"The Dick Powell Show," on film, Tuesday (4); "Route 66," on film, Friday (7)... Short Lewis flying soon to Canada to tape an interview session, "Midnight Zone," being aired Dec. 24, and next week, on Thursday (4) evening at Teats Short's, the vivid frontier will entertain at the Writers Guild of America hall... Lately a film editor with Gerald Productions, Sol Levy is beginning his own celluloid house, which, says he, will specialize in editorial services.

Best Documentary Feature winner at recent San Francisco Film Fest was duly reported in this journal but the Best Short Documentary winner was not. It was the Intervalles Productions of Toronto item, "The Most," a look at Hugh Hefner of Playboy, etc.

Leona and Joe Mummel (ex-WB Continental manager) back to Europe this weekend following seven weeks of seeing Gotham shows. After a month in Baden-Baden they go to Rome, Paris and thence back to their Majorca home in the spring, for their annual six months.

Pat Boone goes on loanout to Robert L. Lippert's Associated Productions to star in "Evil Come, Evil Go" for 20th-Fox release... Charles Lederer to script "A Global Affair" for Seven Arts and Hall Barlett Productions, coproducing with Schenck Enterprises... By Weintraub signed Robert Day to direct his next "Tarsan" pic, still untitled, for Metro next year... Frederick Brown acquired film rights to Norman Corwin's "Dog in the Sky"... John Monahan Jr. and Richard Goldstone will produce and direct, respectively, "Three Times Around the Mountain" for Gold Coast Productions.

A telephone call to JU 2-2000 brings this response from the telephone operators: "MGM, the Bounty is in"... Jackie Kannon, tv-club comedian and author of the "JFK Coloring Book," signed with United Talent Management to cover all fields... Columbia packaging "Pat Joey" with "Eddy Duchin Story" for release... Also Columbia: Tickets selling well for "Lawrence of Arabia" at a \$4.00 top. This is a record high.

Tony Randall and Bud Ives cast in Robert Arthur's "Brass Bottle" for Universal... Metro signed George Wells to script "The Elsie Janis Story," on Joe Pasternak's 1964 sked... Philip Barry Jr. inked Guy Green to direct "The Loved and the Lost," Carroll Baker starrer to be leased in England... Virginia Grey with Michael Gough in Herman Cohen's "Black Zoo" for Allied Artists.

Joe Lebowitz, associate producer on Charles Feldman's recent "Walk on the Wild Side" and previously associated with Famous Artists, is now working as an aide to 20th-Fox proxy Barry F. Zankash with an office at the West 34th St. h.o... Esoteric French director Alain ("Last Year at Marienbad") Resnais is now shooting "Muriel" in France. UA has it worldwide with the exceptions of Germany, Austria, Switzerland, Belgium and Italy.

Peripatetic NYC Prof. Robert Gessner (cinema and television) en route back following two months' lecturing as visiting Professor of Cinema in London, Paris, Rome, Warsaw and Berlin. He calls the Polish Film Academy "tops" so far ("cops most festival prizes"), and at the UNESCO seminar, with U.S. student-produced films, the most applause went for UCLA's "Time Out for War" (Sanders Bros.).

For Tax Rebate, Gotta Remove Seats

Ontario Theatres Argue Policy Unfair To Nature of Their Business

Toronto, Nov. 27.

Owners of film houses have asked for a tax rebate on shut-downs. A brief prepared by the Motion Picture Assn. of Ontario, was submitted to the Provincial legislature here.

Pointing out that 237 situations have closed in Ontario since 1962 as a result of tv competition and that, at least, 24 of these have been converted to other uses or demolished, brief charged that tax rebates, under the Assessment Act, are "being used in a discriminatory way against theatre owners who have gone out of business."

Because old theatres can be used as church service outlets, radio stations, auditoriums and even bingo games, present regulations under the Assessment Act should not apply, the MPTAO brief said. It also said that, under the act, the only way an owner may qualify for tax rebate is by removing the seats—which prevents his using the building as a theatre in the future.

The brief claimed that "seats were removed from a theatre and subsequently the building was leased to a church; new seats, similar to the old, had to be purchased in order to make the building suitable for occupancy."

'Monochromes'

Continued from page 1

makes an impressionable plea against so-called witch hunting, glowing over his victory in a law suit and without any purpose but one to be questioned by the House or Senate Investigating Committee, said that he turned the money over to the American Civil Liberties Union.

"This blatant Communistic technique was covered up by an impossible and far-fetched plot, presumed to demonstrate the extent to which Soviet brain-washing can go; thus giving the writers and producers an excuse that this picture is really anti-Communist."

'Showmen of the Year'

Los Angeles, Nov. 27.

Three western and one mid-west theatre managers have been named by National Theatres as "Showmen of the Year" for the 1961-62 fiscal period.

Lineup includes Bill Mertz, Fox Theatre, Anaheim, Cal.; Dick Goldworthy, Everett Wash.; Sid Page, Villa Theatre, Salt Lake City; and Phil Hill, Lincoln Theatre, Bellevue, Ill.

Permits to Build Owners Multiply

Minneapolis, Nov. 27.

They're saying in local film circles that things can't be too bad for the exhibitor hereabouts—at least, not for owners of outdoor drive-in theatres.

It's pointed out that this is indicated by what amounts to a virtual scramble to obtain permits from community authorities in this area to build new owners. This is despite the fact that the Twin Cities and their suburbs already have a large number of them.

For example, the village council of suburban Plymouth in the past few months has received seven applications for permits to construct and operate new such drive-ins. These now are under study and consideration.

With the area now having 13 of the owners, including two twin-screen showplaces, there have been a number of applications for these permits turned down by area municipalities the past year.

It's common knowledge in local film circles that, despite an unusually large amount of unfavorable weather, the Twin Cities area outdoor theatres enjoyed a big summer, considerably outdoing the four-wall neighborhood houses in a boxoffice way.

TOTAL LOSS BY FIRE

Family at Delgoeville, N.Y., Burnt In 1917

Albany, Nov. 27.

A smalltown theatre landmark disappeared last week when a fire destroyed the three-story brick building which housed the Family Theatre, as well as stores and offices, in the Town of Delgoeville, Herkimer County. The motion picture house, originally operated by William Faville, who put up the structure on Main Street, in 1917, later was a Smalley situation for years.

Alex Pedro, now an exhibitor in St. Johnsville and Canastota, conducted the theatre for several years. Following Pedro's regime, Harold Ash leased the 300-seater. Manuel Alpert, Walter Bellinasi and Sidney Ginsberg, of Delgoeville, owned the building and the theatre.

The blaze, of unknown origin, was discovered at 3:45 a.m. By the time firemen arrived, the interior was gutted. Zero temperatures and a limited water supply hampered efforts. Delgoeville chief, who said the structure was a total loss, estimated the damage at \$500,000.

Family had been on a part-time operational schedule.

Brando's 'English'

Continued from page 1

Cecil Wilson of the Mail thought the film "a gloriously photographed masterpiece of sea spectacle, as well as a magnificent acting duel between Brando and Trevor Howard." Wilson, on the Brando accent, wrote: "He done it by stiffening his jaw, miming through his teeth and addressing the villain as 'Cept'n Blah.' It takes some time to accept it as a genuine essay in characterization, and not as a misplaced caricature, but eventually it is in the acting and not the accent that counts and here we have Brando at his most commanding. Also, praise be, his most coherent."

The unsigned Guardian reviewer describes the new "Mutiny" as "in its familiar way an extremely good film." He describes Brando's accent as dandified and remarkable. David Lewis (Express) gave the film high honors, though admitted that he was not moved by it. Describing the Brando voice as light and South Kensington in tone, Lewis went on to suggest that he was not offended by it. "The whole effect of Brando's performance is richly comic and correct." He opined that Brando was right to play the role for laughs as a contrast to Trevor Howard "who is all granite."

The Standard's Alexander Walker enthused about the film, though quarrelling with the historical knowhow of the ending. However, he wrote "Few will care. With its handsome looks, its rich color, its packed action and its indestructible characters it serves the high spirits of adventure wonderfully."

David Robinson (Financial Times) claims that despite the undeniable spectacular values of the film it still doesn't look its high cost. "The millions have not bought any extra wonder or poetry or even much more than ordinary skill," Robinson describes Howard's performance as masterful and cohesive. Of Brando's performance he wrote: "Inhibited as it is by a minutely studied Brampton Road accent the performance is more a technical tour-de-force than the sort of firmly rooted interpretation generally associated with the school of acting which Brando represents."

Footnote: The public is flocking to the Royalty.

JAPANESE SHOWMEN BUILDING IN HAWAII

Honolulu, Nov. 27.

Portion of land formerly occupied by the Kapiolani Drive-In Theatre has been acquired by the Toho Co., of Japan for an 800-seat conventional-type theatre that will show Toho films exclusively.

The 32,000-square foot site was sold to Toho for \$500,000 and the showhouse, which will have a parking area and a Japanese garden, will cost another \$500,000.

Toho is expected to open next July, according to Satoru Tsunoda, Hawaii manager for the theatrical firm. It will be designed by Japanese architects in consultation with local architects.

Theatre-Within-Theatre Seats 150; Using 9x20 CinemaScope Screen

Kansas City, Nov. 27.

Gun Was Loaded

Chicago, Nov. 27.

A would-be holdup man rapped on the office door of the manager of the Mercury Theatre in suburban Elmwood Park recently. When manager Louis Calamari opened the door a hand holding a .45 caliber automatic was thrust in. Calamari slammed the door on the robber's arm, and the gun went off.

Calamari went to the hospital with a flesh wound in his arm, and the hoodlum fled.

Gotta Have More Pix: COMPO

Product vexation, a top-priority issue intrastate, has been brought into sharp focus now by the Council of Motion Picture Organizations. COMPO has constituted an industry coordinating committee for the purpose of stimulating the flow of features, although its manner of persuasion is unclarified.

Other preoccupations at the annual COMPO meeting in New York last week were censorship and the Federal admission tax. Re the former, the industry's umbrella organization echoes the concern for constitutional guarantees of expression, thinking that more effort can be put into shaping favorable public opinion. The resolve is to formulate a broad program to achieve a simpatie vox pop climate.

Ahead the Federal Impact (10% on admissions over \$1), it hopes to rally an all-industry campaign for repeal, but acknowledges that the industry position may (and should) be conditioned by future national budget needs. In short, if U.S. defense needs continue urgent, COMPO believes it would be prudent to shelve the tax issue.

Organization is also receptive to reactivating the National Theatres plan for film popularity awards as an audience builder. This is the scheme whereby the public ballots for cinema "bests." It was tried out with some success several years ago. New proposal envisions the presentation of awards at a nationally televised banquet, with sponsor underwriting, and residue proceeds to benefit the new Hollywood Museum. COMPO reps are to meet Dec. 6 in New York with NT exec Bob Selig, and museum sparking Sol Lesser.

COMPO treasurer Herman Robbins exited the job after 12 years, with Russell Downing, exec director of the Radio City Music Hall, N.Y., replacing. All other officers repeat, including executive director Charles McCarthy and secretary Sidney Schreiber. Governing triumvirate consists of Ben Marcus (National Allied), Sam Pinanski (TOA), and Eugene Plicker, representing the Motion Picture Assn.

Herb Matthews Named

Atlanta Chief Barker

Atlanta, Nov. 27.

Out of the election of a new crew by Variety Tent, No. 21, including Herb Matthews, Charles C. Coleman, Richard Settoon, Frank White, George Mayer, Robert Hosse, L. C. ("Lucky") Ingram, Jr., Leigh Kelly, Bernie Shapiro, Johnny Harrell and Gene Skinner, came the naming of this slate of officers:

Herb Matthews, Chief Barker; Bob Hosse, first assistant Barker; Dick Settoon, second assistant Barker; Johnny Harrell, Dough Guy; and Lucky Ingram, Property Master. Angelo Mangialetta was elected to the board and named Press Guy.

In addition to elected members, this board is made up of five immediate past Chief Barkers, Skinner, Jim Dodd, Jon Farmer, Leonard Allen and Harold Spears. Delegate to the international convention is E. E. Whitaker.

International Chief Barker and Mrs. Rotus Harvey paid a visit to Atlanta Tent last week and were entertained at cocktail party and buffet supper in Tent 21 quarters atop the Atlanta Hotel.

Opening of a second "Intime" theatre downtown by the Durwood Theatres is set for "on or near Thanksgiving Day," according to Robert Goodfriend, circuit's general manager. The theatre is to be known as the Academy, with at most 150 seats.

It will be the second theatre-within-a-theatre for the circuit and the town, as the company has for several weeks now been operating the Studio Theatre in the lower lounge of the big Saxon Theatre. The Academy is located in the upstairs lounge of the Empire Theatre, now a bright CinemaScope operation by the circuit here.

The Academy has its own separate entrance, a rollaway boxoffice, a 9x20 CinemaScope screen, its own canopy and marquee, pocket size to be sure. It represents another move by the Durwood interests to heighten interest in the downtown area, where it will be their sixth operation.

The policy likely will be strong second runs, and it's quite possible the Academy and Studio may play day in date, to strengthen advertising and promotion and to thereby hold the overhead down somewhat. They fit a needed niche as the only second run centers downtown.

'KING OF KINGS' ECHO; ALLIED PUSHES REVIEW

Minneapolis, Nov. 27.

Allied States has won a victory in its fight against MGM's "no look policy" on its Spanish-made Bibi St. "King of Kings" which a complaint was lodged.

Thus according to an "received by its North Central Allied unit here which has notified members that the company now is making adjustments on the picture."

"Any Allied member who has played 'King of Kings' at excessive terms and, unless picture was won on a bid, and was told by his MGM contact that no adjustments have been made is urged to ask for an 'adjustment now' is the advice which has gone forth from NCA headquarters here."

If the adjustment is refused members are told to get in touch with S. D. Kane, NCA vice president-general counsel.

40 Years of Operation End for Town, Los Angeles

Los Angeles, Nov. 27.

Town Theatre at 444 S. Hill Street shuttered Saturday (17) after 42 years of continuous operation as a downtown film house to make way for progress. Structure has been purchased by Embassy Auto Parks, which will raze it for another parking lot.

Built in 1920, it was the first house in the Low Bard circuit and for some years was a first-run showcase before converting to open-air night operation. According to N. H. "Jack" Brower, manager for past 20 years, theatre has been more of an art house with art pix, filmed operas and quality drama than a typical grind situation. Rentals to industry have amounted to around \$10,000 annually, he reported.

Razing of another historic downtown playhouse, Downtown Paramount, which opened in the early '20s as the Metropolitan, started some months ago for the erection of an office building. Site is one block away from Town location.

WALLIS INCORPORATES HAWAII

Honolulu, Nov. 27.

World premiere of Ilai Wallis' "A Girl Named Tamiko" (Par) will be held Dec. 27 in the Royal circuit's midtown Palace, with proceeds earmarked as a benefit for the Friends of the East-West Center at the U. of Hawaii.

Two recent Wallis productions, "Blue Hawaii" (Par) and "Girls, Girls, Girls" (Par), also had world premieres here. In both instances because the Elvis Presley vehicles were filmed in Hawaii.

A spokesman says international news coverage is planned and it's expected some of the film's stars may be on hand for the premiere and a reception at the Japanese Chamber of Commerce.

Outlying Exhibs Seldom Get a Peep

So How Do They Generate Enthusiasm, Sight Unseen, Asks Allied's Jack Clark

Chicago, Nov. 27

Jack Clark, president of Allied Theatres of Illinois, has reiterated a longstanding gripe on the part of the owners of the outlying theatres. The owners of the A run houses are virtually the last to be invited to the prems of the big hardticket pictures downtown—it they are invited at all.

Writing in "Current Attractions," the Allied house bulletin, Clark said: "Civic officials, leaders of industry, columnists and even disk jockeys are seldom forgotten when the lists are posted, yet over half of the exhibitors fail to be included. Other lines of business make a point of arranging special previews of their new product for the dealers long in advance, thus giving the dealer an opportunity to make plans, become enthused, and, in general, give his customers the impression he knows where his business is headed. As far as the average exhibitor is concerned, well, he can better buy a ticket if he has to 'see' the picture. Even barbers cut each others' hair for free."

Exhibitors who literally sell 'tens of thousands' of tickets, to pay 'tens of thousands of dollars' to distributors, still are required to buy a ticket to see a roadshow, which they will probably lose money on."

Clark told VARIETY that he had no objection to tickets going to working press connected with the film business, or to disk jockeys for musical shows. However, he said, the exchanges are too often using the tickets for purposes not remotely connected with the motion picture business.

City of Atlanta Seeks Retention of Municipal Classified Film Rule

Atlanta, Nov. 27

A lower court ruling invalidating its new film classification ordinance is being appealed by City of Atlanta to the Georgia Supreme Court. The ordinance was adopted by the city last June, after the city's former censorship was upset by the courts.

Ten distributors joined to sue the city last September. Fulton Superior Court Judge Durwood T. Pyle, in his decision, termed the classification ordinance "unusual" and ruled it invalid. He did not, however, rule on the constitutionality issue asked by plaintiffs.

Ordinance required that films be shown the city's official reviewer, Mrs. Christine Smith Gilham, formerly the Atlanta pic censor under the old censorship law. She had three ratings to bestow on pic prior to exhibition—"approved," "unsuitable for young," and "objectionable." Failure to submit product, and subsequently note city rating in advertisements, was punishable by a fine up to \$500 or 30 days in jail. Several exhibs were tried and convicted.

Suit against city was filed in behalf of all major film companies including American International and Buena Vista.

New York Theatres

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Produced and Directed by **WILLIS GOLDBY**
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On Radio City Music Hall

Spreading Broumas

Chevy Chase, Md., Nov. 27

Broumas circuit has started construction of its second shopping centre theatre, 800-seat Boardman Plaza at the retail complex of that name in Youngstown, O. Earlier this year, the chain opened a spot at the Wheaton Plaza centre in suburban Washington, D.C.

Circuit operates in D.C., Maryland, Virginia and Pennsylvania. Its prez, John G. Broumas, heads the Maryland Theatre Owners Assn.

Nice Climate For All Amusements

Atlanta, Nov. 27

Georgia, of course, wants the rest of the country to do all right, too, but can't help feeling smug about its economic position as of the moment, which is great, and bids fair to get better.

Jobs, of course, are the key to any economic index and state's Dept. of Labor reported that the nonfarm employment last month shattered all existing records—and now is expected to keep moving still higher for the rest of the year.

New mark reported for August was 1,102,000 jobs. Employment analysts, however, feel certain this figure should be higher as a result of the reopening of schools, return of automobile assembly plants (Atlanta has four—Ford, Chevrolet and Buick-Oldsmobile-Pontiac and Fisher Body) to normal production following model changeover shutdowns and resumption of operations by Eastern Airlines (which employs 2,000 people in Atlanta area after a strike that grounded all of its planes and caused cessation of all operations).

At the same time, these analysts stress fact that statewide unemployment dropped in the week ended Sept. 15 to 19.34%, or 2.6 per cent of the insured work force. Representing a new low for 1942, this figure also stood as Georgia's lowest rate of insured joblessness in more than three years.

Last month's statewide total of 1,102,100 topped the July level by 9,500. Of particular significance is the fact there were 47,100 more Georgians gainfully employed last month than in August, 1941, and 43,000 more than were at work during the best previous August, which was two years ago.

By the same token, Georgia's five largest metropolitan areas, paralleled the statewide trends with employment gains and employment declines last month.

In Atlanta, total employment went to 447,050, 1,250 over July and 19,750 over a year ago, while the jobless figure, 17,050, was down 350 from July and 7,750 under 1941.

Georgia's latest month-to-month and year-to-year job gains reflect improved business activity in practically every nonfarm segment of the state's economy.

And, wearing the biggest and most highly polished rose-colored glasses of them all are the motion picture theatre owners and operators, the dine and dance emporiums, proprietors, the lounges and night spots, traveling carnivals, county fairs (now in full swing) and just about anything pertaining to or remotely connected with amusement business.

Each job listed among the million plus reported contains a potential slice of a dollar budgeted for fun and entertainment, so there in the business feel like it's "cash in time in Georgia."

Fringe-Mad Stars

Continued from page 1

Miss Gardner's case but, isolated or together, typified demands currently made on producers.

In hard cash, this could easily add up to an extra \$250,000 for a 12-14 week production." Miss Gardner, Juraw said, was to have received in the vicinity of \$400,000 for her "Panther" stint. Her fringe demands, a hasty summation disclosed, would have meant some \$60,000 more, at least on paper.

"The trouble is that one star doesn't make a picture," Juraw continued. "Other players are equally as important, and since there are no secrets on a production, they also begin asking for equivalent conditions, and there goes your budget."

"Other stars may be wonderful and understanding about it all, but a thing like that catches on, becomes a status symbol just like the kind of car each actor for the drive to the studio."

"Costs are up anyway on all films, few of which actually show a profit. Yet the overhead must be cut if we want to work on a profitable international basis and keep our money sources from drying up. Too many producers are eager to get a package off the ground, that's all they care about, well, we must care more, we must check over the problem and look at it for practical considerations."

Agents, Juraw pointed out, were also partly to blame for the situation. While not interested financially in fringe benefits to clients, they did tend to "indulge" clients to help their status and thus reap indirect benefits.

Lux Practices

"But we've all been lux," the producer said, adding that "Panther" was seriously affected by the demands set by Miss Gardner. "But I'm glad we took the stand, even if it meant reshuffling our schedule and losing a few days. Otherwise, it would have gone right down the line, and we would not have been able to cope with the resulting new cost factor."

As for the future, Juraw said he was looking forward to work in the five-six features set so far, with a large number of top-line performers, commanding top salaries, but that he would no longer accept unreasonable fringe demands. "It has nothing to do with setting true values anyway," Juraw concluded, adding that he was "not seeking out" a personality or personalities in citing his own problems on "Panther." He meant it merely as an example—and a warning—of the ever-increasing problems and difficulties in setting up a profitable motion picture production.

Stars' Self-Belly

Continued from page 1

one offered by the senior officer of one company is this: "In order to get a top-caliber bonofice personality we're forced to pay ridiculous rates. On the other hand we pay strong money for second stringers who happen to be of value for a particular picture. In either case our money is invested in the immediate picture involved, and with no long-range contracts, with the star or the secondary people. So we do all we can to sell the immediate picture, and not the players."

"Further, and this is a big inducement on our thinking, why should we lay out large bundles of cash to enhance a star's value. This would only hurt us in the end. We're already paying out a mint to get a picture made. The exposure of any picture immediately means a bonus for the players via that same exposure. Also they collect benefits in terms of exposure of the picture because they're identified with this exposure. What

Inside Stuff—Pictures

Joseph Losey would like it known as a matter of record that his latest, "Eva," which stars Jeanne Moreau and Stanley Baker, is circulating with 25 minutes of film removed which he wants restored.

If his current effort, the last of a series, to have the missing footage restored fails, the American director hopes at least to gain promissory possession of one English-language print containing the full footage. "I at least want to be able to show someone, somewhere, what I've been doing for the past 15 months," he explains.

Losey admits that he's at least partly to blame for the current curtailed version of "Eva." He accepted to make most of the cuts himself. From two hours and 35 minutes, the version seen in Paris eventually ran one hour 50 minutes. Judging by early reaction and press comments on "Eva," Losey frankly feels that perhaps too much was cut from the film, thus making it less effective and comprehensible in way of mood rather than action.

Yank director said he had written Hakim Bros. a long "reasonable" letter, asking that cuts be restored, and outlining his reasons for this in great detail.

Erwin Leiser, maker of "Mein Kampf" and "Eichmann and the Third Reich," to be released in England as "Murder Through Signature," is currently finishing in Zurich his third documentary, "Wachle das Leben" (You Must Choose Life), which he produced independently with Hans Deutsch, a lawyer and publisher. Filmed this spring and summer in Japan, Mexico and the U.S., it shows the fate of the survivors of Hiroshima as well as the possibilities of surviving an A-bomb explosion. Hans Heinrich Egger, a Swiss, is the film's technical director and editor, and lending was done by France's Jean-Marc Rappert (who lent "America Seen by a Frenchman" and "A Heart As Big As That"). Japanese location sequences were photographed by Hiroshi Segawa and Tadashi Ono.

To complement actually shot sequences, Leiser is using historical documents from UN archives as well as other American, Japanese, French, British and German sources. Most of this material has reportedly never been seen internationally as yet.

The U.S. film industry has often found some London byliners guilty of faking stories and "quoting" transatlantic phone calls with Hollywood personalities which the personalities on occasion have flatly repudiated. A recent example of a bodified lift from a VARIETY story disguised as the London scribe's own stuff, appeared in the Daily Express of Nov. 7. Its byliner, David Lewis, had obviously lifted his stuff on the Darryl F. Zanuck-Joseph L. Mankiewicz war from VARIETY and he was convicted by his repeating a mistake in the original VARIETY text of Oct. 31.

To wit: Mankiewicz told a New York press conference that "Cleo-patra" had been "conceived in a state of emergency, shot in hysteria, and wound up in blind panic." This is the way all the other papers carried it. VARIETY inadvertently quoted Mankiewicz as saying it was "conceived in a state of emergency, shot in a state of emergency, and wound up in blind panic." This is the way Lewis quoted Mankiewicz too.

Memorable moment . . . Sharing a taxi after one of the San Francisco Film Fest screenings, juror Lewis Milestone was talking fellow juror Juri Weiss and Robert Frederick of VARIETY with the synopsis of an old Russian story that he thought would make a delightful film. He had not finished his tale, however, when the cab arrived at the hotel where the trio was staying. They got out of the cab and started into the hotel.

"Hey, master," came a voice from the street. "You're not gonna go away and not let me know how it came out, are ya?"

So, at 2 a.m. on a chilly November morning, a famous American film director, a famous Czech film director, and a reporter stood in a San Francisco street while a fascinated cabdriver, who had not said one word during the entire trip, heard the rest of the story.

Related to the report last week that International Latex (Stanley Warner) has acquired Physicians Products Co., ethica drug maker, is the current subsidiary's plan to construct a new plant for pharmaceuticals near Petersburg, Va. Physicians Products, now merged with I.L. Tally Nason Co. (which name becomes erased), markets Betadine (antiseptic), Tristacomp (anti-histamine), Butapap (liquid analgesic), and Sulfadiazine (sulpha drug).

do they want?" He added: "It comes out to be that a player who would be willing to work for \$20,000 per picture (I'm talking about a competent character actor with little recognizable value on the marquee) would suddenly demand \$50,000. This would entail work of only a few weeks."

Other studio reps also point out that upon completion of a picture certain players and others are sent out on publicity tours and are being paid for this. They consequently receive the money and the exposure values.

Studio-Jumping
Last point, but not the least, is that players in addition to jumping from studio to studio, are now in such high remuneration areas that the major studios can't afford to assign to them the publicity stunts as of old.

Metro under the late Louis B. Mayer recognized the benefits, said the higher echelons, in continually building up the late Clark Gable to the point of assigning press relations people to him (although he personally shunned personal limelight). After all, he was being paid \$7,500 per week and his pictures, all of them, would be strictly Metro so that there was a vast MGM equity at stake. It always amounted to investment for the

present and the future. But now the seven year deals, with options, are over. The studios are currently dealing with independents.

Other Angles

Major companies are disturbed about the absence of star buildups as of the past but wax philosophical about the matter, this on the basis of a talk which a VARIETY reporter had with a top film financier in the east.

He said he was quite aware of the complaints, as expressed by the late Jerry Wald, for one. These were to the effect that there's no organized star development program within the murals of any one company and certainly not the industry itself.

But he opines that in some kind of haphazard way there will always be new stars coming to the fore as unknown and "semi-known" are hired by the independent producers "who are coming to rule our business."

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New Wave, Unusual Sex Theme Pix Among Entries at Canary Islands' 1st Congress of New Film Talent

Las Palmas, Nov. 27. Worldwide circuit of film festival was extended last week with the inauguration of Spain's International Congress of New Film Values in this Canary Islands' port city of Las Palmas. Sponsored by Las Palmas University film club members, this project took life only two months ago when Minister of Information Fraga Iribarne, on a visit here, gave his blessing and support. Immediate backing from local authorities and government aid in the form of quota-free import licenses for the three main prize-winning films, helped organizers open the festival last week in record time, and on a fairly firm foundation as a future annual film event.

Principal artists of the contest are fest preview Rodriguez Miranda and his chief Madrid delegate, Vincente Pinilla. Between them, they composed the house rules, secured 15 entries from nine countries, assembled a prestige in-

jected to stark lesbianism ("Girl With Golden Eyes"), to an all-out nude scene from a 380-degree rotating camera setup (Cleo from 5 to 7), to the use of the word "abortion" in Spanish subtitles ("The Convey") and to undisguised nymphomania (Three Times Anna).

Despite "new wave" sex sensationalism, Canary Islanders are not lining up for seats. The festival hall and the complimentary cinema were one-third full at the start and are now pulling slightly better than half capacity. Increased admission prices and poor advance ballboxes are blamed for the light local turnout.

While this equatorial archipelago is famous for its sunshine, the year-round, fest sponsors misused in calendarizing the fest during November, wettest month of the year. Also neglected is the tourist pitch. Islands like Grand Canary, Lanzarote and Tenerife offer new travel horizons, but travel officials and uncertain skies kept foreign visitors from excursions to the crater, camel and cactus hinterlands.

International Congress jury members are Peter Baker, England (Editor, Film & Camera), Luis Berlanga, Spain (film director), Carlos Leizaola, Spain (film critic), Francisco Escarot, Italy (Director, Centro Spettacolo), Marcel Malraux, France (Minister of Culture), Peter Lehmann, Spain (film critic), and Jose Maria Paredes, Uruguay (critic).

The Entries

Argentina, "La Cifra Impar" (Odd Number "Tres Veces Ana") Three Times Anna.
Czechoslovakia, "Trupci" (Torments).
England, "B.D. Rudl".
France, "La Fille Aux Yeux D'Or" Girl With Golden Eyes, "Cleo de 5 a 7" Cleo from 5 to 7 and "Therese Desqueyroux".
Germany, "Der Transport" (The Convey) "Ohre Datum" (Undated).
Hungary, "Mindenk Artatlan" (This Didn't Stop).
Italy, "Un Storia Milanese" (A Milanese Tale).
United States, "Jazz on a Summer's Day" "The Glass Cage".
Spain, "Cuando Estallo La Paz" (When Peace Broke Out).

International jury. For some reason, said jury does not include a U.S. rep. They also shuffled in by jet a reasonably representative corps of press, delegates and observers.

"New Film Values" is euphemistic for a rather natural inclination to explore systematically "new wave" filmmaking in all outposts and to spotlight new talent. To keep the fest genuinely young, regulations limit entries to directors with a maximum of only three released films to their credit. Those produced prior to 1960 cannot compete. But contestants are not barred because of past entry at other fests. With the possible exception of the Hungarian and Czech films, all others now screening have been presented competitively or in information sections at principal film fests.

Golden Can (Dog) First Prize. Drawing on island lore for festival awards with ready identification, organizers have settled on the Golden Can-Dog as the main prize, a remote symbol that dates back to the lava stream eras when mastiffs ruled the isles. There is a Silver Can for the runner-up and a Bronze Can to be disposed of as the jury sees fit.

Las Palmas fest directors requested but failed to get a seal of recognition from the Int'l Federation of Film Producers Ass'n (FIAP). As a result, Spain reps of Unitalia, Unifrance, German Export Union and Rank Overseas Distributors are ostensibly on hand ex-officio, or as mere observers. Whatever the pretension, they are all functioning with customary skill in the dog-eat-dog effort to bag quota-free licenses and added marquee trophy prestige for their product.

As a national event, this Canary Island Congress is important if only for the simple reason that it is taking place at all. Which would not have been the case five months back before a new minister of information ordered a reversal of past, grim thought control.

'New Wave' Themes

The array of "new movie" themes now being screened uncritically in this tropical, mid-ocean resort, is legitimate evidence of the government's policy to ease film censorship. At the midway mark, fest audiences have been sub-

U.S. Majors Show New Interest In Backing Art Pix

Paris, Nov. 27. The offbeat pic, one which picks new paths of expression, and is usually considered an anathema by majors, now looks to become a part of U.S. overseas film investments. United Artists has put up most of the \$300,000 nut for the present shooting French picture, "Muriel," by specialized filmmaker Alain Resnais in return for world distribution rights except for West Germany, Italy, Austria, Belgium and Switzerland.

Resnais made "Hiroshima Mon Amour" and "Last Year in Marienbad" which delighted buffs, but which at first caused the majors to cringe and deem them unlikely commercial bets. Well, both went on to do okay biz and "Marienbad" stayed 35 weeks in N.Y. even if it had harder going in smaller markets.

The new opus concerns a woman trying to relive an early love by asking him to move in with her. He brings along a young mistress who has a son shattered by the Algerian War. It may again be a pic for specialized audiences, but with a major shelving out the lot it also may mean a recognition of this selective audience.

The U.S. also has a Greek tragedy, "Electra" made in Greece by Michael Cacoyannis, that won a Cannes fest kudo and is doing good biz here. Columbia has world rights to Federico Fellini's tentatively-titled "Fellini 8 1/2," but the company seems to be more cautious as far as Yank filmgoers are concerned.

In the past, if U.S. majors have invested in art pix they have usually given them over to an art subid for U.S. handling. But recent moves may indicate direct backing by U.S. distributors of these more difficult films.

Isle Titles

Rome, Nov. 27. A title registry office will be reopened here, effective Dec. 1, by ANICA, the Italian Film Industry Association.

The bureau will be open to all production companies, with registration compulsory for all films produced after Dec. 1 by members of the Italian Film Producers Association. All ANICA members will be bound to priority rights determined by registration with the title office.

Retiring BPPA Pres
Arthur B. Watkins
In retiring his 16 years on head of the British Film Producers Association, puts accent on
The Film Play's The Thing, Now More Than Ever
...
one of the many interesting features in the upcoming
57th Anniversary Number of VARIETY
Plus other statistical and data-filled shorts and articles

Rules Revision For Venice Fest

Rome, Nov. 27. Several important changes are being contemplated in Venice Film Festival regulations, though not all may apply to the 1963 event. The decision setting the groundwork for the possible revision of certain fest facets was taken at recent meeting of the Venice Film Festival subcommittee. Basically, the variations apply to three sectors of the event.

First, though the 1963 event will probably start at the traditional end-August period, probably Aug. 25 or 26, the fest is studying the possibility of changing the date of subsequent events to one "more appropriate for the acquisition of films and less unfavorable with respect to the calendar of other festivals."

Second change would tend to accentuate the "autonomy and responsibilities" of the festival director (an selection of pic), who could still avail himself of the "consultation and collaboration" of appropriate committees (without these having a binding influence on the choice of films and other decisions).

Third new wrinkle examined by the subcommittee is the possibility of setting up "correspondents" in various film producing countries who would be charged with pointing out worthy films for fest invitations. Fest topper would however maintain the final say about which pic are admitted.

Among other recently aired changes and topics of discussion regarding the lagoon classic are the bettering of relationships with "and conditions offered by Venice hotels, whose prices and high-handed methods of operation were felt strangely out of keeping with the money poured into local coffers by fest visitors.

Also mullied, but felt more remote because of budget problems, is the possibility of enlarging facilities, especially the main fest palace auditorium.

Of All French Exhibs, 28% Took 76% of The Gross, 67% of Admish

Paris, Nov. 27. The governments film arm, the Centre Du Cinema, has issued a study of French exhibition grosses for the 5,783 hardtops now in operation. Conclusions show that 1,618 theatres, about 28%, each had more than \$50,000 in annual gross, took 67% of the \$28,059,000 admissions and 76% of the \$129,432,000 total film take. Figures were for 1961.

Then 3,700 houses, which represent 64% of the group, accounted for less than \$20,000 annually, gained 32% of the spectators and 23% of the receipts. The remaining 8% included 466 houses with 1% of the attendance. It was noted that the top houses were in the more heavily populated sections of France and mainly the Paris first-runs.

These figures help explain the feverish U.S. distributor activity in trying to gain pilot first-run houses in Paris where not only can the grosses be big, but where success often means subsequent business in other key as well as hinterland spots.

'Manchurian's' Sock West End Bow, 'Castaways' 17G, 1st, on Day-Date, 'L-Room' Stout 11G, 'West' Cap. 25G

Raoul Appel 1st Foreign Choreo. for Japanese Pix

Tokyo, Nov. 26. Yank Raoul Appel will become, what is believed to be, the first foreign choreographer to work in a Japanese picture when he checked into Toho's Takarazuka Studios for "Hi Hi San Musume" (Three Teenage Girls) starring Misa Nakao, Yukari Sono and Mari Ito. Koro Naheki directs and Seiji Hirakawa is doing the music for the color film, slated for Feb. release.

Appel will stage three dance numbers and some additional sequences. His own Nipponese dance unit will make its bow in the picture.

Below-the-Line Costs Guaranty By Rome Studio

Rome, Nov. 27. A new service of special interest to Yank and other non-Italian producers is now being offered by Rome's Cinecittà Studios.

Gimmick has the Rome plant, the largest in this country, offering to guarantee below-the-line costs, based on previously agreed estimates, depending on scope, number of people involved, and planned shooting time, as detailed by visiting producer for any and all foreign companies wishing to use the Cinecittà facilities.

As detailed by a spokesman for the Rome studio, the plan stems directly from past complaints by foreign, principally American, producers about unchecked and excessive costs of their Italy-based pix. Much of this, the spokesman said, was to be attributed to insufficient previous knowledge of local working conditions and other technical facts, as well as a lack of secure and reliable contacts, but the fact remained that complaints existed.

As a result, Cinecittà toppers decided to remedy the situation by taking over the organizational chores itself once an estimated figure has been determined for the package effort. This figure is then guaranteed by the studio, so that visiting producer will know that the agreed figure will not be topped.

Spokesman pointed out that Cinecittà was able to offer such guarantees because of its basically non-profit set-up, aided by government subsidies, and by the fact that being a stable organization, it was able to pass on its over-all economies to foreign producers who wanted to use its facilities sporadically.

One other advantage Cinecittà offered over most other Rome plants, he added, was that it was "non-competitive." It belonged to no production company which might tend to favor its own product over that of visitors.

But basically, the new guarantee was designed to provide a reliable haven "out of the jungle" for the foreign filmmaker wishing to work in Italy.

East Germany Proems Fewer Western Pix

Berlin, Nov. 27. Local statistics reveal that 82 pix were premed in the first half of 1962 in East Germany. Of these, 45 were of Eastern and 17 of Western origin. This means an upbeat for Eastern films there. Statistics from the previous year showed 42 Eastern and 20 Western films.

The 45 Eastern pix included 14 East German and 14 Soviet productions, six Czech, five Hungarian, four Polish films and one pic each from Bulgaria and China. Western screen entertainment was composed of five British and five Italian pix, four French films, while West Germany contributed two and the U. S. one.

London, Nov. 27. "The Manchurian Candidate" is the hit newcomer in the West End, and its second week at the Odeon, Leicester Square, was heading for a whopping \$21,300 in its opening frame. Also new in the West End is "In Search of the Castaways," which is day-dating at the Plaza and Studio One. Its first week at both theatres is heading for a steady \$17,000 or close. "The L-Shaped Room" has also made a stout start at the Columbia, and its first frame of six days hit a solid \$11,200.

However, it's the staunch block-busters which continue to dominate the scene. "How the West Was Won" hit a mighty \$25,400 in its second week at the Casino; "The Longest Day" finished its sixth week with a smash \$22,500; "Porgy & Bess" was still strong, but slightly down at \$19,300 for its sixth Dominion stanza; while "West Side Story" finished its 38th Astoria round with a solid \$12,800.

Estimates for Last Week:
Astoria (CMA) \$1,474; \$420-\$175; "West Side Story" (UA) 13th wk. Fine \$12,800.

Casino (Indie) \$1,156; \$120-\$115; "Live Now—Pay Later" (Regal) 4th wk. Steady \$7,300. Just under \$3,400 previous week. "Gigot" 20th opens Nov. 23.

Cinema (MG) \$1,785; \$105-\$220; "Tarzan Goes to India" (MG) 1st wk. "Wonders of Aladdin" (MG) 1st wk. Moderate \$4,500.

Columbia (Col) \$740; \$105-\$250; "The L-Shaped Room" (HLC) 1st wk six days. Heading for brick \$11,200.

Dominion (CMA) \$1,712; \$105-\$220; "Porgy & Bess" (HLC) 6th wk. Slightly down, but still strong at \$19,300.

Leicester Square Theatre (CMA) (Continued on page 18)

G. Lombardo's Agitated Press Confab Anent 'Four Days of Naples'

Rome, Nov. 27. German protests against the Italian film "Four Days of Naples" which follow closely on the heels of similar heat regarding "Prisoners of Altona," another local-made item have been refuted here at a near-riotous press conference held by "Naples" producer Goffredo Lombardo (Titanus) and director Nanny Loy.

"Dear Abend," "Telegraph," "Der Stern," "Dolomiten," "Berliner Zeitung" and "Die Welt" were named among the West German sheets which had raised their voices against the pic, and more generally against the recent revival of ostensibly anti-German or anti-Nazi films by Italian filmmakers.

In his reply, Lombardo, speaking to a large gathering of press men in Rome's Italian Press Association Building, said that first of all he did not wish to get involved in a polemic with the German press. His purpose in calling the meeting was primarily to answer charges that events, as depicted in the film, were false and biased. Director Loy produced a large sheaf of documents and books to prove his accuracy of "inspiration," adding that several proven cases of Nazi brutality in Naples had been deliberately omitted. Basically, the point was made that the picture was meant as anti-war, rather than anti-nation.

At one point, the meeting nearly turned into a riot when leftwing attendants and journalists clashed with neo-fascists in the audience, latter having espoused the German cause. Some Italo congressmen and senators also participated in the debate.

Pic, which has had gala premieres in Italian cities with attendance of government officials, is currently doing well in its early Arstrun exposure.

Coproduction And A New Tax-Aid Plan Result In German Problems

By MAXEL GUNL

Frankfurt Nov. 27

The question of just what constitutes a "coproduction" in which an American company is involved, and how the forthcoming tax-aid plan in Germany is going to cut into the profits of MPEA members are two major problems concerning American film distributors in West Germany. According to MPEA's chief in West Germany, Stephen Beers, the final decision on these two current concerns is going to affect just how much money American member companies will be able to earn in West Germany.

Considering the first point, Beers notes: "The German film makers who are short of money and the German Govt both tend to favor coproduction with Americans."

"But on the other hand there is no clear-cut understanding as to the exact percent that the Americans have to put up to be considered coproducers."

The West German Govt has made bilateral film agreements with Italy, France and Spain as to the percentage that has to be put up so that a film can be released in Germany and qualify as a coproduction. There is no similar arrangement vis-a-vis British and American films. The matter is left to the Federal Office for Industrial Trade which is the licensing authority in such cases and there have been problems in the past involving American-made and partially American-financed films.

If a film with American participation is licensed and registered as a German-American coproduction, it is eligible to compete for financial awards known as Federal German Film Prizes. And likewise, Beers explained in countries which restrict the number of American film imports, such as Spain and Japan, the picture can be accepted more easily under the German quota.

When the Common Market is involved more directly with films produced by member nations, a German-American coproduction would probably receive substantial benefits and status throughout the countries involved, which would not necessarily accrue to an all-American production. Also, unlike some European countries, America has no official body which declares that a film is a U.S. production, such as the decisions handed by the French Film Office and the British Board of Trade. Hence, the current problem of deciding what constitutes a coproduction with an American and a German partner.

Another big problem still pending is just how the Martin Aid Plan, if it is finally approved by the Federal Govt and by all participants, will affect MPEA members in Germany, Beers explained.

The Martin plan, so-called because it has been proposed by Dr. Berthold Martin, a member of the controlling Christian Democrats and also, amusingly enough, a psychiatrist in general will work like this—it will collect a levy, on a sliding scale, ranging up to about 5% of the gross box office receipts of about 4,700 West German cinemas, regardless of the country of origin of the film playing the house.

About 2,000 more cinemas in West Germany will be exempt from paying this 5%, because they have an annual income of less than \$20,000. These are mainly the smaller houses in villages. They represent, however, about 12% of the total box office receipts of the West German film industry.

The money raised from the plan will total from \$5,000,000 to \$6,000,000 annually, it is estimated. And this money will go into a pot from which will come the premiums now granted to outstanding or worthy West German films, will support the West German Film Export Union (funds for these two now coming from other federal sources), and third and most important, will constitute some sort of subsidy for West German film producers.

In West German cinemas, too, there is an entertainment tax, levied on the total take at the box office. But right now, the film industry is fighting to have this levy removed, since it repre-

sents unfair competition with the tax-television. And one state, Nordrhein-Westfalen, has already dropped this tax, which goes up to as high as 9% of the ticket price, and it is hoped that others will follow suit.

The Martin levy would be highest in communities where the entertainment tax is lower, under the current proposals.

Right now, the Martin plan seems to have the backing of the two major West German political parties, the Christian Socialists and the Christian Democrats. But besides passing Parliament it must also be approved by the Federal Ministries of Economics, Finance, and Interior. The latter meeting out the annual German Film Prizes now, since they would all be involved U.S. films.

American films in West Germany do most of their business in the houses in the large cities—hence, mainly in the 4,700 cinemas that would be affected by the levy.

Americans would thus represent about 40% of the money raised, since Americans have about 40% of the total film not in West Germany. They would thus be the largest losers to the fund, oddly enough the plan would cut into their money even more than it would the German films (since German films are now down to less than a third of the total money earned in Germany).

The Americans, like the other foreign film distributors in Germany, would not benefit from the fund, which would aid German filmmakers exclusively. (American-German coproductions, however, would be eligible for subsidies and awards under the plan.)

In spite of this, Mr. Beers commented MPEA is generally in favor of any plan to aid the West German film industry which is certainly on the downgrade at the present. If approved it is expected that the plan could go into effect no earlier than Sept. 1963.

It is anticipated that West German boxoffice receipts will be around \$150,000,000 1962 shows a total gross of \$181,500,000. If the trend continues, it is felt that ticket prices will increase slightly but attendance will drop off.

If the Martin Plan goes through, the first result would probably be an increase in the number of German films. Mr. Beers explained. In 1961, there were 139 U.S. films playing in Germany, against 80 German productions. And the number of German films presented in the 1962-63 calendar was expected to be 50 or less so there is certainly room for more native product.

Whether the money meted out to German producers would improve the quality of the films, of course, remains to be seen.

Nonetheless, it appears that the Americans can look forward to maintaining their hold on about 40% of the net income in the West German market. Americans will have an excellent calendar to offer, with at least 200 productions due next year, and in addition, many MPEA members in Germany are now presenting foreign films, and even some German films.

Some MPEA members, too, are making extra money by selling films to the West German TV networks. With Network Number One long in existence, and Network Number Two opening up in April, 1963, there is more and more need for feature-length films. A recent survey, which raised many protests in the West German film industry, revealed that in the first six months of 1962, 73 full-length films were run on German television, a considerable increase over the 50 that played during the same period in 1961. The Second TV Net recently announced that on its first year's program would be 40 full-length films, plus 10 films running 50 minutes, and 80 short films of 25 minutes.

It is already on the outlook for films that have not been played in German cinemas—meaning, generally, either very old or very bad pictures which did not get a previous release. At Hamburg, the local outlet of the First TV Net recently paid \$12,500 for a package—containing one good film that the station wanted, plus three others considerably less desirable, so some of the American distributors have another outlet for their film here.

Leipzig Film Fest Kudos

Rotha's 'Hitler' Picture

Frankfurt, Nov. 27

The documentary film by English documentary maker Paul Rotha, "The Life of Adolf Hitler," took one of the four top prizes at the Fifth International Leipzig East Germany Documentary & Short Film Week. The West German Film Producers Assn. declined not to participate in this Communist-controlled event.

First prize, the Golden Dove, went to the Cuban film titled "Story of a Ballet."

American producer Robert Cohen got a special award from the "Club of Film Employees" of East Germany for his film titled here "The Waste Products of Un-American Activities."

Other of the top awards went to a Polish and to a Czech film. The jury consisted of seven representatives from the Eastern Block film industry, and six pro-Communist and neutral members.

Reunions a Better Bet

Than Holdover If The

Price Is Right: Tamura

Tokyo, Nov. 20

Recently returned from a six-week global trip during which he scouted pictures for possible import, Yoshihiko Tamura, the manager of Daiichi's foreign film department said he has already purchased six pictures for the company's anticipated 1963 import allocation of nine.

From Rank, he bought "Brief Encounter" for release in Japan in France. Tamura contracted for "Baron L'Ecluse" with Jean Gabin and Micheline Presle from Pathe Overseas. While in England he also bought a comedy, "Anonymous Pawn" from Lion International. The British-Italian coproduction of "The Yakuza" distributed elsewhere by UA was another of Tamura's selections.

Prior to his trip, the Daiichi exec had purchased "Rhapsody" and "They Were Expendable" from Metro for release. Pointing out that Italian films are now enjoying considerable success in Japan, Tamura indicated that his remaining three choices would probably be from Italy.

Surveying the situation for the Japanese indie importer, Tamura noted, "French pictures have become very expensive, a little beyond our budget. Some of the Italian pictures are very expensive, of course, but if you choose wisely, you can find good Italian films at reasonable prices. This is because Italy has been producing so many pictures, many of which have never been seen in Japan. The best opportunity there is to choose pictures that are not so new."

Since the American companies naturally choose to distribute their own top product in Japan, Tamura said the best prospects for an indie with the U.S. outlets are among the reunion possibilities. He offered, "Reunions at reasonable prices can be better for us than leftover new pictures."

London Grosses

Continued from page 17

1,375. \$1 05-\$2 00—"The Longest Day" (20th) (6th wk.). Great \$22,500, with capacity recorded at every evening performance since opening day.

London Pavilion (UA) (1,217, 70-\$1.75—"Dr. No" (UA) (7th wk.). Bright \$9,000. Over \$10,700 previous week. "Kid Galahad" (UA) follows Nov. 30.

Metropole (CMA) (1,204; 70-\$1.75—"El CID" (Rank) (40th wk.). Steady \$5,000.

Odéon, Haymarket (CMA) (600; \$1.05-\$2.00—"Barabbas" (BLC) (24th wk.). Fair \$4,000.

Odéon, Leicester Square (CMA) (2,200; 70-\$1.75—"The Manchurian Candidate" (UA) (24th wk.).

Inside Stuff—International

The biggest headache for medium-budget film producers in Mexico is not financing, Gilberto Gazeon director of, "Soules of the City," said while in San Francisco where his film was one of the two Mexican entries at the annual film fest. The major headache is an accumulation of lesser handicaps: restrictions and technical difficulties. Cited particularly by the director was the government restriction on admission prices, which means that Mexican film loses money if only shown in that country. The budget restrictions enforced by this limit on profits has resulted in something of an impasse censorship not only in Mexico, but other Spanish-speaking markets, also presents problems.

Because he prefers to work on actual locations, both for exterior as well as exterior scenes, Gazeon says he also has to face production difficulties which might be avoided were he to stick to the sound stages. However, he believes that studio work despite its technical superiority, creates an artificiality that is apparent in the finished film.

Drop-off of international tourist trade to West Germany during this year has been the subject of a top-level conference with representatives of the West German Central Office for Tourist Trade participating here.

And reasons given for the decrease in the number of tourists—and for the considerably less money spent by foreigners—have ranged all the way to the bad publicity and resentments regenerated by the Eichmann trial, to President Kennedy's urging the American people to stay home, to the current persecution of news magazine "Der Spiegel."

Arno Staks, of the German Central Office for Tourist Trade, noted that the West German government had raised its budget for advertising in other countries for tourists.

International Sound Track

London

Romulus Films has acquired screen rights to Fenelope Mortimer's "The Pumpkin Eater" and Jack Clayton has been assigned to direct. Metro is providing special facilities for school parties to see "Mutiny on the Bounty" which opened at the Regency last week. Students will pay a concession price of 70c and accompanying teachers will be admitted free of charge. Pathe News has sent two of its cameramen, Ted Baynes and Ken Goddard, to Perth, Western Australia to cover the British Empire and Commonwealth Games, which were officially opened by the Duke of Edinburgh last week. Newsreels will be in Technicolor. Lois Maxwell has been added to the cast of Metro's "The Hunchback" which Robert Wise is now directing at Elstree with Julie Harris, Claire Bloom, Richard Johnson, and Russ Tamblyn in the leads. Ray Marryhausen has completed the special effects for Charles M. Schneer's "Jason and the Golden Fleece," and color processing is now being completed at the Technicolor labs. Pic, which has been in production for some 18 months, is due for release through Columbia early next year. Cyril Edgar, Walt Disney managing director in Britain, chaired a special sales conference, following the world premiere of "In Search of the Castaways." Pic will go on release on the Rank circuit on Jan. 6 and will be followed a month later by "Son of Flubber." Publicity director Arthur Allingham reported that Rank and Disney were mapping their biggest-ever joint campaign for the "Castaways" launching.

Filming has finished at Beaconsfield on "The Long Arm of the Law," the latest starring vehicle for Peter Sellers, and a West End premiere is being planned for February. It's a Romulus presentation, which will be distributed in association with British Lion in the U.K., by Lion International in the Eastern hemisphere, by Continental Distributing in America and by International Film Distributors in Canada.

Rome

Richard Fleischer directs "The Dark Angel" for Dino DeLaurentiis next July in Istanbul, right after winding "Sacco and Vanzetti" for same producer, this one on locations in States with interiors in Rome. Renner Benham, Federico Fellini and Akira Kurosawa would be teamed in a three-episode pic currently being prepped by Antonio Cerril, who with Carlo Ponti packaged "Boccaccio '70." Cerril also to produce Michelangelo Antonioni's next together with DeLaurentiis.

Jose Ferrer busy at Terrina Studios (Leghorn) on "Cyrano and D'Artagnan" (Malenotti), with Abel Gance directing "La Storia Sacra" (The Holy Story) is the final title for "The Patriarchs," pic on Scriptures directed for San Paolo Film by Marcello Baldi. Titmouse Films screened series of six, including "Tibeto and the Shark," "Prisoners of Altona," "4 Days of Naples" for foreign press club here.

Pietro Germi's next, after "Divorce, Italian Style" is "Sedotta ed abbandonata" (Seduced and Abandoned), with Vides Films again producing. . . . Michael Cacoyannis in Rome dubbing his Cannes Fest winner, "Electra" into Italian. Luis Bunuel's "Viridiana" still banned in Italy in Italy. . . . Sophia Loren will shoot her "Jerì, Oggi, Domani" ("Yesterday, Today, Tomorrow") episodes before and after her "Roman Empire" stint for Samuel Bronston. . . . episode will be directed by Vittorio De Sica, with first to start in December. . . . locales are Sicily, Naples, and Milan.

Paris

Robert Dhery, with a hit stage show, "The Big Valise," and last year's film "La Belle Américaine," is now prepping two comic pics, "The Last Day in October," about a pottering worker who invents a death ray, and "La Belle Française," this time a woman met on auto. Dhery, his wife Colette Brenet and comic Louis de Funès will appear. . . . Julien Green's book "The Death of Yvan Mouch" will be brought to the screen by director Leonide Keldel whose first pic "Leviathan" was also from a Green book. Former is about a man dying of cancer who sees his family and friends in a new, cruel light. . . . French Federation of Film Technicians declaring war on the state subsidized Radiodiffusion-Télévision Française, which runs video here, due to the fact that the RTF has taken over the Joinville film studios for making vidpix but has not hired any film technicians. Federation maintains that pic workers should be on these pic. Strikes may be in the offing.

Heading for smash \$21,300. Fancy \$22,000 opening week "Lawrence of Arabia" bows with royal prem Dec. 10.

Odéon, Marble Arch (CMA) (2,200; 70-\$1.75—"The Amorous Prawn" (BLC) (2d wk.). Average \$8,000 or close. Okay \$10,000 opening week. "Sodom & Gomorrah" (Rank) prems Nov. 20.

Rank One (Indie) (500; 50-\$1.20—"In Search of the Castaways" (Disney) (1st wk.). Fine \$6,100. Day-dating with the Flare.

Warner (WB) (1,705; 70-\$1.75—"World by Night No. 2" (WF) (1st wk.). Average \$11,200. "We Joined the Navy" (WF) bows Nov. 20.

Wembley (Indie) (500; 50-\$1.20—"In Search of the Castaways" (Disney) (1st wk.). Fine \$6,100. Day-dating with the Flare.

Wembley (Indie) (500; 50-\$1.20—"In Search of the Castaways" (Disney) (1st wk.). Fine \$6,100. Day-dating with the Flare.

MUTINY ON THE TV BOUNTY

'David's' Nielsen Slingshot

Newest Nielsen 30 Market report, for post-election week of Nov. 18, reveals an unusual Biblical thrust.

On the Sunday Night Movie, ABC's special telecast of "A Story of David," which was produced in 1960 and starred the late Jeff Chandler as the Old Testament lover and warrior, topped all its competition, including "Bonanza," NBC's highest-rated program. Although of feature length, show was shot for television by veteran film producer Bill Goetz who collected about \$300,000 for the ABC project. After ABC had failed to sell it as a special, it slotted it in its \$200,000 United Artists Sunday Movie showcase.

Hurling a hefty Nielsen of 24.1, "David" also beamed the "Ed Sullivan Show," Walt Disney's "Car 54," "Real McCoys" and "General Electric True."

With this biblical aid, ABC pulled up a close third for the week. Weekly evening averages of the three nets showed CBS 18.4, NBC 16.0, ABC 15.6.

CBS took Monday, Tuesday, Saturday and Sunday. NBC won Wednesday and Thursday. ABC took Friday, which, curiously, is one of the nights it is revamping by scheduling repeats of "Winston Churchill" and "Father Knows Best" in the leadoff 7:30-8:30 prime time hour (see separate story).

On the more all-encompassing national Nielsen, just released for the two-week period ending Nov. 11, the same trends. CBS 19.7, NBC 17.9, ABC 14.1, with CBS grabbing 27 half-hour wins, NBC 17 and ABC eight.

ABC-TV Rips Up Sun. Eve. Tracks In Reshuffle of Program Sked

Roy Rogers, the dangling man on the ABC-TV nighttime lineup for the past couple of weeks, has finally been let go in a reshuffle of the week's weekend schedule effective Dec. 2. "The Gallant Men" (current) on Friday nights at 7:30 p.m. is moving into the slot being held down by the Rogers show. Rogers has not only been getting disappointing ratings, but has been unable to clear affiliates in 10 major markets.

In order to ease the clearance picture on Saturday for "Gallant Men," the ABC-TV web is returning an hour on Sunday nights, from 6:30 to 7:30 p.m. back to local programming. Two all-hour shows, "Winston Churchill" and "The Valiant Years" and the reruns of "Father Knows Best" are being moved over to Friday nights starting at 7:30 p.m.

Dropping of the Sunday hour network service and reactivating of reruns for Friday prime time enables ABC to effect some drastic economies.

ABC-TV affiliates were delighted to recapture a prime hour from the network. Their reps were busy getting out the news of new spot availabilities and the syndies kept the long distance lines hot in the competitive rush to license rerun product in the vacated hour.

ABC's decision to rip up the tracks of its early Sunday evening schedule took Madison Ave. by surprise. The 6:30 to 7:30 Sunday evening period, particularly the 7 to 7:30 portion, is considered key in building audience for the half-

(Continued on page 41)

Loretta Faces CBS Axe After 26 Wks.

New "Loretta Young Show" on CBS-TV is expected to bite the dust after a 26-week ride. Understood alternate sponsors Lever Bros. and Tostitos want out, and are considering a substitute for the Monday 10 to 10:30 p.m. slot for the remainder of the season.

Top contender for the projected vacated slot is understood to be "Password," now being telecast Sundays at 6:30 p.m. In the event the shift takes place, the substitute for the Sunday 6:30 p.m. slot would be filled by a still undetermined program.

"Password" Mondays at 10 p.m. would give CBS-TV an hour of game shows, with the other half-hour filled by "Stump the Stars." Evening at CBS-TV opens with an hour game show bloc, "To Tell the Truth" and "I've Got A Secret" from 7:30 to 8:30, both winners. A competition, though, for the 10 to 11 p.m. slot is "Ben Casey." ABC-TV's mighty machine in all Goodson-Todman would have three Monday night entries on CBS.

COLLINS FLICKS CIGGIE LIGHTER

By GEORGE ROSEN

A speech by Gov. LeRoy Collins, president of the National Assn. of Broadcasters, to his West Coast regional members in Portland, Ore., last week, has ignited a fire which threatens to turn the television industry into a smoke-filled room.

Calling for control of cigaret commercials exposed to children and teenagers, Collins' statement—citing "mounting evidence that tobacco provides a serious hazard to health"—burned the tobacco industry with its \$140,000,000 stake in tv advertising, their advertising agencies, sports heroes who plug cigarets in tv blurbs, and the television industry itself.

While Newton Minow's "wasteland" speech—in the FCC chairman's inaugural address to the 1961 NAB convention—soured broadcasters' pride, Collins' words threatened to burn a hole in their pocketbooks. Said Collins: "...where others have persistently failed to subordinate their profit motive to the higher purpose of the general good health of our young people. I think the broadcaster should make corrective moves on his own."

The new Collins "Morale vs. Money" crusade produced shock waves that reached the presidential offices of each of the giant cigaret companies and their agencies and threatened a "Mutiny on the TV Bounty" with Gov. Collins as the Capt. Bligh playing off Pete Cash's (Television Bureau of Advertising proxy) Mr. Christian.

While tv's commercial hands (stations and networks) were lining up quietly and solidly behind Cash, the skittish tobacco industry was fearful that the public—with the PTA and the American Cancer Society in the vanguard—might make Gov. Collins the "anti-cigarette" guardian of the nation's youth.

With an annual take of \$140,000,000 in cigaret tv advertising, key members of the NAB and TVB (Continued on page 21)

N.Y. Stations' Competitive Poser: When Is an Educ' TV Station Not? Question WNDT's Right to Entertain

Lab Tab

A bill came to NBC News from the De Luxe Laboratories for some work done last summer on a filmed David Brinkley rundown of a beauty contest. It read:

"Repair torn and strained perforations stretch shrunken sections of Miss America... \$210."

Jerry Lewis To ABC For 2-Hour Sat. Nite Series

Smack in the midst of negotiations by both NBC and CBS to wrap up a Jerry Lewis exclusively for next season, ABC "sneaked in" the back door and grabbed the comic away for a five-year deal.

Lewis will do a two-hour weekly show. It'll go Saturday nights 10 to midnight. This will necessitate moving the Gillette Fights out of its Sat. spot, but on this count ABC doesn't anticipate any problems, since Gillette would prefer going back to its Friday night 10 to 11 period where it roosted for many years on NBC before shifting over to ABC. Tom Moore, program chief, was headed toward Boston yesterday (Tues.) in a bid to finalize the Gillette switch and thus pave the way for the Lewis Sat. entry.

No precise format has been evolved for Lewis although it'll be designed to give him maximum freedom to project the Lewis-brand spontaneously with utilization of top guests.

After two months of living with WNDT, New York's educational station, some managers of the commercial tv operations in the area have not found it an edifying experience. On the contrary, WNDT's programming effort to date has induced an undercurrent of concern in commercial circles about the emergence of a new competitor.

"What are the ground rules for an educational station?" asked a manager of a New York tv outlet which is contributing a substantial sum to the operation of WNDT. "When they program Charlie Chaplin films or the 'Robert Herridge Theatre,' is that educational or is it conventional entertainment?"

The point was raised only because WNDT has been drawing about somewhat under a 2 rating in the local Nielsen. While this figure isn't particularly frightening to the commercial operators, the station manager pointed out the WNDT pull has to be cutting into the commercial stations' audience. Beyond that audience, he said, it's drawing people who have not been listening to television at all but whose sets are not reflected in the sampling techniques used by the rating services.

N.Y. station operators would have preferred WNDT to have maintained a strictly educational format rather than engage in a type of varied programming effort which frequently spills over into show business. Since there's no definition of what an educational station can or cannot do, there's even some confusion over commercial participations on educational tv. It was pointed out that in Boston, David Susskind's "Open End" show is carried on an educational tv show but with a tag line that it's been made possible by the contribution of a local business concern.

CBS-TV's 'Bookie' Gets a Rebooking

"Biography of a Bookie" will be rebroadcast by CBS-TV as soon as various bookmaking cases in Boston come to an end. Cases referred to are those which are felt to have a connection with the controversial edition of "CBS Reports," aired last season.

This time, CBS-TV's affiliate in Boston, WHDH, will telecast the documentary which deals, in part, with the activities of a Boston bookie joint. Rerun date is seen as sometime in December. WHDH, Boston, had been blocked out in the original telecast for fear of prejudicing judicial action there. CBS-TV, since then, has received offers from Massachusetts theaters to screen the documentary. It also received bids by Governor Volpe to use the documentary, or parts of it, for his reelection campaign. CBS-TV has said no to all outside requests, biding its time for the rerun.

REPRISAL THREATENED IN HOPE 'BIRD' SATIRE

Hollywood, Nov. 27
Legal action is being "seriously considered" against Hope Enterprises as result of its rejecting demand to shear planned sketch, "Bird Brain of Alcatraz," from comic's Thursday night NBC-TV show. However, attorney Stanley Furman, replying Robert Stroud, real-life "Bird Man of Alcatraz," and biographer, Thomas Gaddis, said he won't seek injunction, explaining neither client is in financial position to seek such action. He repeated he feels clients will be damaged by skit which he previewed last week, but hasn't determined what course of action he'll take.

A VITAL CAREER AND PRESTIGE FACTOR: DO OTHERS DROP YOU, OR YOUR NAME?

Individuals and companies, each and both, must recognize fame as something never to be taken for granted, and always to be planned with intelligence. In brief, what did you do in 1962, what do you plan to do in 1963, and who knows about it? Don't suppose that a mimeograph handout constitutes communication of this vital (to you) intelligence.

The ideal once-a-year display window for your fame-claim is now in preparation. Your advertising message will be alongside unique, specially-studied, specially-retained, long-afterwards-consulted, trade-useful text. Do yourself some good by enrolling yourself in the who's-doing-what compilation of amusements. Arrange now for your advertisement in the

The 57th Anniversary Edition of

VARIETY

NEW YORK 36
134 W. 44th St.

LONDON, S.W.1
49 St. James's Street
Piccadilly

HOLLYWOOD 28
6404 Sunset Blvd.

PARIS 7
64 Ave. de Brocteau

CHICAGO 11
400 N. Michigan Ave.

ROME 215
Stamps Editor (Foreign Press Club)
Via della Mercedes 35

NBC-TV 'Going Movies' 7:30 to 9:30 In Wiping Mon. Nite Slate Clean

NBC-TV has decided to replace "It's a Man's World" and "Saints & Sinners" with feature films the first Monday night in February. And if the network can manage the shift of "Price Is Right" from 8:30 Mondays to the same time on Fridays, its Monday replacement will be another live half-hour. Among the candidates is "Talent Scouts."

With NBC forsaking telefilm programs to replace the 7:30-9:30 p.m. "World's" "Sinners" tandem, speculation is what feature films the network will buy. First of all, it only has a few days in which to make up its mind, what with the need to inform affiliates at their convention next week and the need to prepare promotion and get out and do some hard selling, since the web currently has no sponsor prospects for the two-hour block after Jan. 28, when the two one-hour stanzas are cancelled.

NBC-TV is virtually forced to use feature films. The decision to chop out two solid hours of prime time makes it difficult to arrange in less than two months replacement telefilm stanzas far enough into production. Secondly, the selling process of such shows takes considerable time in itself. But still there is speculation as to what feature film package or packages the web will get, considering the narrowing prospects of the post-'60 market.

"It's a Man's World" and "Saints & Sinners," Monday's twin hour-long ratings failures, will be cancelled simultaneously after their back-to-back exposures on Jan. 28. That the web decided to cancel two solid hours of primetime programming in mid-season seems almost incidental to the fact that NBC decided to cancel the shows even before definite bids were selected.

Dramatic decision to cut back on two hours, meaning a revision of the entire 7:30-9:30 p.m. time, came early this week after NBC-TV brass found out that not one of the sponsors for either hour-long film program was going to renew beyond the last Monday in January. Cracking open a solid two-hour (possibly two-and-a-half-hour) like this may rank as the biggest single prime time change ever maneuvered in mid-season by a TV web.

NBC-TV seemed to be forestalling a decision re cancellation of the two shows until Monday (30) when the latest Nielsen DNA report arrived. Ratings for the night of Nov. 12 were termed a disaster by more than one NBC exec. Indeed, the 7:30-9:30 p.m. "Man's World," produced by Peter Tewksbury via Revue, was the lowest rated show on the network's entire prime time schedule, achieving a 9.9 rating for the hour. Four stars "Saints & Sinners" at 8:30 didn't fare much better because it's over-11 rating was still a clear-

(Continued on page 28)

CBS-TV Pacts For Susskind Hr. Pilot

CBS-TV has inked a deal with David Susskind's Talent Associates-Paramount for the production of an hour project, titled "East Side, West Side."

Susskind deal caps a series of projects, tentatively eyed for the '63-64 season, which will be produced in NY and which comes under the aegis of Mike Dann, v.p. of web programming, in NY.

Other NY-based projects in which CBS-TV is partnered are an hour series, starring George C. Scott as a newspaperman, being produced by United Artists Television; Metro-Goldwyn-Mayer's "Bells Are Ringing," a deal with novelist Jerome Weidman for an hour series; and a new Ashley Steiner nighttime game show, titled "Picture This."

Susskind's projected hour series deals with dramatization of the work of a social service agency and has several continuing characters. Film crew utilized for Susskind's role "All the Way Home" will be used for the pilot. Susskind will produce; Andrew Gellen will be executive producer, and Alex Segal will direct.

Is She or Isn't She?

Hollywood, Nov. 27.

Cara Williams, who's been cast in and out of "The Bells Are Ringing" pilot more times than even CBS-TV can recall, is now out of the MGM-TV pilot, but a source close to the show commented "there's still an outside chance she'll be in it."

No negotiations are on between the principals at the present time, however, and up in the air is the fate of "Bells," which originally was to have been bankrolled by CBS-TV, produced by MGM-TV. However, CBS-TV stated that if contractor Miss Williams isn't in the show, they won't pay for it.

'Price' Will Bump 'Charlie' If NBC Gets Cagney Okay

NBC-TV, in its projected Monday night program shifts (see separate story), is particularly concerned about salvaging the 9:30 "Price Is Right," currently getting hurt by Andy Griffith on CBS. With this in mind the network this week moved to effect a switch-over of "Price" from Monday to Friday nights to replace "Don't Call Me Charlie," which is going nowhere in the pre-Jack Paar slot. In fact Paar himself has complained about suffering from a poor lead in.

However, there are problems which NBC may not be able to surmount. One of the "Price" co-sponsors is P. Lorillard. They'd be very happy to shift to Friday. But "Charlie" is bankrolled in part by a Lorillard rival, Brown & Williamson. Rather than let Lorillard move in, B & W would prefer holding on to the Friday time and going for a new show in place of "Charlie." That's where the situation now stands.

SINATRA'S SPECIAL ON KIDS PEDDLED

Reportedly there is a "fair amount" of interest along Madison Ave. in a 60-minute special already filmed by Frank Sinatra. Program is based on the world trip the singer-actor took recently in behalf of children.

"Fair amount" can generally be construed to mean that several agencies have been branched or, in turn, branched Sinatra's representative, but that no specific client has yet expressed active interest. Jimmy Shapiro is said to have repped Sinatra on the kid special, which is being built out of the great celluloid largess coming from the enthusiastically received trip. In the background, is the possibility still that Sinatra will end up doing a series of specials more along straight entertainment lines. NBC and Sinatra are believed to have discussed specials a few weeks ago. Probably first though the kid one-shot will have to be placed somewhere before the dickens on a whole group of Sinatra-fronted specials are discussed in any detail.

Dana Andrews Pilot As A Marriage Counselor

Chicago, Nov. 27.
Dana Andrews writer Sterling Silliman and producer Robert Brice are here now working to begin shooting the pilot for a proposed new series which they are calling "Packaging and NBC-TV is currently financing.

Series, which as yet has no working title, will be a variation in the modern-psychiatry way of "How to Succeed in Love" in that Andrews will play a marriage counselor who has to be a Hollywood video extra. A Woody City setting is being considered, and the show will be produced by Wilding.

'Fair Exchange' Dumped; Twilight Zone' Packed; Shift Nurses, 'Hitchcock'

As forecast "Fair Exchange" will be jacked on CBS-TV following its Dec. 28 telecast, the axing, though, supplying this twist CBS-TV has made a firm offer to Desilu that it would accept the series for future telecasting in the spring or earlier, if possible, if the stakes were reduced from an hour version to a half-hour.

The "Exchange" axing will cause these changes in the network nighttime schedules. "Alfred Hitchcock" will be shifted from Thursday nights from 10 to 11 p.m. to fill the Friday night 9:30 to 10:30 slot now occupied by "Exchange." "Nurses," which precedes "Hitchcock" Thursday nights will go into the current "Hitchcock" slot. Going into the current "Nurses" slot will be the hour-long Red Berling series, "Twilight Zone."

NBC-TV's Tunnel Slotted as 'Must'

Now it's a matter of record—NBC News will definitely show "The Tunnel." The 20-minute film, over which a furor was created a few weeks ago. It will be aired sometime before the end of the year, NBC says.

The film was cancelled the day after President John F. Kennedy made his crisis speech about Cuba. NBC then said that the airing of the program, about a group of people who had actually dug their way from East to West Berlin and the tunnel they built, might intensify or complicate an already major international problem caused by the Cuban situation.

In point of fact, though, NBC News was troubled even before the Kennedy speech because a number of sources, including the press secretary to the State Department, had criticized the airing of a TV program based on the actual digging of an escape tunnel. Blasts came from the West Berlin Senate, which ultimately withdrew its complaint, presumably after a visit and explanation from an NBC-TV executive, Lester Bernstein.

The stanza reportedly will be shown exactly as it would have been shown were it not cancelled last month.

Two weeks ago, unofficial sources at NBC were fairly certain the program ultimately would be aired, but that was rather vague. Execs now are sure the program will be done. Only reason the information is still unofficial, it appears, is because the network won't make it official until an actual date is chosen.

Stanton's Student Aid Help TV in Advancing Arts, Cultural Strides

Manover, N.H., Nov. 27.
Further progress in advancing the arts served by television was urged here by Dr. Frank Stanton, CBS presy. in an address at Dartmouth College.

"We are constantly striving to improve quantitative measurement techniques," he told the assembled audience of students and faculty members in his "Great Issues Lecture," devoted to the theme of the closing gap between the fine arts and popular mass entertainment.

"We (in broadcasting) are making concentrated efforts as well to devise reliable qualitative measurements of audience reactions," he went on. "We are trying to understand trends better, and to determine their meanings and their paths."

Dr. Stanton concluded by urging his audience to lend their talents and imagination to these problems.

TvQ's Top 10

Trade interest has been heightened in the TvQ ratings, which reflect the intrinsic appeal of programs measuring public enthusiasm for each show. Agency and research men now regard TvQ ratings as a harbinger of "the Nielsen to come."

The November scorecard has just been posted, with the following Top 10 results (actually 13 programs because of the five-way tie for one listing):

Beverly Hillsbillies (CBS)	34
Bonanza (NBC)	51
Ben Casey (ABC)	47
Red Skelton (CBS)	47
Walt Disney (NBC)	46
Dr. Kildare (NBC)	46
Saturday Night Movies (NBC)	45
Chat Munday Reporting (NBC)	41
Andy Griffith (CBS)	40
Gallant Men (ABC)	40
Gunsmoke (CBS)	40
Mann (NBC)	40
McHale's Navy (ABC)	40

The brand new shows include "Beverly Hillsbillies" and two of the three new World War II shows on ABC, with "Combat," also on ABC, just missing out with a 38 TvQ, suggesting that the ABC-TV management guessed right, insofar as TvQ is concerned, in pioneering with three war entries.

Poser for Next Week: How Will NBC-TV Affiliates Respond To 4 Hrs. of Prime Time Feature Pix?

By ART WOODSTONE

Ustinov Egghead Stint

Peter Ustinov is doing a stint on behalf of culture on NBC-TV.

The English actor-writer-producer will narrate an animated version of "Bunuel's Dilemma" on the network's Saturday afternoon educational kiddie stanza, "Exploring." Date is Jan. 10.

Robt. Sarnoff In Defense of TV's Perceptive Drama

Bob Sarnoff, NBC chairman, submitted in another of his open letters to the press this week that television drama this season frequently is "adult, provocative and perceptive," and to prove his point he provided a list of "meaningful dramas," culminating it with a plug for CBS-TV's "The Defenders."

The term "meaningful drama," said Sarnoff, was kept in quotes by him because "it has become a cliché with a built-in suggestion of the past tense."

"I believe most of us," Sarnoff noted, "would probably agree the phrase suggests drama dealing with mature subjects, controversial themes or problems of direct pertinence to real people in real life."

"I submit that television today offers at least such meaningful dramatic content as it did in the years when an occasional gem would gleam out of the murky of frequently amateurish close-drama."

Sarnoff admitted that most of the material, if not all of it, is filmed but that the "meaningful drama" is found in dramatic series as well as anthologies. He commented, "I will have to admit that it may be handicapped—in some eyes, at least—by superior (Continued on page 31)

NBC, CBS Jockey For King's Golf Tourney As ABC Exits Event

Hollywood, Nov. 27.
Both NBC-TV and CBS-TV are negotiating for Bing Crosby's annual Pebble Beach golf tournament in January, following event ending ABC-TV where it was harbored for several years.

Originally, tourney cost ABC-TV \$35,000, then price was upped after a couple of years to \$75,000 and asking price now is \$100,000. Coincides is a charity providing children's playgrounds in Northern California.

Tournament, in which both golf and showbiz celebs participate, will be held Jan. 10-20 at Pebble Beach, Cal., on one of sportiest courses in the nation.

Now that NBC-TV has decided to use feature films between 7:30 and 9:30 on Monday nights, the network could have a fight on its hands come time next Tuesday (4) and Wednesday (5), when affiliates meet in N.Y. for their annual pow-wow. Biggest problem to overcome is the anticipated resistance of stations, some of whom already have their hands on some of the more valuable feature availability, to whatever features NBC-TV ultimately selects for primetime.

Moreover, the NBC-TV affiliate—who up till now expected relatively little if any major biz excitement to occupy their hours at the Hotel Americana conclave—already get feature films from the network one other night of the week, Saturday. The Saturday features do all right depending mainly on the title, of course, but the question now is: How will the stations look upon a network which services a 10th or so of its prime time with pix?

If one can ignore the drastic elimination of virtually a whole night's programming, and the ensuing conflict, over features, then the picture for the Tues.-Wed. meeting, in tv and radio, appears rosy.

Considering that two solid hours must be replaced, the web anticipates it'll have to do some vigorous selling to get tv stations to pick up the new Monday shows.

NBC execs don't figure there'll be much fighting over reduction this past summer in tv compensation. What mitigates against much more grumbling, or so some observers feel, is the fact that the reduction has been in force for nearly half a year. Plus that, the affiliates were warned exactly one (Continued on page 41)

Brit. White Paper On TV Imminent

London, Nov. 27.

The government White Paper on the future of tv and the BBC is to be presented to parliament, should be ready in about a week or 10 days from now. Iain Macleod, leader of the House of Commons, has given his assurance that both would be made well known before the Christmas recess due about Dec. 20.

The White Paper will give the government's attitude to the Pilkington Committee recommendations, its future plans for tv in Britain but most immediate and awaited with bated breath by the indie companies is its decision on new UHF channels.

The odds are stacked on commercial tv being given any new channel. The BBC has already made up its mind that it alone will be getting the alternate facilities but that doesn't stop the indies keeping their fingers crossed.

It is also now highly probable that the name of the new chairman of the Independent Television Authority will be announced around the same time.

\$25,000,000 GAME PRESERVE

A Good M.C. Is Hard to Find

Finding an emcee these days for a panel-game show on the tv networks has become just about the toughest assignment for a program exec. Creating the show itself is a lot easier. With the single exception of Woody Woodbury, who stepped into the ABC-TV "Who Do You Trust" when Johnny Carson stepped out and into "Tonight," not a single new name has been developed in some years.

Situation was eased momentarily last week when Robert Q. Lewis checked back in N.Y. after a long disk jockey stint on the Coast to take over "Play Your Hunch" on NBC-TV, but the quest for good competent emcees goes on unabatedly. Goodson-Todman have been auditioning all over the lot for an r.c. for the new "Match Game" daytime entry. Mike Wallace reportedly was offered the slot but turned it down. Looks now like Gene Rayburn (an old hand, as with "Tic Tac Dough") will get the nod. Otherwise it's the same old familiar faces—Bert Parks, Hugh Downs, Merv Griffin, Bud Collyer, Art James, Bill Cullen, Bill Layden, etc.

Robert Alan Aurthur's Dedication: Take TV Comedy Out of Living Room

By MURRAY BROWDITZ

Robert Alan Aurthur, tv writer, producer, director, and v.p. of Talent Associates-Paramount, who wears as many hats as his credits imply, is back in a comedic vehicle again. The vehicle is "Inside Danny Baker," half-hour projected series which he is producing for United Artists Television, in association with ABC-TV.

Aurthur, as a writer, had a fruitful association with the Wally Cox star, "Mr. Peepers," when he was young. Aurthur, wearing his years well, was interviewed at the TA-Paramount offices. He was halcyon for the occasion.

"I'm laughingly a vice-president of Talent Associates," he offered, in his introductory remarks.

"Why laughingly?"

"I'm a friend of David Suskind. I'm a friend for a long time. He gave me a vague title like they give at the networks. He made me a vice president."

Like many good comedians, in real life, Aurthur is serious. He talked about the "Danny Baker" project, another half-hour proposed comedy series for ABC-TV, the Harry Truman project, and a special which he is doing for educational television.

He said he was approached by TV-TV's programming toppler Dick Dorso to do the "Danny Baker" project and he's been carrying the ball since. "Inside Danny Baker" also out of the Steig cartoons called "Dreams of Glory" and deals with the day-dreams of a young boy, to be played by Robert Moberly. McBrooks wrote the initial teleplay and will do others, as well as supervise the scripts. Arthur Heller will direct.

Aurthur is of the opinion that the pre-fabricated story form, required by all anthology series, is an asset to a comedy series. The laugh situations can be built and repeated in episode after episode, like the closet in "Fibber & Molly" or the stinkiness of Jack Benny. If the kicker is good, it

(Continued on page 38)

CBS-TV's 'Nurses' Need a Band-Aid

For want of a few rating points, "The Nurses" on CBS-TV has an alternate half-hour weekly unadorned at this point of time in the season.

Web, because of commitments to other sponsors of the show, cannot open up the alternate half-hour weekly as a participation vehicle. The commitment to the other sponsors is that the show will be sold as a program buy. National Nielsen of about 15 ratings for the Thursday night hour from 8 to 10 p.m. enough to win program sponsor support. Few rating points higher, if registered on new national Nielsen, could bring in advertisers. Last half of "Kildare" on NBC-TV is the big opposition.

Other sponsors on the show include Whitehall, Pharmacia, Johnson & Johnson, Brown and Williamson, and Pillsbury Mills.

PUBLICIST
David O. Alber
who is a 30-year "on-the-job" vet, looks back to the pioneer radio publicists who were happy characters, efficient, more colorful than their clients in

I Was a Teenage Pressagent

another bright Editorial Feature in the up coming

57th Anniversary Number of VARIETY
Plus other statistical and data-filled charts and articles

NBC & Philco Call Temporary Truce In Philly Hassle

Washington, Nov. 27. NBC and Philco have declared a temporary truce until Dec. 10 in their local skirmishes over station WRCV-TV in Philadelphia.

After four weeks of sideshow drama about "local-the-customer" and "pressure-the-dealer" tactics and how and used car salesmen, and corporate monopolistic practices the hearing was recessed at the request of the FCC.

Jones D. Cunningham, the FCC's chief hearing examiner who is presiding at the sessions is to conduct an inquiry in Chicago during the recess.

NBC was originally ordered to vacate station WRCV-TV on Dec. 31 but received an 18-month extension by the Federal Court in Philadelphia through June 1964. It has petitioned the FCC for approval to swap WRCV-TV for WNAZ in Boston. However, Philco has requested the license to operate WRCV.

NBC's last witness on Friday added the colored icing to the cake it has been preparing to show Philco, and its parent company, Ford, until it takes over the Philadelphia outlet.

"I was threatened with physical violence if I didn't do what Ford said," charged Maurice H. Brodsky, a former car dealer of Jenkinson, Pa.

"The Ford man told my father I was lucky he didn't poke me in the mouth. I told him to get out and never come back."

The brief between dealer and factory representative centered about

(Continued on page 38)

Duffy's Upped Status

Jim Duffy, ABC Radio vicepresy, ever sales, has been upped to exec v.p. of the web.

ABC Radio prexy Bob Pauley said the new job reflects more accurately the responsibilities Duffy has already assumed.

GOODSON-TODMAN HOTTER 'N' EVER

This Friday night (30) the Academy of Television Arts & Sciences of N.Y. is tossing a black-tie affair honoring Mark Goodson and Bill Todman, the plutocrats of the panel-game show. To the several hundred guests who will join in the tribute, the G-T combo represents a couple of guys who made it big. What generally isn't known, however, is that showman Goodson and businessman Todman, with still another show about to premiere on NBC-TV, have now succeeded in parlaying a hunch into a \$25,000,000 operation, in one of the major tv phenomena today.

As an interesting footnote to a story in vital statistics unrivaled in the medium, the duo will walk away with an annual (before taxes) profit in the neighborhood of \$4,000,000—and, amazingly enough, a statement hardly anyone else can make: they couldn't care less about the word residual.

Since that's too much loot to shove under the mattress, it's no wonder, then, that the boys are obliged to scrounge around for newspapers, radio station, et al. for investment purposes.

If, these days, NBC finds it has a weak daytime spot, inevitably it goes to Goodson-Todman (as it is now doing with "Match Game," newest of the G-T creations). If CBS is bothered about a 330 Sunday evening with its "deadweight" Nielsen connotation, again it's G-T to the rescue with its "Password." And who else but G-T can open and close a network evening schedule as with CBS on Sundays—with the aforementioned "Password" as the curtain-raiser and the veteran "What's My Line" as the 10:30-11 closer. Or even "game it up" back-to-back, same network, Monday nights 7:30 to 8:30 with "To Tell the Truth" and "Eye for a Secret."

Actually, with the soon-due premiere of the five-times-a-week "Match Game," Goodson-Todman will have going for them 33 half-hours of game-panel show production per week. That's not only gee-whiz, but when stacked up against the fact that there are only 50 prime time half hours a week on any given network, G-T can pretty nearly take care of the whole network nighttime kaboodle themselves.

But G-T prefer to play it both daytime and nighttime. NBC daytime sked alone accounts for 20 half-hours a week with its four-play cross-the-board representation of "Price Is Right," "Play Your Hunch," "Say When" and the new "Match Game." Then, of course, there's the nighttime "Price Is Right" which, until this season, was one of the longtime smashers.

While over on CBS the stripped "Tell the Truth" and "Password" account for another 10 half-hours, along with the nighttime "Truth," "Secrets," "What's My Line" and Sunday "Password."

The big G-T hunch started with "What's My Line" way back in February, 1950, and it's stayed right up there in the big Nielsen chips ever since as along with Ed Sullivan's backbone of the CBS Sunday night sked. And through the years of shifting trends and changing program styles, through the frantic period of the quiz crisis when the big money shows took the count, Goodson-Todman played it calm and smooth, played it for fun instead of the giant giveaway and have come out of it all bigger and richer than ever.

Minow's 'Eternal Light'

Norton S. Minow, chairman of the FCC, will appear over NBC-TV, on the Dec. 8 edition of "Eternal Light." He'll be seen in a discussion tagged "The Ethical Responsibilities of Communications in a Space Age."

Taped this week, the half-hour discussion by the Federal executive was with Rabbi Louis Pinkelstein of the Jewish Theological Seminary of America.

See '63 as Year of the Big Lobby As FCC Tosses Clear Channel Hot Potato to Next Session of Congress

By LFS CARPENTER

Washington, Nov. 27

In a move not designed to win friends or influence legislation, the FCC has given the next session of Congress the clear channel hot potato to juggle.

It promises to set off considerable lobbying by radio station owners, large and small.

What FCC did was reaffirm its September, 1961, order opening up 13 of the 25 dominant Class I A fulltimers to duplication in Western areas. The kicker was that FCC postponed action on any applications for the facilities until July 2, 1963, to give Congress a chance to stop the whole thing.

In another action, FCC sidestepped boosting the power of existing clear channels to a potential of 750,000 watts until the Commission receives "guidance" from Congress.

FCC has had clear channel rule-making under consideration for 17 years.

In 1935, the Senate adopted a resolution opposing any domestic licensee from going over 50,000 watts power.

Last July 2, the House passed a resolution requesting FCC to postpone for one year any increase in the number of clear channel stations and, also, instructing FCC to study the possibility of increasing the power of existing clear channels at 750,000 watts.

The two resolutions, 14 years apart, each passed only one house of Congress. As a result, neither is legally binding.

Noting this FCC said "It would be helpful therefore if a current joint expression of the views of Congress could be obtained on this question (greater power) for guidance in whatever future proceedings are undertaken to evaluate possible use of higher power."

FCC added: "The majority of the Commission, while not yet convinced that power in excess of 50 kw would be in the public interest, has carefully preserved the possibility of future utilization of this potential, should further studies convince the Commission that higher power should be authorized."

The decision to wait until July 2, 1963, before making any grants of additional clear channels must wait until Western states coincide with the House's resolution (asked a one-year delay). The date is the one-year anniversary of the Resolution.

In a companion for the time being, action FCC dismissed four applications for the big power like they had been made by WSM, Nashville; WJR, Detroit; WLW, Cincinnati; and WGN, Chicago.

ABC's 'Pay & Play' Edict to Kemper

Kemper Insurance, which withdrew its commercials from the ABC-TV "Evening Report" stop as a protest to the appearance of Alker Hines on the Howard K. Smith show over two weeks ago, has failed to give any sign as yet about its current attitude towards the network. The network, meantime, is in a state of completion of its part which calls for payment whether the commercials are used or not. The network is keeping the Kemper spots open as its part of the deal.

An effort of Ron Cochran, the reporter of the "Evening Report" show, to disassociate himself from the Howard K. Smith show has been burning ABC execs. Without the knowledge of ABC execs, Cochran wrote to James Kemper, head of the insurance company, stating that he was "being tarred with

(Continued on page 31)

'THE REAL McCOYS' AUTHOR

Charles L. Isaacs

has a Biblical vision, inspired by a vision in a Las Vegas casino hotel, about a catastrophic foreboding of the extermination of TV in a whimsy he calls

Build That Ark!

another bright feature in the upcoming

57th Anniversary Number of

VARIETY

Plus other statistical and data-filled charts and articles

ABC on '63-'64: War Shows Okay But Not Sum. Pix

The sound of battle will probably be heard on the ABC-TV network just as loudly during the 1963-64 season as it has been this year. At the present time, two war shows, "Combat" and "McHale's Navy" are definitely set to return next season. The web's third epic, "Gallant Men," has a good chance to make it over but web execs want to watch how well the show does in its new Saturday night spot before making any definite commitments.

At this point, it looks as if Hollywood features will not be back again on Sunday nights next season. Lack of suitable product is cueing ABC toppers to think of returning to straight programming next September in the 8 to 10 p.m. Sunday night segment.

WBC Bankrolling Live 'Black Nativity' Run At N.Y. Philharmonic Hall

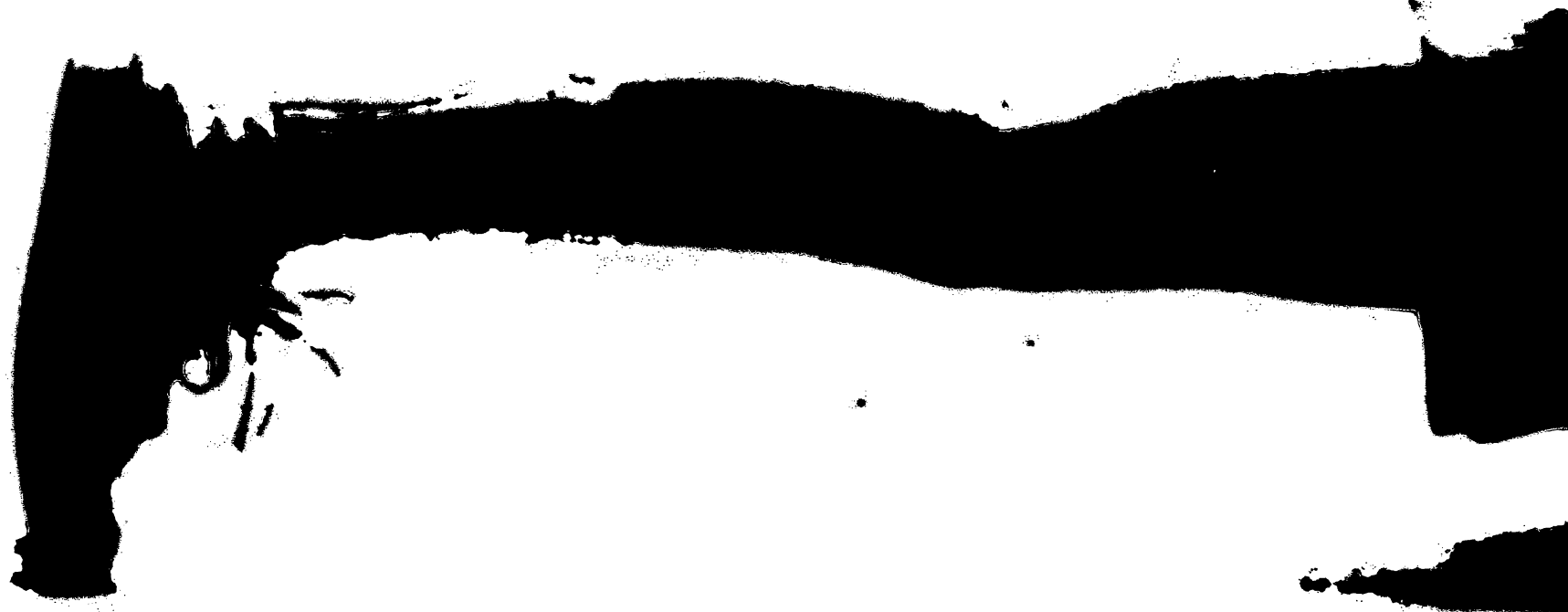
In a new venture for Western Broadcasting, the company is bankrolling the live production of the gospel play, "Black Nativity," at Philharmonic Hall, N.Y., during Christmas week. Simultaneous with the Lincoln Center run, the show will be telecast as a taped special on the five WBC tv outlets plus other U.S. stations and on the commercial network in England. In addition, the show from Philharmonic Hall will be picked up for radio on WBC's New York station WINS, and five other WBC AM stations.

Currently touring Europe, the show is being brought back to New York by producer, Michael R. Santangelo, and Barbara Griner. Santangelo is an exec producer at WBC, who put on "Black Nativity" as an off Broadway production last season.

Sullivan's Xmas Show From Guantanamo Base

Ed Sullivan will tape his Christmas show at Guantanamo Naval Base in Cuba before an audience of American servicemen, two days before its telecast on CBS-TV, Dec. 23.

Sullivan previously has gone to hot spots to entertain servicemen. He originated two programs in West Berlin in October, '61. The Sullivan show also has traveled to Moscow and Leningrad at the requests of the State Department, as well as to Italy, France, Portugal and Ireland.



One more for the President...



This San Francisco schoolboy isn't going to be a "Soft American."

When President Kennedy charged that too many young Americans were neglecting their bodies, most of the country took his words to heart. How could his call to action best be answered?

It was answered by San Francisco's KGO-TV—one of the five ABC Owned Television Stations—in the community spirit that all these stations are continually displaying.

Conceived by KGO-TV, the "Formula for Fitness" program is doing much to raise the standards of physical education in Southern California.

This program was launched last March with an hour-long documentary discussion of the falling off in the physical condition of our people.

It continued, next day, with the first of a long series of physical training demonstration programs, scripted and produced by 36 school districts in the San Francisco Bay area. Each demonstration lasts 10 minutes.

Fifty are now being rerun.

This particular public service project is just one example of the way each ABC Owned Television Station is assuming vigorous leadership in community affairs.

Undertaken in the same spirit, for instance—and presented with equal excitement—is WXYZ-TV's "Junior Sports Club" program in Detroit. This Saturday afternoon feature won the 1961 National Recreation Association Award for outstanding TV reporting in the field of physical recreation.

Or witness WABC-TV's "High School Sports"—only TV coverage of those sports in the New York area. And KABC-TV's "Mother of Life" in Los Angeles, a program on heart research. And WBBB's anti-influenza drive in Chicago—a reminder to viewers to get their "shots" before the winter's predicted epidemic.

Today, all ABC Owned Television Stations are community-oriented. And staffed with enthusiastic, imaginative people.

All five are very much giving.

ABC OWNED TELEVISION STATIONS/New York's WABC-TV/Chicago's WBBB/Detroit's WXYZ-TV/San Francisco's KGO-TV/Los Angeles' KABC-TV

FCC in Split Vote Taps Omaha For Second Inquiry Into Local TV Programming; Starts Jan. 28

Washington, Nov. 27

The FCC, in a closely divided 4-3 vote, has set its second inquiry into local television programming in Omaha, Neb., beginning Jan. 28, with Commissioner E. William Henry presiding at the hearing.

Commissioner Mosel H. Hyde wrote a strongly worded dissent contending such a hearing was not in the public interest and that he knew of "no reason" it should be held. Commissioners T. M. Craven and Frederick W. Ford also dissented.

The majority, in the "notice of inquiry," made it clear that as long as they remain the majority, there will be other such hearings. The first was held in Chicago with Robert E. Lee as the presiding Commissioner.

The majority wrote: "The presiding commissioner recommended that the Chicago session the Commission should, on a limited basis, from time to time, engage in further such inquiries in typical test markets of different kinds, e.g., two and three station affiliated markets, intermixed UHF and VHF markets. In this conclusion, a majority of the Commission is in agreement."

Omaha was picked for the second such inquiry, the majority explained, for three reasons:

"Although a large metropolitan area, Omaha differs from Chicago in geographic location, population and economic and social characteristics and therefore should have local needs and interests which differ from those in Chicago."

"In line with the suggestions of . . . (Lee), the area is served by three VHF stations, each affiliated with a network organization which are operated by local or multiple corporate licensees."

"Each of the stations is financially capable of drawing upon the agricultural, educational and cultural and other components of its community in order to meet the needs and interests of its service area."

The three Omaha TV stations are KETV, channel 7, licensed to the Herald Corp. which also owns the Omaha morning and afternoon daily newspapers, WTVH-TV, channel 4, Meredith Publishing Co. with other stations and Better Homes and Gardens mag. and WMTV, channel 3, May Broadcasting Co., a firm also in the seed and nursery business.

FCC set out as objectives for the hearings to learn:

"The efforts made by Omaha TV stations to determine the needs and interests of the residents of Omaha in the area of local live programming."

"The effectiveness with which TV stations in Omaha have met the needs and interests of Omaha residents by broadcasting local live programs."

"The extent of public demand and need, if any, for additional or different types of local live TV programs than those now broadcast by Omaha TV stations."

Hyde, in his written objection to the hearing, emphasized that the action wasn't based upon any application, complaint, petition or notice before the Commission. Neither, he added, protection was the result of any action of (Continued on page 41)

EDUC'L STATIONS GET NEW REPORT CARDS

Washington, Nov. 27

Educational TV and radio stations will have new report cards for the FCC.

All non-commercial teach stations will, under FCC order effective Dec. 3, have new forms for applications for construction permits, licenses, renewals and ownership reports.

Order said "Commission believes that AM stations which are primarily educational in nature, and kindred FM and TV stations operating on channels not reserved for education, should also use the new forms for the educational category."

FCC also said it is studying non-reserved educational stations to see if they are entitled to use new forms.

The ownership form was revised to show single cost price, FCC said. The renewal form was overhauled in sections pertaining to program source and type. Renewal will permit program showing for any week in school year.

Magnavox's 150G Alliance to FM

Omaha, Nov. 27

In what might be the biggest chunk of billings in the history of FM radio, Magnavox via Kenyon & Eckhardt, slated a \$150,000 campaign starting this week and running from six to nine months on 150 FM stations across the country.

Unique deal is being scheduled through an arrangement with the National Assn. of FM Broadcasters, and the participating stations are turning over the billings to the association to establish a FM research and sales promotion program.

K&E senior vice president and director of marketing services, Stephens Dutz, in discussing the deal says: "We like this pioneering media buy very much because it is good for both our client and the NAB. Our client is reaching a very productive audience effectively. And the schedule will help the FM industry to develop more usable information on the dimensions and nature of the FM medium helping both FM and the advertising business generally by giving us all more factual knowledge."

NABF president T. M. Haskins says plans have been made for a preliminary study into "FM problem areas." He says a series of meetings is now underway with top agency media execs to find out what info is most needed.

Four Star's Flexible Patterns in Syndie Sales

Four Star Distribution is aiming for more flexibility in its syndicated properties via on-camera highlights now being filmed with Dick Powell and Robert Taylor on the Coast.

With the Dick Powell hit syndication firm will peddle "Dick Powell's Zane Grey Theater" as either a half-hour or an hour special with the new 5:30 to 6:00 p.m. slot. The program will be shown between 6:30 and 7:00 p.m.

"Dick Powell" will be offered to syndicate firms and to stations for profit presentation on the network. Two FM stations in the Los Angeles area, KFI and KTLA, are also being offered the program.

"Felix" in Karachi

The Lux Test in Karachi, Pakistan, has been arranged with the Pakistan Television Corp. The program has been confirmed for an hour, which will be shown in Karachi. It is an experimental station.

OF's Yule Songs Sales

Official Films reports initial sales in five markets for its seasonal shorties, "Songs for Christmas."

Featuring the Cincinnati Conservatory Choir, the series of eight films from one to more than three minutes in length is in color and black & white and employs a sing-along technique with lyrics superimposed on the film.

Early buyers include WABC, New York; WGN, Chicago; WCCO, Minneapolis; WINK, Binghamton, N. Y.; and WDOO, Orlando, Fla.

Screen-Gems In 14-Year Peak On Quarter Earnings

Screen Gems racked up the highest first fiscal quarter earnings in the company's 14-year history with a net after taxes of \$407,717 for the period of July 1 through Sept. 30. This compares with a net of \$341,735 for the same period last year. Net before taxes was \$658,061.

SG proxy Abe Schneider made the financial report yesterday "Tues." at a stockholder meeting in New York. Jerome Hyams, SG exec v.p. and g.m., told the shareholders that the nature of the TV business makes the second through fourth fiscal quarters by far the most productive of revenue. Last year, for instance, the second quarter earnings of SG more than tripled the first quarter profit.

The following were elected to the SG board: Schneider, Hyams, Lee Jaffe, William Dozier, Samuel J. Briskin, Alfred J. Louis, J. Barbano, Donald S. Stralem, Leo M. Blanche and John M. Mitchell.

Canada, U.S. Sales On Linkletter Yule Spec

"Christmas in the Holy Land," the one-hour color special starring Art Linkletter, has been sold by MGM-TV to the Canadian Television Network and 10 U.S. stations for Yuletide programming. The TV deal is for telecast over the web's eight-city network.

The Linkletter show, originally shown on CBS-TV, has been bought by WNBC-TV, N.Y. KHL-TV, Los Angeles; KRON-TV, San Francisco; WCKT, Miami; WBAF-TV, Fort Worth; WFBM-TV, Indianapolis; WRCD-TV, Schenectady; WKOW-TV, Madison, Wis.; WFDV-TV, Greensboro, N.C.; and KIRJ-TV, Las Vegas.

KDWB Plays a Benefit

Minneapolis, Nov. 27

Radio station KDWB last Friday 23 had a unique Cerebral Palsy benefit.

It was "the longest dance ever planned for the greater Twin City metropolitan area"—starting at 10 a.m. and lasting until 11 p.m. and held in the local Armory.

Four bands were employed and the music was continuous for 13 hours. Net receipts went to the Cerebral Palsy organization.

WSB's Choral Fest

Atlanta, Nov. 27

WSB Radio's "Nightbeat" program will feature 20 choirs from the Atlanta area in a series of nightly Yuletide programs scheduled to start this week. These choirs also will be making nightly appearances at Inman Square Shopping Center.

Atlanta Boys Choir, under direction of Don Robinson, will inaugurate the Christmas Carol Club. This will mark third year in that WSB Radio broadcast this musical series.

IT'S NOW KORK-TV

Las Vegas, Nov. 27

On Monday, 19th station KIRJ-TV, channel 2, officially changed its name to KORK-TV.

Donald W. Reynolds, who owns the station, also owns the Las Vegas Review-Journal and radio stations KORK-AM and KORK-FM here.

Boyle's View From the Bridge

Pittsburgh, Nov. 27

Charley Boyle, KDKA-TV news cameraman, was doing what came naturally here last week when he climbed on top of the new Fort Pitt Bridge to thwart a suicide attempt and even though the man was killed, Boyle came through with the most starkly realistic reel of film in the city's TV history.

Boyle came with KDKA as the result of a similar stunt nine years ago when he climbed a bridge and stopped a man from jumping. Harold C. Lund, then g.m. of the station and now a v.p. at WBC, gave him his job. During the years with KDKA-TV Boyle has covered assignments in a plane, on a helicopter and has taken all kinds of risks to get a picture.

But as he climbed the girders on Tuesday, he never dreamed he was going to sit in on such gripping drama. When he arrived at the top of the bridge Boyle talked quietly and alone with the victim of Pitt's unemployment situation and finally got a promise that the man would climb down on the other side of the bridge. Boyle agreed to go down the same side he came up but as he said later "something told me to look back" and he saw his man taking off his tie and getting ready for the big leap. Boyle started shooting film and yelling as the man executed a swim dive all the way down to the river with Boyle covering the complete action. At this point Boyle, who was standing on a narrow beam with one leg locked into place, "froze up" as he said later on TV. But after one cigarette, he steadied himself and clambered down the girder with fellow cameraman, Bill Nogach, covering the descent.

The combination of film, taken by Boyle and Nogach, was shown immediately on KDKA-TV and was fed to the CBS network for the Walter Cronkite news show.

The victim, John Flynn, 62 of Pittsburgh, died two hours later of a broken neck.

Nebraska, Kansas Teachvie

FCC Finalizes Rulemaking on TV Table of Assignments For Two States

KTTV'S 40G FOR PAIR OF SELZNICKS

Los Angeles, Nov. 27

KTTV reportedly paid \$20,000 each for two old Selznick films in what is believed to be a record price for vintage theatrical pix by a local station.

Pix are "Duel in Sun" and "Ruby Gentry," each costarring Jennifer Jones. Both will be shown seven nights a week in prime time on "Colgate Theatre." "Gentry" starting Jan. 4, "Duel" a week later. Station is preempting all shows for two weeks in the 7:30 to 10:00 p.m. slot.

WCCO-TV Nixed On Big 10 Fray

Minneapolis, Nov. 27

The U. of Wisconsin flatly refused to give local WCCO-TV, CBS affiliate here, permission to televise its Big 10 Conference championship football game with the U. of Minnesota at Madison, Wis., into the Twin Cities area last Saturday afternoon, 24.

This was despite the fact that the game was a complete sellout a week in advance, meaning a \$4,000 crowd, and Big 10 Conference rules would have permitted it.

With an enormous amount of interest in the game hereabouts and only a comparatively few of this area's people able to obtain seats for it, WCCO-TV pulled every string possible to obtain the permission, but unsuccessfully. Wisconsin gave as the reason for the refusal that all TV booths had been removed to make way for more spectators seats.

Previously this season in Minneapolis, Minnesota games with the Navy and Iowa, being advance sellouts, were allowed to be televised locally. WCCO-TV did the job for the non-commercial station KTCB-TV here.

There had been previous efforts to get NCAA to substitute the Wisconsin-Minnesota championship game on national network TV for the unimportant previously set Ohio State-Michigan Big 10 Conference contest. But these failed, too, because, according to the given reason, Conference rules wouldn't permit the change.

WFAA-TV Citation

Dallas, Nov. 27

WFAA-TV and the station's special events director, John Davenport, have been awarded honors for outstanding documentary presentations.

Davenport and WFAA general manager Mike Shapiro were presented an award by the Dallas Hospital Council for the WFAA-TV 10 minute documentary film, "The Silent Army."

Washington, Nov. 27, Statewide educational television networks in Nebraska and Kansas became possible when the FCC finalized rulemaking on TV table of assignments in those two states. FCC also added commercial VHF channels at Albion and Superior, Neb.

Upshot of it all was that Nebraska now has five VHF and two UHF channels reserved for teachvie, and Kansas has four VHF and three UHF channels. On the commercial TV front, Vb. 7 was allocated channel 8 and Superior, channel 4.

The Nebraska educational TV picture is now this: In addition to VHF channel 12 in Lincoln (now operating KQON-TV) and UHF channel 16 in Omaha (unaffiliated), VHF channels 13 in Alliance and nine in North Platte (now commercial in both) were shifted to educational use. New assignments added for teachvie were VHF channels three in Lexington, and seven, to Havett and UHF channel 25, to Albion.

In Kansas, educational channel eight was shifted from Manhattan educational TV station KSACTV there recently surrendered its permit to Hutchinson and channel 11 was reassigned from Lawrence to Topeka (which also has educational UHF channel 40). Added were VHF channel nine and three, granted to Lincoln and Lakin, and UHF channels 21 and 33, earmarked for Chanute and Oakley. This shifting and adding required deleting commercial channels also from Garden City, substituting channel 13 for it and deleting commercial channel 21 from Ottawa and channel 20 from Independence.

TAC's Weather Reel

In a service to stations, a weather reel, composed of weather shows as delivered at different stations, has been compiled by Television Affiliates Corp. (TAC). The reel, a forerunner of another on locally produced news shows, is available to TAC member stations. TAC, depending on desire of member stations, may also compose reels in other programming areas, children's shows, women shows, etc. Idea is to use the facilities of TAC as an exchange medium for programming ideas.

To date 44 stations have become subscribers to TAC, a subsidiary of Trans-Lux Television. Eight new stations coming in for '63 include KTM, Phoenix, KATV, Colorado Springs; KIMA, Yakima, Wash.; KIRJ, Las Vegas; and KOLO, Reno.

LITTLE'S CH-TO-N.Y.

Frank J. Little has moved from ABC-TV's 11th floor, WBBK, to the web's New York flagship, WABT-TV, as publicity director. He fills the spot vacated by Leo Danoff.

WLWL 'Call Of the North' Promos Set to Music

Minneapolis, Nov. 27

A locally new advertising public relations campaign for WLWL, FM 100.5, promoting and publicizing the station's "Call of the North" program, will be broadcast between 15 and 18.

The "Call of the North" program, which will be broadcast on the station's 100.5 FM, will be a half-hour or an hour special with the new 5:30 to 6:00 p.m. slot. The program will be shown between 6:30 and 7:00 p.m.

WLWL, Minneapolis, will be the first station to broadcast the program. The program will be shown between 6:30 and 7:00 p.m.

WNEW-TV'S FANCY ARB CAPERS

Mr. Roberts': Alltime N.Y. Champ

"Mr. Roberts" achieved the highest rating ever recorded for a motion picture on tv in the New York market, when it was telecast Wednesday (21) night on WNBC-TV's "Schafer Award Theatre." Rating was a Nielsen average of 30.9 and an 88 share of audience. Arbitron tabbed the rating at 36.7, or a 76 share.

According to station research, it tops any rating for a telecast of a film in New York. Pic, telecast in the station's "Late Show" slot, also achieved the third highest rating of any show this season in the market, according to Nielsen figures. Only two programs to top the Warner Bros. pic, distributed by Seven Arts Associated, both telecast in prime evening time were "Bon Casey" on Nov. 8, with a 40.4 Nielsen, and the Danny Kaye Special of Nov. 11, which hit a 40.6 in the market.

"Mr. Roberts" was the 30th "Schafer Award" film presented by the brewery on the "holiday specials" series, now in its fourth year on WNBC-TV. The previous WNBC-TV record for feature film ratings was set by the "Award" series "The Calm Before" which drew an Arbitron high of 34.3 on April 28, 1968.

CBS 'Freezeouts' Get Ga. Berth

WAIL-TV's Reshuffle of Daytime Schedule Takes Up WAGA-TV Slack

Atlanta, Nov. 27. WAIL-TV, American Broadcasting Co. outlet here, in an unprecedented move, gave its daytime programming a topsyturvy shuffle involving the signing on of three CBS programs jettisoned by WAGA-TV, sister chain mouthpiece and CBS affiliate.

Rescheduling will make it possible for WAIL-TV (formerly WLW-A when it was a link in Crosley Corp. chain) viewers to see "Calendar," with John Bonar and Mary Fickett, for first time.

Other CBS segments added are "I Love Lucy" reruns and Walter Cronkite and the News, latter dropped by WAGA-TV because of the clashing it was taking from NBC's Huntley-Brinkley team.

Joseph M. Higgins, v.p. and general manager of WAIL-TV, explained: "Revision actually was triggered when ABC changed the time of the Tennessee Ernie Ford show to noon and added 'Father Knows Best' reruns at 12:30 p.m. This encouraged changes on our part, and gave us the chance to add the two CBS shows."

"We moved the local Snooky Lanson Show to 1 p.m. primarily to attract a larger studio audience. Many of the women who attend the show motor in from out of town and it was difficult for them to fight the early traffic to arrive at the studio prior to 9:30 a.m."

KPHO-TV WB Pix For Prime Slotting

KPHO-TV, the Phoenix indie, bought 134 Warner and 20th-Fox features and plans to slot them, beginning Jan. 2, on Wednesday nights at 7:30 p.m. The KPHO deal, while made by an indie, is nonetheless indicative of the primetime being done many other places with feature films.

Seven Arts, which distributes the Warner full-lengths, supplied a significant assistance this week: KTVU, in Frisco, does feature Mondays at 8 p.m.; Tuesdays in Miami it's WTVJ's turn at 7 p.m. (and WTVJ is a web affiliate, which is more significant still); Wednesdays it's the new Phoenix deal; by way of describing another web affiliate, WNS, this one in Columbus, will do it up at 8 p.m.; in Sacramento on Fridays, KXTV, also affiliated, is going to feature in prime time; Saturdays, KRDO-TV ditto, but because that station in Colorado Springs is in the mountain time zone the 8 p.m. start doesn't displace network programming.

It's 25 for Steve

"The Steve Allen Show," Westinghouse Broadcasting Co.'s late-night show, has lined up its 25th tv station with the pacting of WPTV in West Palm Beach, Fla.

The 90-minute nightly show was launched five months ago on WBC's chain of five tv stations,

30 POSITION IN AUDIENCE SHARE

By BERN SCHORNFEELD

WNEW-TV, N.Y. flagship of the Metropolitan Broadcasting group and one of the nation's top indies, has currently hit a new plateau in its metropolitan standing. According to September ARB rating figures, WNEW-TV moved into the third position in share of audience, ranking behind WNBC-TV and WNBC-TV but topping ABC-TV's Gotham network outlet, WABC-TV. It's the first time ever that WNEW-TV has topped one of the network stations, chalking up a 14 share to WABC-TV's 13 for September of this year.

The station has been clicking strongly with its whole 6 to 7:30 p.m. block of children's programming, including the "Mickey Mouse Club," "Felix and the Wizard With Fred Hall" and the Sandy Becker show. From a 13 share in September of last year, WNEW-TV has climbed to a 21 this year, topping all other indies in this two-hour block.

WNEW-TV has been running strong with several of its off-network hours, including "Roaring '20s" and "Cain's Hundred." One of the big surprises has been the showing of "The Play of the Week" on Tuesday nights, a series which has been pulling audiences comparable to those of the wrestling. The wrestling matches, which used to be on Tuesday nights as well, are now telecast on Thursday and Saturday nights with audience shares ranging from 8 to 12.

WNEW-TV has also been racking up unusually high ratings on its specials and documentaries. The recent airing of the BBC hour production, "The Rise of Soviet Power," drew a combined 20 share for the Tuesday and Sunday night telecasts. The station has topped the BBC for a dramatic special about King Charles which has been scheduled for January after "Play of the Week" closes its run.

Although WNEW-TV ran the Westinghouse "PM" show with Mike Wallace, it did not latch on to the successor "Steve Allen Show" for its late-night schedule. Instead, it has been using Hollywood features which have been out-rating the Allen show on WPIX.

Upcoming for WNEW-TV is a documentary special on Joe Louis, originally mapped as an hour but now slated to run 90 minutes. Among the new off-network shows due shortly on WNEW-TV are "Target: The Corruptors," "87th Precinct," "Stagecoach West" and "Robert Taylor's Detectives." The station has also set another cycle of early morning lectures in cooperation with Columbia Univ.

As a biographical note on the late Mrs. Eleanor Roosevelt, WNEW-TV had scheduled a panel show, titled "The American Experiment," to start this month with Mrs. Roosevelt as moderator. Although the contract was signed, the station withheld announcement of the new series when Mrs. Roosevelt became ill a few months ago.

Still Lots Vitality In Off Network Half-Hours

Off-network half-hour programs are showing a sales vitality similar to the off-network hour series, according to MCA TV's film syndication division.

Division, which pioneered off-network programming for local stations, now has seven full hour series on its roster, as well as five half-hour off-network skeins.

Latest sales in the half-hour series category include "Restless Gun" to WITN, Washington, N.C.; and KNOE, Monroe; "Dragnet" to WREK, Memphis; and WTVY, Dothan; "M-Squad" to KWTN, Waco; and KDAL, Duluth; and "Love That Bob" to WEWS, Cleveland.

WHN, WMCA's IBEW Pacts in N.Y. Seen as Signposts for New Era Of 30-Hour Work Week in Broadcasting

Deejay on the Fly

Like baseball, radio has its talent scouts.

Deejay Don Fortune was on WJPR, Albany, N. Y., when scouted by Sy Levy, general manager for Communications Industries new station WJPR, Newark, N.J.

Levy hired Fortune for the WJPR morning strip a few months ago. But recently Don Kelly, program director of KMBC, Kansas City, heard the jock. He's now enroute to the KC station to handle the 12 (noon) to 2 p.m. strip.

Charley Homes, country-western deejay, is taking over Fortune's morning segment on WJPR.

It's hard to say in broadcasting that the 30-hour week is here—but if it's not here it's said to be approaching rapidly.

The International Brotherhood of Electrical Workers now has two contracts in New York City that are considered beacons in behalf of labor. After almost a year of niggling over contract language, but well after the principle had been agreed to, IBEW a few days ago ratified the terms of a contract with WMCA, Indie N. Y. radio station, that guarantees its rank-and-file a 30-hour week for engineers.

And within a few days of that, the same IBEW local, No. 1212, okayed the terms of a 32 and a half-hour week contract with WHN, the Sterer radio station in N. Y.

It doesn't seem that too much importance can be attached to the fact that engineers at WHN will have to put in two-and-a-half more hours in weekly card time than engineers at WMCA. For one thing, the two-and-a-half hours seems partly dissipated in practice by the working conditions agreed to at WHN.

It's true that local 1212 had to give something to get a lot in each of these contracts, but the two agreements are believed to stand as critical guideposts to the future of broadcasting labor agreements.

Another IBEW local, No. 3 to be precise, made even a shorter work week agreement with construction companies in N. Y. Even so, two pacts at once by 1212, of approximately the same 30-hour proportions, seem greater proof that broadcasting, above and beyond any other single industry is moving irresistibly toward the 30-hour week.

IBEW's 1212 is currently dickering two other N. Y. stations, and apparently again aiming at shorter work weeks. Moreover, the national contract between IBEW and CBS Inc. expires next summer, and obviously the union, if only by example, will have to seek a 30-32-hour week.

The year 1969 will be a big one for radio-ly negotiations anyway, and all groups that represent staff personnel at broadcasting companies will undoubtedly seek the

(Continued on page 38)

ITC Pacts Initial TV Stations On New Conf Plan

KTVW-TV, Tacoma, Wash., and WJPR-TV, Fairmont, W. Va., are the first two stations to sign for Independent Television Corp.'s Program Participation Plan (PPP), under which stations are supplied ITC programming free of charge for telecasting in hours after the normal close of the station.

PPP, as explained by the distributor ITC, calls for payment by stations if the late night programming garners some form of advertising coin of a formula to be agreed upon according to the market. Otherwise, the ITC programming is offered free with the station paying nominal service and shipping charges.

WJPR-TV, Fairmont, according to proxy and general manager J. Patrick Beacom, was on the verge of cutting back on syndication programming prior to the ITC offer. WJPR-TV is an ABC-TV affil. KTVW-TV, Tacoma, is an indie.

According to ITC, the two signed contracts account for more than 15 hours a week of additional telecast time made available for syndication programming. KTVW-TV ordinarily goes off the air at 11:30 p.m. and WJPR-TV at 11:30 p.m. Both stations will now telecast at least until 1 a.m.

More than a dozen additional contracts already have been prepared and forwarded to station execs for signature and ITC stated that further announcements will be made when the signing is completed.

MEX TV'S BUNDLE OF H'WOOD FEATURES

Mexico City, Nov. 27.

Telesistema Mexicana has bought a batch of major Hollywood films for release over Channel 2 during Saturday and Sunday evening hours. Telesista set for 11:15 and expectation is that a "conservative" adult audience comprising 20% of set totals (about 500,000 in this capital) will watch pictures.

Lot of films include such favorites as "Les Misérables," starring Michael Rennie and Debra Paget; "Gentlemen Prefer Blondes," with Marilyn Monroe and Jane Russell; "The White Witch," with Susan Hayward and Robert Mitchum; "My cousin Rachel," with Olivia de Havilland and Richard Burton; "Five Fingers," starring James Mason and Danielle Darrieux; "Viva Zapata!" with Marlon Brando and Jean Peters, etc.

Jack Barry Preps Four Game Pilots

Los Angeles, Nov. 27.

Producer-emcee Jack Barry is planning to spin off pilots of game panel and audience-participation shows from his "Kidding Around" series which airs daily at 10:30 to 11 a.m. on KTLA here.

"Kidding Around" has a loose format, with emphasis on kids. A la Barry's old "Juvenile Jury" show, Barry plans to do four pilots in the next four months—one a month—each of which will be aired as a major part of his current "Kidding Around" show. Two game shows, "The Last Word" and "Blackout" and two panel shows, "Translation, Please" and "From Top to Bottom" are first in line for the spinoff treatment. Pilots will be screened for the nets as soon as they are ready.

Barry believes he can get a truer reaction to a new show if it plays before an audience, members of which know that they are seeing an "on the air" show rather than sitting in on a dry audition. In addition to his current "Kidding Around" series and the upcoming pilots, Barry has been signed by Dosilu to emcee their new game show "You Don't Say" which debuts on the Coast this week.

KYW-TV's 5-Year Pact

Cleveland, Nov. 27.

Westinghouse's KYW-TV parted five-year contract with LATSE covering five film rotations and editors with men getting starting wage of \$112, an increase of \$11 a week this year.

Salaries are upped each successive year to \$120 in 1969.

Wolper's Activity At Alltime Peak; 22 Documentaries

Hollywood, Nov. 27.

With its editing room currently humming at peak activity on 22 documentaries, Wolper Productions has the largest number of films in preparation in the organization's meteoric history.

Besides four shows shot on location, once producer David L. Wolper has 17 half-hour documentaries, four hour-long tv specials and one theatrical documentary spinning simultaneously in the boiler.

"The Story of..." shifted Wolper's editorial staff into high gear with 12 episodes and again accelerated with four "Biography" and one "The Peasants Years" segments.

Full hour tv specials also in various stages of editing are "Hollywood: The Fabulous Era," "Making of the President—Part 1," "Hollywood: The Great Stars" and "Making of the President—Part 2." Video film also in work is "Marilyn," documentary on Marilyn Monroe.

SET 34 MONTE CARLO TELEVISION FESTIVAL

Paris, Nov. 27.

The 34 International Television Festival of Monte-Carlo will be held in the tiny principality next Jan. 8-19. Emphasis this time will be on cultural programs with those serving the purpose of understanding between nations to be singled out over the general entertainment entries.

Dramatic, comic, quiz and variety programs will be accepted and be eligible for prizes. But more profound content is the aim. Films, kinescopes or tapes of entered shows must have been made within the past year and must be from 15 to 120 minutes long. Last year the maximum length was 90 minutes.

Monte-Carlo is hoping to have the various European state subsidized networks enter this year. They have usually obtained due to their own festivals of Eurovision and Rome. Some have intimated participation this year, but heretofore Eurovision countries have taken part via private tv programmers. Fest is under the personal patronage of Prince Rainier.



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SCREEN GEMS, INC

Foreign Television Reviews

AN AMERICAN TRAGEDY

With Warner Bentivegna, Giuliana Lojodice, Virna Lisi, Lilla Brignone, Boldo, Lupa, Otello Tosi, Jolanda Verdine, Luigi Vaninelli, Giotto Tompsett, Leo Cresswell, Antonella della Porta, Mariolina Bova, Giani Ragnoli, Bandola, Mirano Traversi, Giosone Gioia, Francesco Mammì, Aldo Mazzoni, Gilberto Mami, Emma Ghione, Massimo Ungaretti, Lyla Basso, Denise Calvino, Franca Bedrosi, Sofia Gabet, Gabriele Antonini, Sandro Morotti, Carlo Bruni, Giuseppe Fortin, John Kimmiller, Nino Bonanni, Edda Soligo, Betty Bell, Vanna Bonini, Jorjette Castellina, Anna Maria Chio, Lea Cioffi, Arnaldo de Paoli, Elena Grotti, Daniela Lilliani, Serena Michelotti, Daniela Notti, Anner, Sanders, Eva Vanlech, Glauco Gualato, Manola Ansel, Milla Sannone, Tini Tamasio, Alberto Lupa, Andre Cecchi, others.

Writer-Director: Anton G. Majano
Music: Piero Piccioni
90 Mins., Sun. 8:45 p.m.
RAI-TV, from Rome (tape)

One of RAI-TV's most elaborately staged dramatic efforts in recent years, "An American Tragedy" had all the elements to make it a critical, as well as a popular success, during its six-week serialized run. Acting, sets, costumes, music, and writer-director A. G. Majano's adaptation of the Theodore Dreiser novel all contributed to the strong qualitative impact.

More than 72 days of work went into the filming of this giant effort, which used 118 actors, 253 extras, 14 dancers, and 2 orchestras to faithfully and lavishly depict a certain period in American life.

Warner Bentivegna was an ideal choice for the key role of Clyde, around whom the tragedy revolved. Giuliana Lojodice and Virna Lisi were fine as the two women in his life, while an able and colorful cast, too numerous to mention, individually gave the trio a strong backing. An outstanding bit was turned in by Lilla Brignone as Clyde's mother, but there are many other camoes of quality.

As noted, RAI went all-out in display of sets (indoor and outdoor) and the use of costumes, and credit is deserved all down the line. If one fault is to be found, it's RAI's frequent tendency to have music and/or backdrop noise drown out the voices of main characters. *Hank*

ROSE BERND

With Carl Wery, Ida Krottenberg, Gudrun Gersbach, Erwin Linder, Marianne Hoppe, Bruno Ballanck, Otto Holzer, others.
Director: Gustav Borneder
Writer: Gerhart Hauptmann
100 Mins., Thurs. 8:30 a.m.
German TV, from Hamburg

Gerhart Hauptmann's "Rose Bernd" rates as one of the best-known German stage plays. There are critics who regard it as the late poet's best stage work. It is the kind of story that German audiences are particularly fond of, moreover, it offers truly juicy roles for the entire cast. German television wasn't inclined to pick it for the "Gerhart Hauptmann Year" and under Gustav Borneder's skillful direction, the players came through with competent performances.

Plot concerns Rose Bernd, a young farm girl who has three men on her back: Christoph Flamm, the (married) owner of an estate, Arthur Stockmann, a robust laborer, and August Keil, a good-natured printer, to whom Rose has been promised by her father. When Rose realizes that she's expecting, and that Flamm is the father, everyone turns against her and not seeing any way out, kills her child.

Although the drama borders on the melodramatic, it still has gripping moments. The most polished performances were turned in by Carl Wery (Rose's father: an always reliable yet actor, Marianne Hoppe (Mrs. Flamm), a very fine actress who should find more utilization on German TV, and the less known Erwin Linder (Mr. Flamm) and Otto Holzer (Keil). The portrayal of Rose Bernd by Ida Krottenberg might be called competent. However, the role is the most demanding in the play. Borneder's

direction was smart and he skillfully avoided soap opera cliché. Technically, the presentation reached a fine standard, with the camerawork a special plus. *Hank*

GERHART HAUPTMANN

With Benvenuto Hauptmann, Ernst Deutsch, Carl Zuckmayer
Director: Arter Mueller
65 Mins., Wed. 8:40 p.m.
German TV, from Cologne

The late Gerhart Hauptmann, winner of the 1912 Nobel Prize for literature, is generally considered Germany's most internationally known poet next to Goethe. His works have been translated into more than 30 languages. Although he was primarily a playwright, and was hailed as the leading representative of German naturalism, most of his successful stage-works were filmed in Germany. Some even were filmed twice ("The Rats," "Rose Bernd," "Before Sundown," etc.) or even three times ("The Beaver Coat").

Hauptmann, who would have been 100 on Nov. 15, has been given many honors with this annum called "Gerhart Hauptmann Year" in literary Germany. It figured that German TV would also dedicate itself to the great German poet. After a number of TV versions of his plays, the Cologne station presented a documentary program on Hauptmann and found special interest because of the participation of Dr. Benvenuto Hauptmann, the poet's son. Also participating were actor Ernst Deutsch and writer Carl Zuckmayer. They talked about Hauptmann's creations and their encounters with the man. Zuckmayer called him "the last sovereign poet." The program gave an interesting insight into Hauptmann's life. Technically, it was first-rate too. *Hank*

WE SUBMIT

With William Clark
Producer: Anthony Firth
Director: Eika Gillette
25 Mins., Sun. 8:40 p.m.
Associated Television, from London

When local public and political opinion gets restive, one answer is for the Govt. to appoint a Royal Commission to inquire into a topic and make recommendations. Hence the TV report by Pilkington and colleagues, the Wallington probe about homosexuals and prostitution, and other investigations, many gathering dust. One such was the Willink Report on the Police, carried out nearly three years ago and ignored ever since. It was the subject of this installment of a series, which intends to survey the conclusions and repercussions of recent reports.

At the time the Willink Commission was appointed, there was much alarm about the British police. One Chief Constable had been dismissed following accusations of bribery and corruption in the force he had commanded. Another was in dispute with a local authority. Some individual cops were suspected of brutality, and evidence-rigging, all this was linked with a steep rise in the crime figures.

Ernest William Clark ably sketched in this background, and Sir Henry Willink, who headed the Commission, summed up its findings. Recommendations were made to rationalize police organization, improve pay, and appoint an independent tribunal to which members of the public who felt they hadn't had a fair deal could appeal. London police chief, Colonel Young, appeared to express the cops' view that they welcomed better relations with the public, and machinery to effect it. Director Goodhart, a member of the Commission who had opined that the whole force should be nationalized, capably reiterated his view.

It made a useful bit of background, informative and well-presented. William Clark allowed himself some effective indignation at the end of complaining that the crime statistics had risen—and still nothing had been done. Only fault was that the theme—however relevant—was a little remote from the news. *Ott*

BON BON, KATHRIN

With Caterina Valente, Silvio Franceschi, Albert Nicholas, Gerd Boettcher, Page & Gray, Mr. Kupperberg's Ducks, others.
Producers: Eric von Arn, Michael Pfeiffer
Director: Dieter Froelich
70 Mins., Sat. 8:30 p.m.
West German TV, from Stuttgart

There hasn't been a German TV Caterina Valente show in many months. Germany's most successful pop songstress is just too busy and this explains her comparatively long absence from native video.

As usual with a Valente show, this one proved quite lavish, at least by German standards. The lineup of prominent guest performers revealed that it was an expensive show too. Eric von Arn, Miss Valente's husband, and Michael Pfeiffer, an expert in the German tele's musical field, produced this one.

Miss Valente's remarkable talents were very much in evidence in the program. She sang about two dozen songs, scored with her never failing imitations of such headliners as Chevalier, Presley and (particularly effective) Chaplin. Miss Valente has a unique sense of humor. She obviously loves to make fun of herself and she's great in that. Few German entertainers have this ability and she has polished showmanship. She easily noses out any of her German competitors, in this regard.

Another excellent performer, Albert Nicholas, a Negro singer-dancer, who gave out with a top-notch rendition of "Allright, Okay, You Win" and then teamed up with Miss Valente for a Madison. Nicholas proved a real delight, magnificent dancer, excellent singer, a great showman indeed.

Show also featured Page & Gray, an outstanding French dancing couple, Silvio Franceschi, La Valente's singing and dancing brother, Gerd Boettcher, a promising young German pop singer, and not to be forgotten Mr. Kupperberg's ducks a special gimmick for this show. The ducks did all sort of tricks (one even played the piano) and walked off with much laughter and applause. The Erwin Lehn Orch supplied the musical background. *Hank*

WORLD OF SOUND

With Edward Wood
Producer: Maurice Harvey
Writer: Francis Dillon
60 Mins., Thurs. 9:25 p.m.
BBC-TV, from London

BBC sound broadcasting began on Nov. 15, 1932, and this program was the major celebration of the event on TV. It attempted to show how radio had developed from a hoed-in-the-corner affair, overheard on earphones, to a vital part of people's lives. It did it by setting radio voices against the historical events of strike, unemployment, and war, and was solid rather than imaginative.

Chief difficulty, of course, was that filmed material about the early days of radio is scarce. This was partly overcome by using stills and by clipping radio voices from the archive over contemporary movie material. Thus there were notable glimpses of Stuart Lubbock, still the most famous radio announcer although retired, comic duo like Hilda & Boris Waters and Chapman & Dwyer, and the haunting voice of Vera Lynn sweetening the soldiers' lot.

All this was fair enough, but the program was more evocative than factual. It did not delve into technical development, or audience growth, or, except in passing, the new and subdued role that radio plays today. Francis Dillon's script was thus descriptive rather than analytical, and, although capably delivered, it lacked the power to jolt the memory or surprise with the new, or forgotten, fact.

It was, however, a fair aerial view, took in such immensely popular figures as Tommy Handley and the "Goon Show," and closed with film of a chamber music ensemble and of a "Desert Island Discs." If it was intended as a tribute, it more or less fulfilled its purpose. But glimpses of Bernard Shaw, H. G. Wells, and Churchill

of the mike didn't really compensate for the lack of backbone, discussion, and evaluation of radio's present place that the occasion seemed to call for. *Ott*

SIX MORE FACES OF JIM

With Jimmy Edwards, June Whitfield, Ronnie Barker, Brian Gorton, Harry Walker, Harry Davis, John Baker
Producer: James Gilbert
Writer: Frank Muir, Denis Norden
30 Mins., Thurs. 8:45 p.m.
BBC-TV, from London

This is the followup to last season's effort to put a new image on Jimmy Edwards. Edwards, much-moustachioed and ebullient, made his TV reputation as boss of a private school with crooked overtones. He is now conceived as the prototype of various attributes. In this opener, for instance he represented fatherhood. And another innovation was that the Glums, a comic radio family with which Edwards was linked in a long-running series, was reintroduced.

Scripters Frank Muir and Denis Norden, long associated with Edwards, wrote this one but didn't pull all their tricks out of the bag. The conception was fine, but the dialing flat. Thus Edwards, as father Glum, was against the marriage of Ron (Ronnie Barker) and Eth (June Whitfield). They had been courting for months but he continuously and repetitively considered Ron an infant without a mind of his own, so he eventually took the couple to court, refusing permission to marry.

The ingredients in this situation were spicy, but on this occasion Muir and Norden couldn't work them into an appetizing brew. Even the final shenanigans before the magistrate fell flat, and this was typical of a script that didn't take advantage of its paper possibilities.

Under the circumstances, everyone shrugged manfully without appropriate results. Edwards exploded, Ronnie Barker shuffled, and June Whitfield wheedled—and, with more nourishing material, their performances might come off. James Gilbert's production lattered, so he obviously hadn't assessed the situation at their proper weakness. *Ott*

DANGEROUS MEDICINE?

With Rumber Gascogne, Brian Trueman
Producer: Jeremy Isaacs
Director: Michael Scott
Writer: Philip Oakes
30 Mins., Wed. 9:55 p.m.
Granada TV, from Manchester

Frenzied, somewhat belatedly, on the Thalidomide tragedy, this half-hour was a crisp, informative, and nicely detached survey of the controls that operate in the drug business. Scripter Philip Oakes effectively expounded the arguments, and the linking was capably delivered by Rumber Gascogne, who kept emotion safely out and stuck to the appropriate clinical approach.

The program detailed the way in which Thalidomide found its way to the market, and then speculated about the lessons to be learned. A medical professor averred that an independent and qualified body should be set up, to give the okay to all new drugs before they were circulated. And a further suggestion was that there should be center ways in which doctors could report on their own observation of new drugs in practice, so that any sign of dangerous side-effects would be quickly known.

Advertising by drug companies was also criticized, and a medical researcher explained how firms maintained final control over the blurb, insuring that claims were not exaggerated by the agency men. Another view was that the market was flooded with tranquilizers and pop-pills, some of which, like a sleeping pill, had some harmful effects with the wrong patient, and that research might be more usefully directed elsewhere.

It was thus a helpful half-hour, stating the problem clearly and without alarm. Michael Scott directed Jeremy Isaacs' production without frills. *Ott*

ROMMEL, UN CASO DI CONSCENZA

(Rommel, a Case of Conscience)
Writer-Director: Sergio Zavoli
60 Mins., Mon. 8:45 p.m.
RAI-TV, from Rome (film)

An outstanding reporting job was done by RAI-TV's Sergio Zavoli on this year-after-recap of Field Marshal Rommel's last days. It should prove a highly salacious item for all interested areas.

An objective and tastefully handled treatment of a controversial subject, Zavoli's documentary used some stock footage, but concentrated mainly on personal interviews with people who witnessed Rommel's last days, his poisoning on Hitler's orders, and the sumptuous funeral which followed. The General's widow and son have collaborated fully, while others, including his aide, and several friends lent their reluctant but telling testimony to Zavoli's camera.

Two sequences were particularly effective, a visit to Rommel's home, during which his wife and son minutely retold the story of the last moments which preceded his poisoning, tracing his movements step by step through the house and down the garden path to the well; and the testimony of the doctor who to save his and his family's lives, admitted he lied in certifying that Rommel had died of "consequences of a war wound" while knowing all along that poison had been the cause.

Technically and artistically, Zavoli's documentary was a sober, thought-provoking, effective contribution to the best in Italian TV. *Hank*

Foreign TV Followup

Sunday Night at the Palladium

Rudolf Nureyev and Nadia Nerina topped this season of Associated Television's "Sunday Night at the Palladium," and their brand of classical terping deservedly clicked. They come a romantic sepiers which allowed both dancers to display the more flashy items in their equipment, Nerina cavorting across the stage improbably on her points and Nureyev performing turns in the air which were stunningly effortless. One drawback of this partnership in this format was that Nureyev preserved a stern and solemn demeanor, as if he was doing it for the money rather than high. Nerina, on the other hand, had a more effervescent and outgoing personality, more suitable for the context. But otherwise it made a brilliant display of ballet expertise.

Also present was Abbe Lane, who undulated effectively if mechanically in three numbers. She ranged through a stately ballad, "Honey for Me," which needed more warmth to communicate, and followed with an Italian tune and a Latin syncopator. All came over efficiently, and Miss Lane also filled the screen with her fetching shape and sit-to-the-thigh outfit. She was accompanied by hubby Xavier Cugat, who took over the pot band and chatted to emcee Norman Vaughan with little effect. They closed the act with a form of Latin twist, in which Miss Lane was joined by dancers Margie Rawl and Hector de San Juan in an enthusiastic show of gyrations.

Trumpeter Eddie Calvert headed his instrumental group in a wild version of the "Ritual Fire Dance," which showed off his fingering but was otherwise tedious and unexciting. He closed with his latest wailing, "Celia," which had him at his most genial.

Juggler Ugo Garrido repeated his lively routine of club-manipulating to rhythm, and the show also marked the return of the Tiller Gals, whose previous hitching clicked. Norman Vaughan closed with flair, and Jack Parnell's outfit backed well throughout. Albert Locke produced. *Ott*

The Sunday Night Play

BBC-TV mounted a faithful and subtle adaptation of the short Henry James novel, "The Aspern Papers," for this entry in their "Sunday Night Play" series. Commissioning this new version by John O'Toole was a wise decision. (Continued on page 40)

FESTIVAL

("The Gondoliers")

With Douglas Campbell, Bono Kombrink, Ann Carson, Jack Creley, John Arab, Victor Braun, Alexander Gray, others; chorus (18); dancers (12); CBC Orchestra (28)

Producer-Director: Norman Campbell

30 Mins., Mon. 9:30 p.m.

CBC-TV, from Toronto (tape)

TRANS-CANADA TELEPHONES (McKim)

This is the third 26-week season of "Festival" and the third Gilbert & Sullivan operetta to be directed by Norman Campbell. (The two previous were "H.M.S. Pinafore" and "Pirates of Penzance"). Campbell, as in his past G & S ventures, attempted to telescope "The Gondoliers" by eliminating extraneous dialog and chorus repeats to get it into the 30-minute format, minus the three commercials, with Trans-Canada Telephone Systems again picking up the tab.

With the leading trio (Douglas Campbell, Carson and Creley) hamming it up, plus the traditional modifications of John Arab and Victor Braun as "The Gondoliers," this tv presentation was a duplicate of the on-stage version of the G & S work at this summer's Stratford (Ontario) Festival. The same musical conductor (Louis Applebaum) and the choreographer (Alan Lund) were used; ditto the cast. The studio audience of some 70 people was simulated—with clappers—plus parting curtains and Applebaum conducting his 28-piece CBC orchestra in the pit.

Outstanding in first act was the duet by Arab and Braun of "We're called Gondoliers." "There Was a Time," sung by Kombrink and Gray; and "When a Merry Maiden Marries," sung by Darlene Hirst as Teresa. Act II included "Take a Pair of Sparkling Eyes," sung by Arab; and "One Day I Was Wedded" by Ann Carson. The tv chorus was particularly effective throughout, with a company roundup for the finale, McStay.

THE DROP-OUT

(A Story)

With Fabry Flynn, narrators; others: Eric Proctor; Neil Fisher. Producer-Writer: Harold Wallace. 30 Mins., Sun. 9 p.m.

BELL TELEPHONE CO.

WBNS-TV (film)

WBNS-TV which in recent years has shown a true flair for the video documentary, came up with probably the most elegant treatment yet of a subject that has been amply covered on local radio and tv, the high-school drop-out. The effort was distinguished by some unusually good footage, by thoughtful and extensive research and by a lucid, if somewhat overly metaphorical, script, but more important, relative to its persuasiveness with the viewer, was the sobriety and calm of the presentation. Because it didn't smack of propaganda, it could well have changed a few teenage hearts about leaving school.

The implications of the drop-out problem were etched both graphically and statistically, and the combined impact was considerable. It was noted that four out of 10 high schoolers in Chicago don't finish, that practically all persons on relief rolls in Chi are drop-outs, that more than 50% of those are under 32 years of age, that approximately the same number can't read or write past the sixth grade level and that more than 60% of the drop-outs are Negro.

The film left no doubt as to what these statistics mean, both to the individual drop-out and to society, in an age when automation continues to eliminate the need for an unskilled labor force. On a note of hope, a number of agencies and private businesses were shown making an effort to stem the problem and to reclaim drop-outs.

More than illustrative of the narration, the footage in many instances spoke for itself. Most importantly, it showed the drop-out as a disappointed and wretched person, for the benefit of those who might incline to join their number. There were some excellent film sequences, but among the particularly notable ones were a session with the leaders of a notorious teenage gang and one with a fellow in a pool hall who made fantastic one-hand shots while talking of the hopelessness of his future.

Lee

YOUNG PEOPLE'S CONCERTS

("The Sound of a Hall")

With Leonard Bernstein, N.Y. Philharmonic. Producer-Director: Roger Englander

30 Mins., Wed. 7:30 p.m.

SHMELL OIL

CBS-TV, from N.Y. (tape)

(Kenyon & Eckhardt)

In a high, sensitive mood, Leonard Bernstein and the N.Y. Philharmonic opened the sixth season of "Young People's Concerts" Wednesday (21) evening on CBS-TV.

The hour ticked away unnoticed, as the gifted display of musicianship, humor and information held sway. This treat on the eve of Thanksgiving was a memorable outing among the many good sessions of this fine musical showcase.

The theme of the evening was "The Sound of a Hall," referring to the acoustics of the new Philharmonic Hall at Lincoln Center for the Performing Arts, N.Y. It was a lively subject as treated by the versatile conductor. Theme also served to underline the many talents of Bernstein, who proved to be as instructive and as engaging about the science of acoustics, as about the art of music.

A portion of the program was devoted to the "Roman Carnival Overture" by Berlioz; First Movement from Concerto in B Minor for four violins and strings by Vivaldi and overture to "The Little Horner," an old American lullaby in a modern arrangement by Aaron Copland, and conductor Bernstein recited the nonsense verse of the tango-pasodoble from "Facade" by Sir William Walton.

In short, it was a rich offering, rendered with talent and excitement. It also served as a promotional piece for the new home of the N.Y. Philharmonic.

Here

PAT BOONE THANKSGIVING

DAY SHOW

With Boone, Pat Page, Elaine Dunn, Peter, Paul & Mary, Phil Harris

Producer: Roger Gimbel. Writers: Sheldon Keller, Saul Zaentz. Director: Greg Garrison

30 Mins., Thurs. 8:30 p.m.

MONARK CABLE

NBC-TV, from New York (color)

(Mazon)

For a Turkey Day special "The Pat Boone Thanksgiving Day Show" added up to a pleasant, hour-long potpourri of songs and dances sparked by a slick cast which included not only Boone but Pat Page, Elaine Dunn, Phil Harris and (singers) Peter, Paul & Mary.

This NBC-TV color spec, for which Monark Cable picked up the tab, also hit a traditional note in keeping with the tone of the day with a sequence which captured a bit of Americana via some 24 Satevepost covers of Norman Rockwell.

With the Rockwell segment coming abruptly after Peter, Paul & Mary's lively reprise of their "If I Had a Hammer" duet, the sudden focus on Thanksgiving Day's significance was a trifle startling. However, most viewers probably look at it in stride. The reverent scene wound up with the Golden Rule.

Boone was the typical, jovial host who accentuated the fact that the holiday was a means of getting people together. In line with that, Phil Harris caught the spirit of the day with a brisk tune specially tagged "Phil Ole Kid." Pat Page put a new patina on "What Kind of Fool Am I?" among other tunes.

Elaine Dunn contributed a sprightly song-and-dance routine in a classroom set labeled "Carnegie Hall in a Lifetime." The imaginative choreography of Jack Rogers gave Miss Dunn lotsa leeway for capricious whirly with the pupils.

Boone wove in and out, from his opening solo of "I Believe in You" to a midway medley of oldies and newies with Miss Page and the Snake Charmer, "Gonna Build a Mountain." Producer Roger Gimbel put top physical values into the show while Greg Garrison directed at a rousing pace.

The musical plotter was nicely seasoned by Vic Schoon's balancing and hip arrangements while the Sheldon Keller-Saul Zaentz script touched all the holiday bases. Gimbel plugs undoubtedly swept up maximum exposure on the coldest—obviously black-and-white—can't do the fabric justice.

Gibb

If You've Seen One Thanksgiving Parade You've Seen Them All

If there's anyone around above the age of 10 who still loves a parade the day after Thanksgiving, he's either a sucker for punishment or he sleeps through the great rubberoid phantasmagorias promoted each holiday by the nation's department store. This year, both CBS-TV and NBC-TV served up prodigious platters of brazen bands, batoneers, circus acts and show biz luminaries in various Thanksgiving Day parades in New York, Philadelphia and Detroit.

While NBC exclusively concentrated for two solid morning hours on the Macy-sponsored spectacle in New York, CBS, on the other hand, covered the parades in the two other cities as well. If CBS proved anything, it was that the "age of conformity" has come to these Thanksgiving Day ceremonies. A twirling baton from Pontiac, Mich., tends to look much like one from Montclair, N. J., and the similarity also extends to the clowns, floats and the ballooning story book characters.

With Jim Lucas as host, NBC had a neat opening to the parade in its coverage of the miniature circus which preceded the parade itself. The weather was rotten in New York, but that didn't seem to dampen the zest of the serialists, jugglers, dog acts, etc., who were performing more for the tv cameras than the handful of New Yorkers who turned out for the event. Bud Palmer and Chris Schenkel, two sports commentators, were on hand for NBC to give the step-by-step commentary on the progress of the parade which was dotted by such names as Jimmy Durante, Tony Bennett and Gene Krupa, baseball star Willy Mays and Ralph Terry and Popeye the Sailor Man, Donald Duck and Bullwinkle Moose.

Following the traditional format, CBS had Captain Kangaroo and Mr. Green Jeans looking out of a studio window onto the various parades. In Philadelphia, the Gimbel's parade was covered by reporters Dave Dugan and Gene Crane while the J. L. Hudson parade in Detroit was handled by Dallas Townsend and Bob Murphy. Douglas Edwards was the CBS reporter in New York.

The Detroit event was the only one, incidentally, which had sunny weather. But rain or shine, if you've seen one Thanksgiving Day parade, you've seen 'em all.

Tele Follow-Up Comment

Camera Three

In what host James MacAndrew characterized as "a return to sentimentality and show biz heels," CBS-TV's "Camera Three" on Sunday (25) spotlighted dancer Paul Draper and harmonica Larry Adler, along with sopra singer-pianist Nina Simone. (The trio is now appearing at the Village Gate in N.Y., the occasion also marking the reuniting of the Draper-Adler duo for the first time in a dozen years.)

The "Camera Three" showcasing was an altogether refreshing and winning half-hour, merited only by the abbreviated appearance of Draper because of an ankle disturbance. Adler took over for a solid 15 minutes with a brilliant display of his virtuosity (aided and abetted by fine intimate camera closeups) as he ranged over a diversified program from "Kol Nidre," the thematic "Camera Three" which he composed for an earlier appearance in '59, to Debussy, Gershwin ("Foggy & Bess") and his Hollywood pix arrangements.

Miss Simone revealed exceptional vocal talents in her stylized renditions, in her own accompaniment. As music and entertainment for a Sunday morning, it was highly professional and classy and certainly merits a guest spot prime time re-broadcast. It's a clock to lend distinction to an Ed Sullivan or a Jack Paar showcase. **Good.**

THE CHOSEN CHILD

With John Chancellor, narrators; others

Producer: Robert Northfield

Director: Frank DeFelitta

Writers: Northfield, DeFelitta

30 Mins., Sun. 10 p.m.

BRISTOL-MYERS

NBC-TV (film)

(Young & Rubicam)

"The Chosen Child" was almost a good show. But this special hour last Sunday, in lieu of the regular DuPont series, was tender and self-conscious, honest and hokey, evocative and, at moments, consummately dull; fortunately, the good parts dominated much of the last 30 or 40 minutes of airtime.

A study of adoption techniques in Westchester County, it made one serious error, which led to most of the secondary mistakes. It constructed a backbone made up of scenes, leading toward an adoption, recreated for NBC News by the two young people who had been involved. Sam and Joan Augusta were not actors, and consequently they were vividly self-conscious in reenacting their successful pursuit of child adoption. Neither were the people, particularly one lady social worker, who surrounded the Augustas, so the atmosphere was crowded with awkwardness.

It is true that toward the end of the tv hour, the Augustas, particularly the wife—the dominant figure of the two, acted more naturally.

Great strength of the program—and it had its absolute strengths—was in the more objective, unheated aspects of the presentation. Showing a sense of clinical journalism, Frank DeFelitta (who was largely responsible for a DuPont documentary a week earlier called "Emergency Ward") and his producer and coauthor Robert (Shad) Northfield were most responsible and most effective covering the ups and downs of adoption not related to the Augustas. When the narration they prepared for John Chancellor was perceptive it was very perceptive and when it was honest it shone, yet many of the moments were blunted by purpleness of word and the worst blunting yet came from the musical accompaniment, written for the show by Tom Glaser. Lullaby-like music was appropriate at certain instances, most specifically when pictures were shown of unlucky children, who because of color or state of health, might never be adopted. But mainly it lulled the senses of a viewer so that often the words, much of the time antithetical to a sleepy musical theme, went unheeded or failed to inspire further attentiveness.

Adoption is a subject little observed on national television. Had it been related a little bit better to unvarnished fact the program in question might have achieved the degree of excellence that it so patently sought.

Art

AS CAESAR SEES IT

With Sid Caesar, Barbara Morris, Jane Connell, Andrew Duncan, Paul Sand, Norma Douglas, Jim Dooley, Charles Sanford Qrah

Producer: Leo Morgan

Director: David Brown

Writers: Marvin Marx, Hugh Wedlock, Marty Roth

30 Mins., Sun. 8:30 p.m.

BUTCH MASTERS

ABC-TV from New York (tape)

(Papert, Koenig & Lutz Inc.)

Sid Caesar, now in the hit Broadway legit musical "Little Me," is apparently doing a bit of moonlighting with this ABC-TV series which gives the comedian a wide range of material. Caesar seems to be his own boss in this season and indulges in a kind of comedy that is peculiar to himself alone.

In the Sunday (25) edition, Caesar furnished an insight into human behavior, but generally failed in the entertainment sector. In each of the three segments on this half-hour excursion, Caesar got a head on some human attitude, but his treatment of these foibles tended to make the viewer uncomfortable. It was particularly true in his delineation of two couples out to dinner, with Caesar and his wife attempting to order so that their portion of the check, which was split evenly, would exceed that of the other couple. Another sketch had a good fairy giving Caesar a bag of gold nightly until ultimately, a devil took over. The humor was lacking. The opening, bit showing what wouldn't be seen on this show was repetitious and devoid of risk-taking.

Caesar's cohorts are players who have been appearing in the off-Broadway cafes and theatres. Barbara Morris, Jane Connell, Andy Duncan, Paul Sand and Jim Dooley provided able and frequently unobtrusive support. Production elements by Leo Morgan were okay, but the direction of David Brown seemed lost in the heavy forward drives by Caesar.

Jose

A STORY OF DAVID

(Sunday Night Movie)

With Jeff Chandler, Basil Sidney, David Knight, others

Producer: George Ffrench

Director: Bob McNaught

Writers: Garry Bay, Terrence

30 Mins., Sun. 8 p.m.

PARTICIPATING

ABC-TV (film)

Oddly enough, this feature-length dramatization of the lean middle years of David, being more indigenous to the dimensions of the large screen than the living room tube, would probably have had more impact and value as a theatrical release than as a television attraction. Biblical spectacles in color lose a lot on the smaller-than-life home screen, especially on the black-and-white receiver.

Filmed in Israel two years ago under a deal made by William Goetz with ABC-TV for presentation as a two-part tv show, the drama, originally dubbed "David The Outlaw," was shelved as a result of the death of its star, Jeff Chandler. A competent and generally authentic job of picturemaking and story-telling, the filmed production relates the tale of the troubled and stormy period in David's illustrious career when he was unjustly accused of seeking the throne by King Saul, owing to the monarch's jealousy over David's popularity.

Chandler's portrayal of David was a typical performance by the late actor: one of quiet, understated strength, masculinity and appeal. Supporting performances were generally solid, under Bob McNaught's firm direction. Three younger players came off quite well: Barbara Shelley as the courageous Abigail, David Knight as the faithful and perceptive Jonathan (Saul's son and heir to the throne), and Richard O'Sullivan as the orphaned lad, Abimelech. Also efficient were Basil Sidney as Saul and Peter Arne as his wicked, cunning henchman, Doeg.

Tube.

GLOBE-UP

(The Last Neighborhood)

With John Chancellor, narrators; others

Producer-Director: Leo M. Swain

Writers: Swain

30 Mins., Tues. 10:30 p.m.

BELL & HOWELL

ABC-TV (film)

(McCann-Erickson)

ABC News did an interesting, if slightly off-balance, story on the portrait of an old Boston neighborhood.

(Continued on page 40)

Why KBAK-TV bought volumes 3, 4, and 5 of Seven Arts' "Films of the 50's."

Says John E. Barrett:

within 48 hours we had our Friday night movie sold

VARIETY-ARB SYNDICATION CHART

Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week three different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audience on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

Total Area Homes Reached				Metro Area Rtg.								
Stn.	PROGRAM			Stn.	PROGRAM, Day & Time	Stn.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Compet.	Stn.	Total Homes
1.	Defenders	KPIX	308,100	34	1. San Francisco Beat (Sat. 7:00)	KPIX	CBS	218,200	18	Moneysneakers	KRON	118,400
2.	Dr. Kildare	KRON	308,400	30	2. Dinwiddie Court (Sat. 8:00)	KRON	Star	214,000	18	Marshall J. Wyatt Karp	KPIX	98,200
3.	Ben Casey	KRON	301,400	31	3. Bigfoot (Mon. 7:00)	KPIX	UA-TV	181,700	13	Science In Action	KRON	117,000
4.	Perry Mason	KPIX	288,700	29	4. Bugs Bunny (Tues. 7:30)	KGO	UAA	150,300	12	Laramie	KRON	108,200
5.	Man!	KRON	242,300	26	5. M Squad (Tues. 7:00)	KPIX	MCA	148,300	12	Sea Hunt	KRON	115,000
6.	Studio: Opening Night	KPIX	288,100	24	6. One Step Beyond (Wed. 7:00)	KPIX	ABC Films	132,900	12	Biography	KRON	118,000
7.	Gunsmoke	KPIX	282,100	27	7. Troubadours (Thurs. 8:30)	KRON	UA-TV	132,700	10	630 News, Feb. Npt.	KPIX	78,500
8.	Father: Opening Night	KPIX	288,000	23	8. Phil Spector (Thurs. 7:00)	KRON	CBS	131,000	9	Across 7 Seas	KPIX	113,100
9.	Dick Powell	KRON	288,000	26	9. Frontier Circus, Fair, P. Mason (Thurs. 7:30)	KPIX	MCA	128,400	12	Wide Country	KRON	218,100
10.	Shelton: Comedy Spot	KPIX	288,200	24	10. Biography (Wed. 7:00)	KRON	Official	118,000	10	One Step Beyond	KPIX	132,900

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

1. Bonanza	WRCV	611,000	20	1. Bugs Bunny (Tues. 7:30)	WFIL	UAA	371,300	19	Marshall Dillon	WCAU	284,300
2. Man!	WRCV	581,100	23	2. South Valley Days (Mon. 7:00)	WRCV	U.S. Borac	368,000	15	7 Report: CBS News	WCAU	288,000
3. Ben Casey	WFIL	578,000	20	3. Bonanza (Wed. 7:00)	WRCV	ITC	368,000	13	7 Report: CBS News	WCAU	288,000
4. Naked City	WFIL	568,000	31	4. Target (Fri. 10:00)	WFIL	UA-TV	368,000	14	Twilight: Eucharist	WCAU	288,000
5. Prime Time Live	WRCV	564,000	20	5. Bronco (Fri. 7:00)	WRCV	UA-TV	368,000	11	Par: Campaign Cand.	WRCV	288,000
6. Dr. Kildare	WRCV	521,000	20	6. Bigfoot (Mon. 7:00)	WRCV	UA-TV	368,000	11	7 Report: CBS News	WCAU	188,400
7. Secret: Opening Night	WCAU	518,000	24	7. Popeye (Mon-Fri. 5:30)	WFIL	CAA	344,100	14	Newark: Wca. ABC News	WFIL	178,300
8. My 3 Sons	WFIL	488,000	34	8. Calvin & Hobbes (Sat. 7:30)	WFIL	MCA	341,000	15	Early Show	WCAU	188,300
9. Father: Opening Night	WCAU	484,300	24	9. Philadelphia: NCAA FB (Sat. 5:00)	WCAU	CBS	332,400	13	Perry Mason	WCAU	304,000
10. Virginian	WRCV	478,000	20	10. Backstage (Mon. 7:00)	WFIL	Screen Gems	213,500	14	Wide World Sports	WFIL	128,800

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: SEPTEMBER 14-27, 1962.

1. Bonanza	KYW	317,000	31	1. Vigil Bear (Thurs. 7:00)	KYW	Screen Gems	274,000	20	City Camera: Sports	WJW	188,000
2. Naked City	WEWS	312,700	31						CBS News ..		
3. Ben Casey	WEWS	310,000	26	2. Shannon (Fri. 10:30)	WEWS	Screen Gems	261,000	20	Open Circuit: Paer ..	KYW	188,000
4. New Breed	WEWS	287,100	26	3. Third Man (Fri. 10:00)	WEWS	NTA	217,400	19	Project 20: Paer ..	KYW	288,000
5. 77 Sunset Strip	WEWS	284,700	24	4. Adv. In Paradise (Thurs. 10:30)	WJW	20 Fox-TV	214,000	20	Miss: Andy Williams ..	KYW	218,500
6. Dr. Kildare	KYW	288,000	27	5. Bugs Bunny (Tues. 7:30)	WEWS	UAA	198,300	17	Tightrope: L. Young ..	WJW	134,000
7. Philadelphia	WEWS	277,100	23	6. Bonanza (Tues. 8:30)	WEWS	ABC Films	188,500	17	Dick Powell	KYW	288,000
8. Man!	KYW	274,300	23	7. Bonanza: Movie (Thurs. 8:30)	WJW	UA-TV	188,100	18	Man!	KYW	278,300
9. Int'l Showtime	KYW	268,500	20	8. Bonanza: Jack Benny (Tues. 8:30)	WJW	UA-TV	174,000	18	Dick Powell	KYW	288,000
10. Science & Fiction	KYW	268,000	21	9. South Valley Days (Wed. 7:00)	KYW	U.S. Borac	187,000	14	Quarter Back Club ..	WEWS	148,500
			26	10. Backstage (Mon. 7:00)	KYW	Screen Gems	148,000	13	City Camera: Sports ..	WJW	148,000
									CBS News ..		

Mutiny on The TV Bounty

Continued from page 10

Boards attempted to forestall a Collins-inspired tv. Civil War with a soft spoken patois, in hope the Governor would say no more and that no viewer or citizens group would be stirred to action.

At week's end, vigorous under-cover efforts were launched to forestall any disturbances, not only because television's first mutiny would represent conduct unbefitting an officer and a gentleman in the broadcasting fraternity, but also because of thinly disguised fears that any noise might well find large quantities of single revenue broadcast tumbled overboard.

Meanwhile the tension mounted. Broadcasters were irate that Collins made his remarks and issued his release—hitting a deep gash into the hands of prime blushing advertisers—without prior consultation with NAB board members. Members were astonished to learn that Collins, as chief spokesman for broadcasters, had uttered such a policy statement on his own.

Collins explained his unilateral action to members as "a desire to lead, not follow."

Within the tobacco industry, there was fear Collins might lead cigarette commercials out of all their tv and radio programs and spot announcements prior to 9 p.m. Similar agitation in England—sparked by a report of cigarette health hazards to young people by the Royal College of Surgeons—produced Parliament reaction that led to a voluntary ban on all cigarette commercials before the 9 p.m. hour.

TvB, alerted to the Collins threat, sent a quick communique to its member stations, noting that 98.9%

of the dollar volume of all tv tobacco advertising falls before 9 p.m. The TvB memo implied a fear that the Collins speech might light a fire that could send the precious \$85,000,000 annual tobacco billings up in smoke.

The memo noted that "Gov. Collins' remarks, fortunately, were so far, not widely disseminated. It is likely, however, that repercussions can be expected locally as well as nationally as various groups, such as the American Cancer Society, attempt to bring new pressure on broadcasters, to curtail cigarette advertising."

Collins flicked his lighter on the eve of the NAB Board of Directors meeting which convenes in Phoenix in January, where and when his contract (\$25,000 per annum plus executives) comes up for renewal.

While the cigarette controversy will add spice to the renewal discussion, some observers feel that Collins, gifted with a politician's sense of timing, chose the strategic moment to sound his election call to protect teenagers from the blandishments of the cigarette commercials.

Meanwhile, the networks are worried about these pre-9 o'clock cigarette billings. In these early evening hours, American Tobacco co-sponsors "Chryseas," "Empire," "Going My Way," R. J. Reynolds co-sponsors "Mr. Smith Goes To Washington," "Sing Along With Mitch," "To Tell the Truth," "Wagon Train," Philip Morris is on the "Jackie Gleason Show," "Perry Mason," "Red Skelton," "Rawhide" and "Route 66." Lorillard slots commercials in Ray Rogers and Dale Evans, "Ed Sullivan Show" and Jerry Bishop, Lippitt & Myers rides "Dr. Kildare," "Ensign O'Toole," "It's A Man's World,"

"The Virginian" and "Wide Country." Brown & Williamson, more concentrated in the 9 to 11 p.m. period, is in "Defenders," "Howell's Eye" and "Laramie."

And if you take Central and Mountain Time zones, pre-9 o'clock, include "Hawaii" (Brown & Williamson), "Saturday Night Movies" (L&M), Dick Powell (American Tobacco), "Beverly Hillsbillies" (R. J. Reynolds), "McNally's Navy" (Reynolds), "77 Sunset Strip" (Reynolds), "Don't Call Me Charlie" (B&W), "Fair Exchange" (B&W), "Real McCoy" (American Tobacco) and "Have Gun Will Travel" (American Tobacco).

AM-FM Combo As Optional Equipment On All Chevy Models

Chicago, Nov. 27.

FM broadcasters, who see their own new frontiers as being stonewalled and car radios, can be expected to make capital of confirmed word from Detroit that AM-FM combo units are to be optional equipment on all Chevrolet models, probably before the end of the current model year. They're also to be standard equipment on the Corvettes.

The plusher auto lines, like Cadillac, Lincoln, Chrysler and the sports cars, have offered AM-FM as an extra for some time, but Chevy's entry introduces automobile FM at the mass market level. The company expects to sell 2,000,000 autos this year.

It may be a good long time, of course, before the FM industry can turn the optional car units into a factor that can give it claim to a metering audience, but for the present Chevy's plan to offer AM-FM imparts as very significant recognition of broadcasting's third medium.

Robt. Sarnoff on Drama

Continued from page 20

craftsmanship and production values; we do have to put up these days with better lighting, more realistic sets, better camera work. But in the essential elements of subject matter and content, as well as the caliber of acting, writing and direction, television offers drama no less meaningful—adult, provocative and perceptive—than it has ever presented."

Sarnoff's list of good programming included "dramatic treatment of civil rights issues, intolerance and juvenile delinquency as well as such themes as an expectant mother's fear of childbirth; the overcoming of a youngster's hostility toward an older brother; the danger of embracing comfortable delusions instead of facing up to unpleasant realities; the recovery of an agnostic's faith through a humorous and poignant Orthodox Jewish wedding ceremony." The NBC board chairman also observed that his tv network had also aired this season a study, via "11th Hour," of a girl who considered abortion.

"Any or all of these subjects and themes would not seem at all out of place in a sentimental's wifely reminiscence of the so-called 'golden age of television,'" wrote Sarnoff. "But they all come out of the current NBC television schedule as far—from such programs as the 'DuPont Show of the Week,' 'Dr. Kildare,' 'Tom Donaghy,' 'It's a Man's World' and 'The Dick Powell Show.'"

The exec noted that "some of the celebrated names associated with television drama of an earlier era" are no longer working in tv, because, "in many instances, they are concentrating in other fields

where they have priced themselves out of the television market."

He did, however, draw a long list of tv holdovers. For one, Sarnoff referred to Reginald Kene, "the creative sparkplug of the extremely successful 'The Defenders'" as "one of the ornaments of the golden age" who still works in tv.

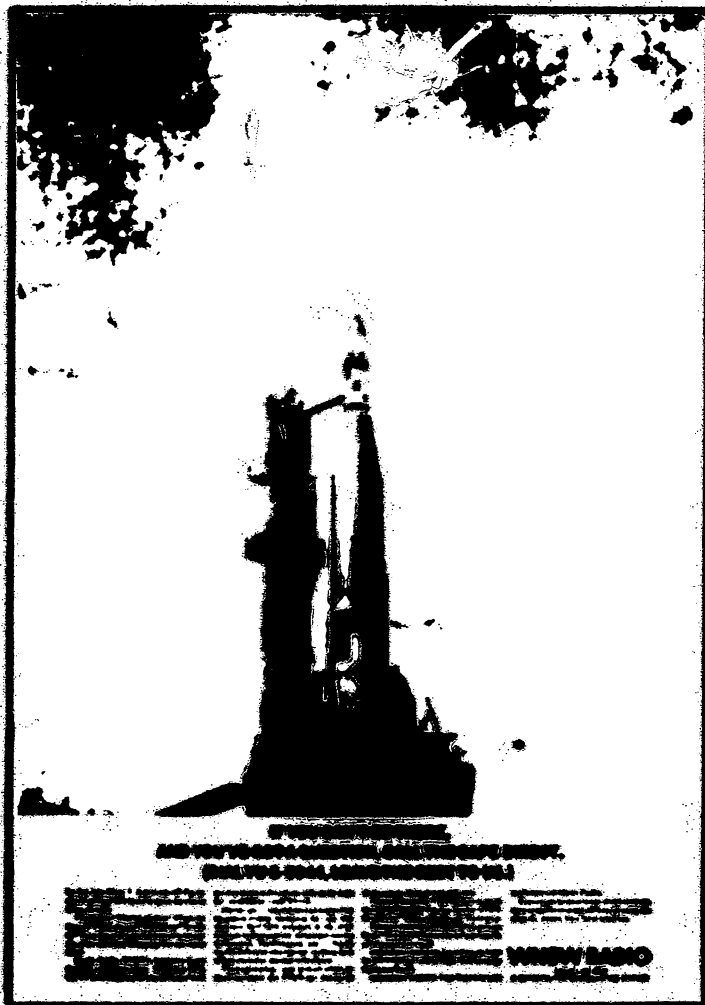
Kemper

Continued from page 21

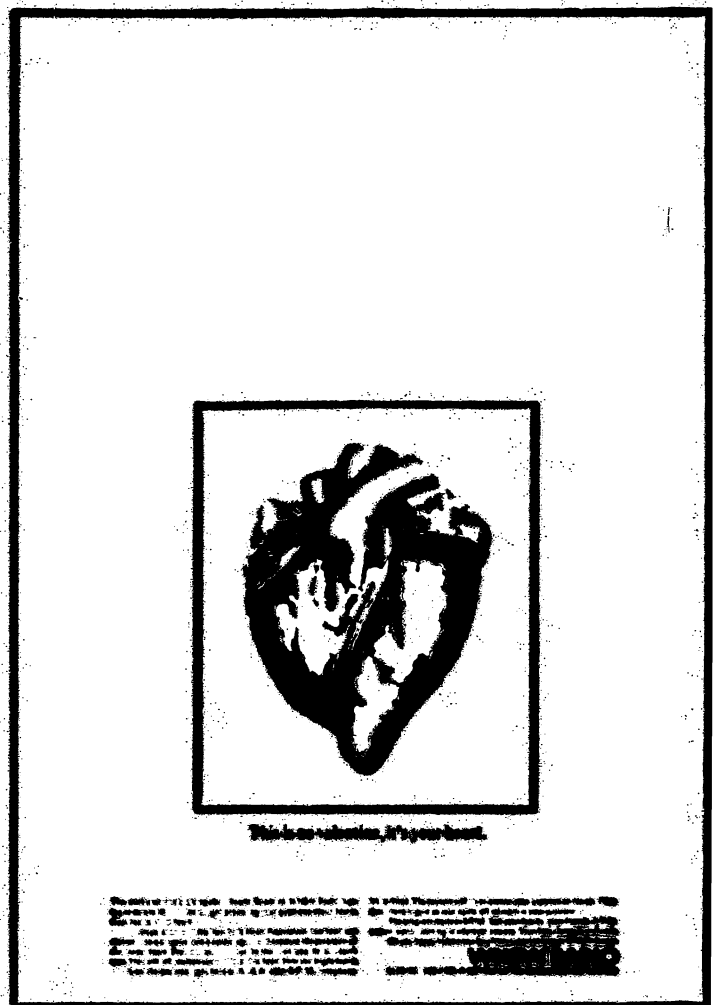
the familiar brush of guilt by association." ABC news chief Jim Hagerly declined to comment on Cochran's letter to Kemper.

As an important postscript to the Hiss telecast, President John F. Kennedy stated at his press conference last week that he agreed with statements made by Hagerly and FCC chief Newton Minow in defense of ABC's position in the affair. The American Civil Liberties Union also upheld the Smith show as a significant freedom of speech and freedom of the press issue. At the same time, the ACLU supported the decision of two ABC affiliates not to carry the show as being within their right to "determine the content of its news programs."

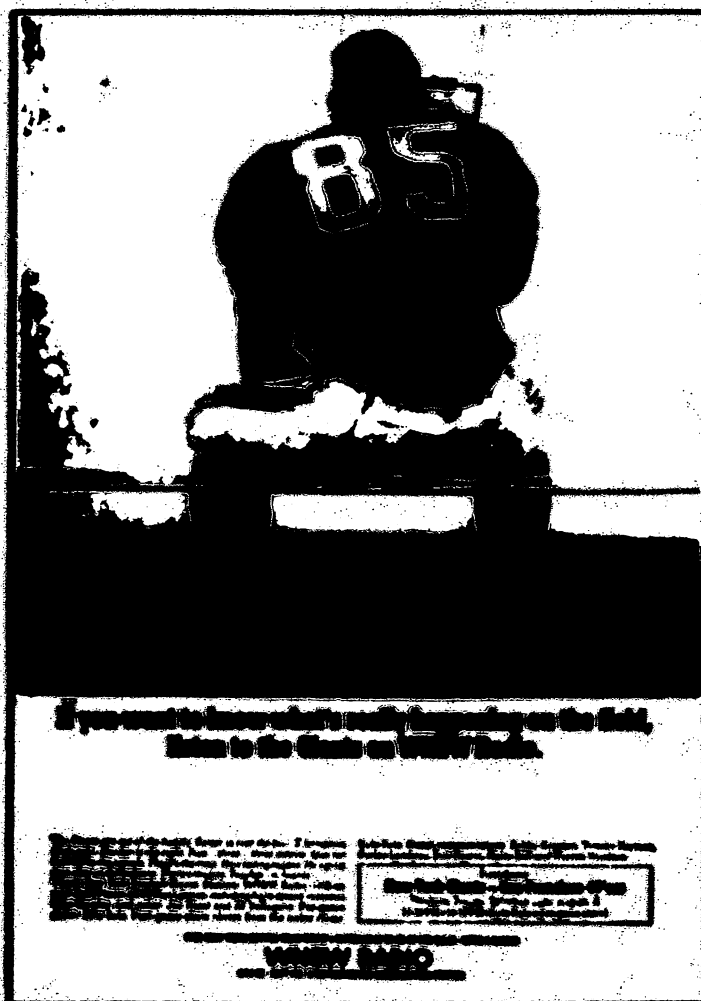
Cleveland—Dr. Richard B. Hull, consultant to Educational TV in Metropolitan Cleveland, told a group of educators there would be 25 new stations in the educational tv market next year, and that if Cleveland ever established its own station at least 25,000 out-of-high school students could enjoy advantages along with regular viewers.



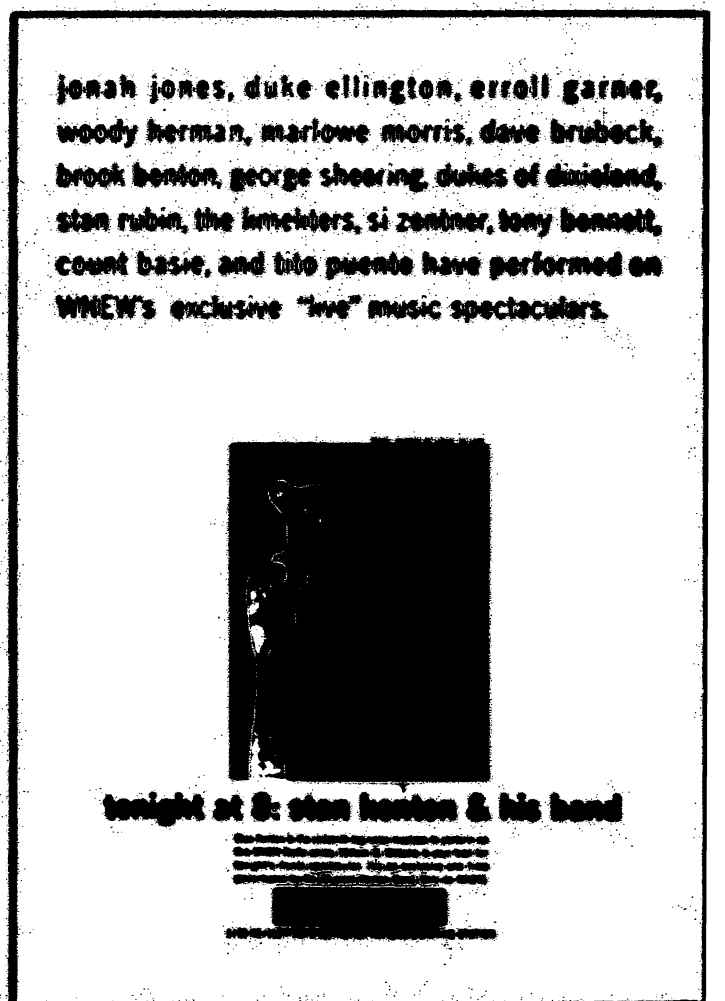
January 22



February 12



September 14



October 19

"So what have you

That's a WNEW listener for you. He doesn't care how much it costs us to give him on-the-spot coverage at Cape Canaveral. He's not interested in the trouble we took to cover the 'Ole Miss' riots. He tunes in to WNEW and he expects to hear something interesting. If we don't give it to him, he won't listen.

Of course, we could probably ease up a bit, and still hold a big audience. But it wouldn't be the same audience. It wouldn't

be the people we get now. The people from 19 to 35 (except those older and younger). The people in the \$5,000 to \$10,000 brackets (plus those who make more or less). You get the people.


We want to keep the people we've got. We know how to do it. Give them music that sounds like music. (And keep a man being near that microphone, not a mile of tape.) Give them news programs that are willing to take a stand. Give



I thought all you heard was radio on music?

WNEW RADIO

June 5



Let them, please.
Some of the nation's leading physicians want to talk to you.

WNEW RADIO

June 14

"...as we step back from danger"

WNEW NEWS REPORTS HOW IT KEPT LISTENERS INFORMED DURING THE CUBAN CRISIS

TYPICAL WNEW PERFORMANCE—GIVES YOU MORE WHENEVER 45 DAILY NEWSCASTS ARE NOT ENOUGH...

WNEW RADIO

October 25

WNEW Listeners will enjoy this music tomorrow!

WNEW RADIO

November 14

done for me lately?"

or them unrehearsed conversations with celebrities. Give them independent, interesting personalities like Klavan and Finch, or William B., or Bob Landers, or Ted Brown, or Wally King, or Billy Taylor, or Phil McLean, or Kyle Rote.

And most of all, don't plan things too rigidly. Flexibility is radio's unique quality. We use it to keep our listeners.

We like to talk to them. Who wouldn't?

WNEW RADIO

1130 MC/102.7 FM/METROPOLITAN BROADCASTING RADIO
A DIVISION OF METROBROADCAST, INC.
REPRESENTED NATIONALLY BY METRO BROADCAST SALES

Compared to Network Program Exec, Agency Man's Calm & Cool —On Other Madison Ave. Fronts

By BILL GOSLEY

Flight of the tv program man, investigated in *Vanity* last week, is pretty much a network affair these days where the revolving door seems to never cease swinging through his season and sales.

By contrast, at least at this writing, the network programming exec's Madison Ave. counterpart resides on a quiet street shaded with real green money trees.

Take the case of Richard A. R. Pinkham who it's reported recently eschewed the revolving door to the top programming exec suite at one of the networks to continue as program chief at Ted Bates agency. One of the original Weavers (Pat's, not Folk's) at NBC-TV, he launched Bates into network tv several years ago when it was virtually an all-spot shop and has been there ever since. Bates is now second of all agencies in total broadcast billings with around \$118,000,000, and second in tv billings with more than \$60,000,000 (according to recent trade reports).

Another Weaver man and veteran linerate of the exec programming circuit, Thomas McAvity, took over as program head at J. Walter Thompson a couple of years ago when Don Seymour was boosted upstairs to become a new big hunter. J.W.T.'s broadcast billings are up \$6,000,000 over last year, and the giant shop tops all with a total of more than \$120,000,000 and \$67,000,000 in network. McAvity may well be settled in for executive life.

Boston & Bowles Lee Rich, a pure agency man at the pure program agency (Rich has the balance of advertiser shows left in network via Procter & Gamble and General Foods) couldn't be stronger with General Foods landing seven shows in the top 15 of a recent Nielsen. In the last couple of years, he has turned down bids to move for obvious security reasons. Louis Thierston is a fixture at Compton (much agency in broadcast billings) where he's a senior exec and has headed up programming for many years.

Likewise, Daner - Fitzgerald-Sample's tv chief, J. James Neale and Wm. But's Mitchell Johnson and Sam Northcott. BBDO's George Park has turned down offers from other agencies and production companies to become the head programming exec at BBDO in a recent reorganization.

Another veteran linerate, Charles (Bud) Barry, took over at Young & Rubicam not so long ago when Mort Werner took his leap into the NBC exec, and from all indications all is well. Agency has scored some solid account acquisitions this year along with the saving of the Goodyear live bid; and, as number five in broadcast billings, shop's total is actually up \$1,000,000. That's after a drop of more than \$10,000,000 the year before.

The last outing of an agency tv highness was the case of C. Terrence Cline, who departed shortly after the Linett & Myers account went that way—to J.W.T. But Cline was recently made second in command at Mason agency on the crest of new billings there.

McCann-Erickson had another bad year in the slide of tv billings. The fact that the shop's parent, Interpublic, now separates the broadcast business for McCann-Erickson and McCann-Marshall, it's two agency subsidiaries, can't conceal the fact that in the last two years—in the company's own figures—broadcast billings have slid \$28,900,000.

Still and all, Sy Hunter Weaver, who took over as proxy of M.E. Productions from Cline, looks and talks like a man concerned.

Snake Oil Antidote

Cut backs in the news via NAB press letters Collins crusade (see separate story) and now NAB's New York Code Office manager, Stockton Helfrich, says his staff is blueprinting guidelines for "medical" commercials.

New lines will, says Helfrich, update the "Men-in-White" rules and also cover such items as vitamin and pain-relieving drugs, denture commercials and the so-called "personal products" generally which, unless carefully watched,

are given to exploring everything from the nasal tract to the space between the toes.

Meanwhile, Hollywood Code office has revoked 60-second slugs for the Warner Bros. feature film release, "The Chapman Report," and recommended that they be slotted only during "very late viewing hours."

Sample commercial is outlined as featuring Shirley Watson, lying on the deck of a boat, covered with a towel and being kissed by a man; Jane Fonda and Silver Stedekin in a clothes boutique; and Glynn Jones on the beach, dressed in "society" bathing suit.

With the Station Raps

In a month's operation, Intercontinental Broadcast Media, a division of Franklin Broadcasting that offers local radio stations a package service including local bluffs, 30's, taped sales presentations, ad campaigns and shortie programs, has signed 17 outlets.

Large and small-market stations parted for the service include WPHN Philadelphia, WITN, Baltimore; WOOD, Grand Rapids, Mich.; WFTY, Raleigh, WAVA, Arlington; WSET, South Bend; WACO, Waco; KWJL, Portland, Ore.; WSEY, Petersburg, Va.; KTFK, Tempe, Ariz.; KOKR, Tyler, Tex.; and KVMH, New Maria, La.

KCBM, an outgrowth of Radio Concepts Inc., a similar service of the same company, has taken a stigma off the previous operation in that it does not employ "outside salesmen." Under RCI, the outsiders would come into a market and work on a commission basis. They were accused of "taking money out of the market." The new service is sold on a fee basis to one station in each market, and is used to background and backstop the local salesman (it would seem, however, that "fee" just as "commission" must ultimately be taken out of a station's sales gross, although the outside salesman is eliminated).

Ernie AM Radio Sales today (20) press-releases its new AM Radio Reporter, aimed at easing the agency media department's chores. . . . Robert L. Stephens, formerly on the radio sales staff, joins the tv sales staff of Kate San Francisco office. . . . Kate vesp Ed Codel has been elected a member, board of directors, American Hearing Society. . . . Robert Hastings has joined the sales staff of CBS Radio Spot Sales. He was with WCBM Radio sales for three years. . . . Walter Newton Jr. is new director of market and sales development for the Belling Co.

Good Guys & Bad Guys

Cleveland, May 27. Over-commercialization in broadcasting may lead to strong FCC regulations unless the industry curbs its abuses. FCC Commissioner Robert E. Lee told (21) the Detroit Station Representatives Assn. luncheon at Hotel Sheraton Cleveland.

"So far in our plans we've reached only the good guys," he told the group, adding "the ones who are abiding by, or sticking to the NAB code. We are just not getting across to the bad guys."

He proposed that his fellow commissioners in Washington query broadcasters on whether commercial limitations in the NAB code should be made part of the FCC's code because, he said, commercial abuses must be checked. He allowed that a FCC vote today to make limitations law would lose, but it might get serious consideration in a few weeks.

Lee noted the NAB code permits roughly 18 minutes of commercial continuity an hour; television code, although more complicated, allows as much as 15 minutes, but that monitoring of some stations, plus citizens' complaints received, showed some radio stations with as many as 45 commercials an hour.

Boston Globe Raps ABC Kunichas for Treatment On Hub Urban Renewal

Boston, Nov. 27. ABC net's "Close-Up" program, "The Last Neighborhood," about Hub's West End project, came in for censure by the Boston Globe in an editorial, "The Last Opportunity," Saturday Oct.

"Once again, Boston has come out on the short end of it in a television documentary shown across the nation," said the editorial. "This time, there was no justification whatever for the misrepresentation which occurred this week in the ABC network's 'Close-Up' program entitled, 'The Last Neighborhood.'"

"The producers of the program had been thrown out of the City Council last summer when it was learned that they planned to film the council proceedings. But what emerged on the tv screen this week was a film which, in effect, seemed to support the very committee who had led the producers ejected."

"It is easy to sympathize with an emotional approach to urban renewal that places much emphasis on the hardships of those who must be relocated. This is especially true when the center of attention is Boston's West End project, and when pertinent facts are not pointed out."

"The notion was not told that the West End project was begun under a previous administration and before Mayor Collins brought Edward J. Logue how to direct Boston's urban renewal. It was not told what is currently being done to ease hardship in relocating, nor to what wholehearted neighborhood support for renewal projects."

"In short, a bad example was used when a number of good ones were available and would have presented a truer, more typical picture. The effect was heightened by views of the hardy-gurdy and the wrenching ball. 'The Last Neighborhood' became the last opportunity and it was a shame."

'Common Market' Of '63 TV Shows

Frankfurt, Nov. 27. Television networks operating in West Germany, France, Italy, Belgium, the Netherlands and Luxembourg are working on a sort of "Common Market" of television broadcasts.

Starting in September, 1969, the countries are planning to set up regular shows which will originate in one of these lands and be carried in all the others, according to the Information Office of the Common Market, Brussels and Luxembourg.

German partner in the new operation is going to be the Second German Television Network, which starts programming next April from Mainz, West Germany.

Unlike European, in which European countries set up a special network to transmit entertainment or top sports events which are shown simultaneously in all the lands with simultaneous translations, the new "Common Market" broadcasts will be concerned particularly with programs which bear the six Common Market members.

GAYLA GRAVES' TV

BRICKENRIDGE II

Hollywood, Nov. 27. Twenty-two year old actress Gayla Graves heads a new production company, Gayla Television Productions, which plans to produce a comedy-mystery tv series, "Brickensridge III. Semi-Private Eye" featuring comic Bobby Bell.

With production slated for January at Producers' Studio here, Miss Graves was due to fly to New York this week to pitch the show to networks and agencies.

Production staff for "Brickensridge" includes Leslie Goodwin, director; Edward Ullman and Ed Berenda, writers; Ralph Apton, casting; Robert Tabor, director of photography; and Walter Greene, theme and scoring.

Washington — WTEL, Philadelphia, was granted authority by the FCC to boost its daytime power from 250 watts to 10,000.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Justifying National Educational Television came include Paul K. Toff, assistant director of programming, to Vienna to view bid shows and then Munich for a session of the international bid programming, and Patrick J. Collins, exec assistant for network affairs, to Florida for contacts with the state's NBC affiliates, then Puerto Rico. . . . WOL-TV's Sunday night "Meet the Author" panel will guest Fred Cook, fiction mag editor and author of "A 50 Hot Means Murder" on Nov. 26 show. . . . Norman Vincent Peale and spouse Ruth Stoddard Peale guested WFLX's "Great Religious Leaders of Our Time" Sunday show. . . . Seventh annual reunion of Du Mont network's "Alumni Assn." will be held Dec. 2 at La Cabañas Restaurant. Among the former web's employees expected to attend are Kate agency's Halley Barrett, WFLX's Bob Rosenfield, ABC-TV's Bob Cox, Motormedia's Bob Brown, KATV's Ed Collins, TWA's Larry French, BBDO's Ed Hershman, WBC's Don McGowan, Adam Young's Jim O'Grady, guestmaster Chris Schenkel, WFLX's Chris Young, Schenkel's Schenkel's Don Schenkel and POW's Ed Young. . . . WLIB, programming for the New York Negro market, is now broadcasting exclusively from its new studios on Lenox Ave. Part of the programming has always emanated from a remote studio at the transmitter site in Astoria, Queens, and part from old studios in the Hudson Hotel. . . . Fred Robbins interview Gregory Peck, Sue Lyon, Richard Chamberlain, Joan Collins and Charles Boyer on his nationally syndicated "Assignment Hollywood" this week. . . . ABC Radio's 1968 Edward P. Morgan essay contest on "Youth's Challenge in the Labor Market of the '60s" will be held in association with the U.S. Department of Labor. . . . Harold Arlen guests on Alan Jellison's "In the Land of Music" on ABC Radio Friday Oct. 26, previewing his score of "Gay Purr-er". . . . ABC-TV's "Discovery" will instruct the audience on how to make a film in December, explaining all the technical details in the production of a film to roll in Central Park.

Paul Belanger, who plays the Wabash character in CBS-TV's "Rushmore" series, made model Shirley Talbot during the holidays. . . . Rosemarie O'Reilly, CBS-TV's manager of rebroadcasts, spending a week's vacation in Bermuda. . . . Lynn Edwards, daughter of CBS Newsman Douglas Edwards, to wed John Walters in the spring. . . . Hubbell Robinson, CBS-TV center v.p. of programs, back from a Thanksgiving holiday visit to the Coast. . . . Ray Cuddy signed for a dozen more shows on "Garry Moore Show". . . . Dave Williams, eastern manager of CBS-TV ad relations, and wife, Doris of NBC Producers and Standards, vacationing in the Bahamas. . . . Bob Jamison, CBS-TV director of station clearance, back from work's vacation in Miami. . . . Sportscaster Chris Schenkel will do a special publications documentary for the U.S. Army. . . . Harry North, general manager of WLIB, hopes to have his FM operation on the air by mid-January. . . . Sam J. Hale, v.p. of CBS Radio and general manager of WCBM, has been named to the N.Y. Board of Trade.

Scripting team of Livingston & Evans signed to write music for new "Krazy Kat" tv cartoon series being produced by King Features Syndicate. . . . Harry Belafonte set for a Sunday (21) guest spot on WCBM-TV's "American Musical Theatre". . . . Phillips Wylie named to the newly-created post of production exec at Independent Television Corp. . . . Change in on-air assignments on CBS-TV's "Stump the Stars" series will be made within the next two weeks. Mike Baber, creator and producer of the series, replaces Pat Livingston Jr., effective Dec. 2 or Dec. 10. Baber has entered "Pantomime Quiz" throughout most of his career but was replaced this season when the show came back on the air under the new "Stump the Stars" title. . . . CBS News correspondent Charles Collingwood is on route to South Vietnam to prepare a first-hand "Eyewitness" report on the war in Southeast Asia. Walter Cronkite will sub on "Eyewitness" during his absence.

IN CHICAGO . . .

Educational station WTTW has entered into reciprocal plug agreement with Chicago Scene magazine in the name of public service. Later will carry complete monthly listings of the station with notes on programs of special merit in exchange for WTTW plugs of the mag's features. Ed Harris, WTTW director of development, gets space in the December issue of Scene to answer the TV Gold series, "Educational TV: Best or Bore?" . . . WGN-TV has added "The Herb Lyon Show," Monday night variety hour, to its line-up. . . . Art Thoren is a partner in the new Crystal Lake station, WCLU, but remains at WBBM-TV as publisher's writer-producer. . . . WBBM performer Jim Stewart has authored a little book, "Joey's Home," which Britannica Press has published. It gets the autograph party treatment at Kroch's Dec. 1. . . . Harry Volkmann, WBBQ weathercaster, will do a 30-minute special, "The Weather is a Big Business," next Monday (26). . . . WBBM-TV director Phil Randall switched to the CBS side in Los Angeles, KIXT. . . . Vic Nelson, on-NBC sales service here, is now sales manager for WLUV, Rochester. . . . WBBM-TV will do a retrospective on Chicago as motion picture capital of the world for two decades during the era of the sitcom on its Sunday "Frankie Giant" series Dec. 9. . . . Singer Bob Carroll, who stars on WBBM-TV's "Remember That Song," is debuting this week and next as bopliner in the Draper's Camellia House.

IN LONDON . . .

Dave Bruback Quartet shedded for a spell under the analytical limelight of Kingsley Alder's finding out series for ABC-TV. . . . New talent showcase program being introduced by BBC-TV on Jan. 1, anchored by Jimmy Young. . . . Helen Shapiro signed for her fourth appearance on ATV's "Sunday Night at the London Palladium" Jan. 27. . . . Moving from Rome next month Yank vocal group The Tubbans slated for tv here. . . . Week after she goes out on her own a chanteuse Susan Maughan guests on BBC-TV's "Late Music." . . . While three centers—Michael Beattie, Richard Murdoch and Kenneth Morris—make funnies on a BBC-TV program this weekend (26) a psychiatrist will see what makes them tick for the viewers. . . . BBC's wild life tv series "Discovery" has topped a Spanish scientific documentary award.

IN CLEVELAND . . .

WABQ changed its format with Edie Castiberry, Ben Tiger and Ed Wright, on-WFCH, now spinning disks daytime. Weekday religious and gospel music is out and Valma Williams will be heard five minutes four-times daily eliminating her 45-minute "Coffee Break" argument. . . . Frank Meale, formerly WJOL-FM, is program manager of WCUT-FM and station is changing all-jazz format to include show music, classics and folk music. . . . Bruce Macdonald celebrated 10 years with WJW-radio. . . . Howard Hoffman rounded out 13 years with WJW-TV announcing staff. . . . Hugh Hopper, on-Philadelphia, now KYW-TV publicly head. . . . Russ Elms, radio-tv columnist, moves over to Plain Dealer city desk. George Condon, formerly radio-tv editor, to new PD columnist, and Bert Beeding is broadcasting editor. . . . WZAK-FM, new nationally station to be on air Feb. 1 from old WTAM transmitter. . . . Dr. Richard B. Hall, Cleveland educational tv consultant, told educators here there will be 25 new stations in educational tv market next year.

Daniel Callahan, associate editor of The Commonwealth, in the feature article for Harper's (Nov. "A Catholic Looks at Protestantism" mentioned on page 20).

(Continued on page 20)



McKeever and the Colonel



The Joey Bishop Show



Car 54, Where Are You?



Ensign O'Toole

The Situation (Comedy) Is Well in Hand

Someday, perhaps, all the world's crises will be little ones.

Until that time, our favorite dilemmas will be those on NBC's situation comedies — where the issues are never grave, the laughs never far apart and the solution never more than 30 minutes away.

On Thursday night's "Hazel," for example, Shirley Booth may be faced with no more earth-shaking a problem than getting a certain handsome chauffeur to take her to the Sunshine Girls' picnic. But Miss Booth's deft handling of such non-UN challenges has made her America's very favorite maid.

Of course, Miss Booth is about as typical a maid as Officers Toody and Muldoon (of Sunday night's "Car 54, Where Are You?") are representative of "New York's finest." Who but muddlers like Joe E. Ross and Fred Gwynne could inadvertently become backers of a play

whose theme is police brutality?

But the humor on both these series is wonderfully rich, as it is on such other inventive excursions as "The Joey Bishop Show," "Ensign O'Toole," and "McKeever and the Colonel."

Mr. Bishop can (and has) put foot in mouth through such seemingly harmless gestures as making a few wisecracks about women in politics or agreeing to keep a friend's Alaskan husky in his apartment for a week. "Bishop hit a solid stride with his unique, deadpan delivery," said the Hollywood Reporter of this season's premiere. The stride hasn't been broken.

"Ensign O'Toole's" star, Dean Jones, unsimplifies his life with such brainstormes as smuggling a 1914 Ford aboard his destroyer in New Caledonia for future sale in the United States. Funny? "It's all played as wild farce," says Daily

Variety, "and the laughs ride in on every wave."

Uniforms are also much in evidence on the military-school series, "McKeever and the Colonel." On this show, Cadet McKeever (young Scott Lane) seems to specialize in mischief, while the Colonel (Allyn Joslyn) concentrates on trying to uncover his charges' secret pursuits (like hiding an elephant on the campus). "Sure fire stuff for the small fry," says the Philadelphia Bulletin.

Of course, real life is also filled with a goodly supply of complications. Seldom are they as frivolous as a smuggled Model T or an undercover elephant; and seldom can they be resolved in half an hour or half a lifetime. But it's nice to know that on television, at least, NBC has the situation (comedy) well in hand.

Interchangeability in Show Biz Inspires SAC's 1-Card Unionism

Hollywood, Nov. 27. Screen Actors Guild move toward one-card unionism by adoption of a constitutional amendment to the Associated Actors and Artists of America stems from the fact that the 4A's constitution in 1919 couldn't possibly foresee the multiple show biz performer unions which have emerged since, nor could they foresee the coming of new media such as TV and radio.

The 4A constitution passed in 1919 does call for interchangeability among branches, but couldn't conceive of a performer working in two fields at the same time, explains SAC national executive secretary Jack Daley. At that time there was only one performer union — Actors Equity. They felt there might be other unions, but at that time their conception of interchangeability was that an actor might leave to go into the variety field or vice versa. They didn't contemplate the real interchangeability problem, which is where a performer will work in several different fields at the same time," Daley said.

He pointed out that while there is a reduction of initiation fees when a 4A's branch member moves from one 4A branch to another, "there is no lessening of dues on any basis in the 4A's constitution. The actor would still pay full dues in each union. I feel interchangeability is really left uncovered by the 4A's constitution, that there is nothing in it which says we have it. For the first time, we are actually putting interchangeability into the constitution," Daley stated.

The 4A group is the parent body of show biz performer unions, and although its constitution couldn't possibly spell out details on interchangeability, having never been revised since 1919, members of the 4As have drafted their own working agreements on the subject in 1937, and have practiced it since, Daley asserted.

AFTRA adopted a similar amendment to the constitution last July, and Actors Equity a year ago, he pointed out.

Original 4A's constitution slices the actor's initiation fee when he would move from one branch to another, but as Daley said, made no provision whereby he would pay dues to only one union, and still be a member of several.

FCC Wants a Rerun From Stations, Networks On '62 Political Activities

Washington, Nov. 27. The FCC has begun sending questionnaires to all licensee and networks asking for information about their 1962 political activities.

The three-part questionnaire was devised by the FCC at the request of the Senate Communications Subcommittee.

Station operators are asked whether they editorialized for or against candidates—but the political policy of the station is not requested.

Part one of the survey seeks the number of political broadcasts by time of day and the total revenue received from candidates or their parties. Free time also has to be reported.

Senate, Congress and governor races occupy a separate section of the survey. Time for political broadcasts in these races alone must be fully reported in this section.

Complaints made to a station by unhappy candidates or their supporters occupies the third part of the questionnaire.

The FCC also wants to know how the stations handled the complaints.

Then there are the matters of other political broadcast problems. Have any been made and how were they solved, the FCC asked.

ABC TAPES MIDDLETOWN

James L. Middlebrooke has been named to the new post of director of engineering facilities for ABC.

For the past year, he's been a consulting engineer specializing in the design of complete radio and tv broadcasting companies.

TV Theme: Peace Corps

Seems everybody, or nearly everybody, in tv wants a piece of the Peace Corps. Many pilot ideas are being peddled around network-Madison Ave. circles for '59-'60 but so far no consummations have been reported.

Two of the properties mentioned (among many others) are said to come from James Michener working out of Four Star and Daniel Mann out of Revue.

British Com'l TV '62 Revenues To Top \$200,000,000

London, Nov. 27. Advertising on British tv is still going up, the year ending Sept. 30 having seen \$93,000,000, or 11.5% increase over the corresponding previous year. And, according to the latest report of Media Records Ltd., all the indications are towards a total for 1958 well above \$200,000,000 in ad revenues.

But there was a steep dip in the rate of increase in the third quarter of 1958—5.2% compared with 24.7% the previous year and considering the newly instituted 50% ad tax which accounted for \$3,500,000, actual revenues increased were only \$2,500,000, or 5%, above the previous year.

July showed the biggest monthly increase—4.9% including tax, over the same month in 1958. Most stations showed a normal seasonal drop in the high summer period July to August but this was followed by a rise in September.

Canada Invites Comments On Tnt TV Introduction

Ottawa, Nov. 27. The Board of Broadcast Governors has issued a call to Canadian broadcasters for advice and comment on the introduction of color tv in this country.

Huddles will be held in Ottawa Jan. 15 to hear "licensees and other interested persons." BBG has had some previous to color video in Canada but held off until it probed the subject as thoroughly as possible. Evidently the board feels the time has come to move and has called the Jan. 15 public hearing as the first step.

Amory's R.S.V.P.

Hollywood, Nov. 27. Author Cleveland Amory and writer Art Weinberger are negotiating with NBC-TV about producing a series of housing specials in color, called "R.S.V.P."

Specials would deal with six of the remaining monarch-ruling families of the world.

NBC's Collette 1-Shot

Chicago, Nov. 27. Joseph Collette's NBC studio work will get a 45-minute network shot on Christmas Eve in a concert of holiday music.

Network is promoting the "Tonight" show from 10:15 to 11 p.m. (CST) for the first presentation.

Radio Review

NAT KING COLE MUSIC SPECIAL

With William B. Williams, Nat King Cole
Producer-Director Dave Ford
20 Min. Sat., 12 noon
WB, N. Y. Stage

Feeling that there should be more live music on radio last it became a total war with WNEW, N. Y. radio, has taken to producing "music spectacles" from time to time. These are taped, off-the-air interviews made, hosted by developer-personality William B. Williams and featuring top names in pop music.

The guest for a half-hour "spectacular" last Saturday (24) was Nat King Cole, who sang and played piano on a set of tunes and headed some conversation with Williams. It was a nicely-paced session, loaded with music and light, unobtrusive patter.

Unlike many of his colleagues who tend to turn him down when given the floor in a non-stop capacity, Williams wisely took little time for himself on the set. Cole got off eight tunes in the course of the half hour, a goodly musical session. The two men also discussed the plight of live music on the air, both agreeing that there should be more of it. There was also an atmosphere of a mutual admiration society occupying in from time to time in the brief conversational bits, but producer-director Dave Ford was careful to pace the show and kept this at a minimum.

In addition to Cole's easy and savvy handling of such tunes as "Gonna Sit Right Down and Write Myself a Letter," "Nehemiah's Heart," "The Way You Look Tonight," "Fly Me to the Moon," "Where or When," "Fanny" and "Bury With the Fringe on Top," there was some clearing with WNEW station break themes. Williams attempted warbling of one gave evidence that his best vocal attributes lie in his speaking ability. They discussed the various songs, Cole's technique and the singer's feeling about the tunes and the music biz. It was a light and entertaining outing, which had a 25-piece orchestra backing the singer-pianist for solid support. Williams is an affable and knowing host and the show moved smoothly under his guidance. *Koh.*

Brody's Trans-Lux Shot

Lee M. Brody, formerly with TV Stations, Inc., and before that eastern division manager of Trans-Lux Television, has been named manager of station relations for the Trans-Lux Radio, Television Affiliates Corp.

TAC is the association of tv stations which acts as a clearing house and sales arm for a library of member-produced shows.

TAM's Top 20 in Britain

(Week Ending Nov. 11)

	Times Viewing
Coronation Street (Wed)—GRANADA	60000
The Labor Party Political Broadcast—ITV, BBC	5800
Miss World 1958—BBC	7000
Coronation Street (Mon)—GRANADA	7400
Take Your Pick—AR	6700
No Hiding Place—AR	6100
Double Your Money—AR	6000
Armchair Theatre—ABC	6000
Bob Hope Show—ATV	6000
Boats & Shells—GRANADA	6000
Emergency Ward 10 (Fri)—ATV	6000
Take a Letter—GRANADA	6000
Professional Boxing—BBC	6000
Bravo—BBC	6000
Sunday Palladium—ATV	6000
Man of the World—ATV	6000
Steve Porvath Show—ATV	6000
Emergency Ward 10 (Tue)—ATV	6000
Z Cars—BBC	6000
Notorious—BBC	6000

From The Production Centres

Continued from page 35
tions "an economic boycott of movie houses showing 'indecent' films" among the types of Catholic "pressures" which are "bound to offend" many Protestants and non-Christians. He also "efforts to have news-dealers and book-shops conform to Catholic standards of literary morality" as another of such pressures.

IN WASHINGTON . . .

Maryland-B.G. Broadcasters' Assn. elected new slate of officers last Tuesday. New proxy to Joseph W. Goodfellow (WRC-TV-AM-FM of D.C.). Thomas Carr of WBAL radio in Baltimore was elected v.p. and Morris E. Blum of WANN in Annapolis was elected as secretary-treasurer. Chairman for board of directors were Herbert Cohen (WJZ-TV, Baltimore), Fred Hunsbuck (WMAL-TV-AM-FM, Washington), Virginia Felt (WASA-AM, FM, Navy de Grace), George Hecker (WCMB-AM-FM, Baltimore), Ben Shuman (WDC-AM-FM, Washington) and Bob Howard (WPGC-AM-FM, Washington). . . . Group Officer of WTOP aired a last over local Catholic Standard with first interview of D.C. Archbishop Patrick O'Shea who is attending Ecumenical Council. Oliver later gave tape to editor of Standard. . . . WDC radio concluded drug addition series with interview of dope peddler. . . . WGMS radio said out its 3,000 tickets for "Tiny Tim" concerts produced in cooperation with National Symphony Orchestra.

IN MEXICO CITY . . .

Radiodifusion Television Francisco has a 30-man team in Mexico filming documentaries, interviews, and other program material. Last, under direction of Jose Maria Berman is making interviews with top personalities from stage, screen, theater, etc. as well as worlds of business and politics and documentaries have concentrated on the Revolution of Guadalupe, celebration of Day of the Dead, the Anthropology Museum, etc. Berman stated that material for radio programs is also being collected. . . . Shump in motion picture production is television's gain with Televisora production chief Luis de Llano revealing that 1958 will witness television appearances of Cantinflas, Belasco del Rio, Arturo de Caceres, Maria Pella, Pedro Armendariz and others who shied away from medium before. . . . Pedro Armendariz plans tv production, says television is now best showcase for actor's talents. He plans series based on Revolutionary themes and may act in some segments. . . . Two British television series, the half-hour "Ball of Fire" with basic astronaut theme and hour-long "Adventures of the Saint" series are being dubbed by Televisora Central for general release in Spanish language areas.

IN PHILADELPHIA . . .

Nat Turner dedicates "Sidney's Soliloquy," a number in his new album, "Comin' Home Baby," to broadcaster Sid Mark. . . . WPKY airs a series of 21 matinee Metropolitan Opera broadcasts from New York. . . . Mark Forrest has edited the Observer, local weekly, to join the WPKY news staff. . . . Josephine Mandelbaum named director of the WJBO promotion department. She was formerly with WBSA, York, Pa., as continuity director. . . . Harvey Glusack, vice president and general manager of WJBO, named as one of the judges to select winners in the third annual Golden Quill Journalism awards. In Pittsburgh, Charles Lee, v.p. of the Annenberg School of Communications at the Univ. of Pennsylvania, is another local on the board of judges. . . . Tommy Roberts, who broadcasts the races from New Jersey's Garden State track, will handle the winter track meets at Tropical Park, Goldstream and Hialeah. . . . Talented young opera singers in the Philadelphia area will receive recognition on WPCV-TV's "Opera Theatre" series, hosted by Diana Belmonte, of the Philadelphia Lyric Opera Co.

IN DETROIT . . .

WXYZ radio and tv news director Dick Fremmet has been promoted to editorial director for the WXYZ stations. He will head up a new department completely independent of the news and public affairs divisions to enable the station to devote specific time and effort to editorial issues. . . . WWJ newsmen Duane Eddy and record spinner Hugh Roberts received awards from the Detroit Police Officers Association for their favorable comments about police work. . . . New WWJ program is "A Bishop's Travels," consisting of a five-week series of daily programs concerning the Rt. Rev. Richard S. Eberich's recent trip to Europe. Bishop Eberich is head of the Episcopal Diocese of Michigan. . . . WWJ Women's Editor Fran Harris will do a two-part documentary on one of the most controversial public welfare programs, "Add to Dependent Children," in which she will interview mothers, social workers and city officials.

IN PITTSBURGH . . .

Clayton Whelan and cork will play for KDKA's Holiday ball for charity on Dec. 6 at the Pittsburgh Hilton. . . . KDKA-TV had its big back on Friday (19) in Pitt's famous Carnegie Music Hall where the city's society first danced "An Evening Without Deedemans Flak," with Joyce Mansfield twirling on stage for a how was the entertainment with refreshments and dancing being offered in the classic foyer. Event was a black tie affair. . . . KQV put "The First Family" on the air on Monday (19) at 9:30 a.m. and played a 20-second cut. Played another excerpt at 9:30 a.m. and the Cadence distributor here reported a complete reprint of his 100 sample albums. The distributor wired ahead for another thousand albums and before they arrived here, they were also sold on back orders. On Friday, (23), another 1,000 were ordered. . . . KDKA is again sponsoring "Penny A Month" idea for the Pittsburgh Free campaign for the Children's Hospital. Last year this same type of campaign brought the fund \$16,300.

IN SEATTLE . . .

Buck Hitcher marking 24th year on air at KYI. . . . Al Hunter, veteran once with KING, has been named manager of Crown Station's KRNH-TV-AM-FM in Spokane. Recently assigned to the v.p. of the broadcasting division of KING, he will be succeeded by Bob S. Brown. . . . Graham E. McBride of the Seattle World's Fair promotion dept. has joined KING Radio as promotion manager. . . . Bob Simmons is now scenic designer for KING-TV. He was formerly with KOMO-TV.

IN PORTLAND, MAINE . . .

Steve Armstrong and Bob Brulings, Dick Jobey at WJAR, Westbrook, ended for WJMO, West Palm Beach, Fla. . . . Jim Sands returned to the station after a short stint jockeying stint at WORL, Boston. . . . Ed Welch joined the WGAM news staff. He formerly was at WRUM, Sanford. . . . Ben Sawyer former morning man at WORL, Boston, to WGAM as programmer. . . . Sam Bow, former shift announcer at WGAM-TV, to night time personality at WJMO. . . . FCC inspector in the area for a quick spot check of radio and television operations. . . . WLOB-FM off the air for a month while station's new tower construction is completed. . . . Ralph Foubert is new station manager of WFOR. He formerly was with WAGL, Proctor, Ind., another Midwest Network station.



ZANE GREY

No other series available today can begin to approach the dazzling star values, superb production values and exciting entertainment values of Dick Powell's Zane Grey Theatre. Among its 126 distinguished stars are 17 Oscar and 6 Emmy Award winners... 66 Oscar and 30 Emmy nominees.

Each episode brings the prestige talents of Mr. Dick Powell as genial host and sometimes star. His 146 action-filled half hours add up to a brilliant TV series unsurpassed for audience-attracting power and spot-selling ease. Now yours, on individual market basis. "Dick Powell's Zane Grey Theatre".

COMPLETE PROGRAMMING FLEXIBILITY

Is assured by the new, exciting "BRIDES" lined by Dick Powell, used between any two half hours. Zane Grey Theatre becomes a full hour of superb programming.

Also in distribution:
 • THE DETECTIVE • TARGET THE GUNNERS
 • BRASSARD WEST • THE LAW AND MR. JONES
 ALL "PROVEN-PROGRAMMING" FROM



A SUNDAY OF FOUR STAR TELEVISION
 600 FIFTH AVE • NEW YORK 20 N.Y. 10150

Yale Roe (the Man's a Pro) In Critical Analysis of TV Dilemma

Since everyone and his cousin have been popping off in back form about television's faults and defects, it's a refreshing twist to have a working TV man hit the print with his estimate of the industry. Yale Roe, daytime sales manager for ABC-TV, who's also an academically qualified expert in social science, has authored a critical analysis of TV in "Television Dilemma" (Harcourt House \$4.50).

He tackles the problem of television's responsibility to the nation in this faithful historical sketch within a context of hard-headed facts. He emphasizes that any criticism of TV which does not take into consideration the reality that it is a business that must deliver a profit to its stockholders is totally irrelevant. The task of upgrading TV's artistic and intellectual standards.

Not because the "outside" critic of TV is asking for the moon from commercial TV, that is not for Roe a justification for staying silent in the least common denominator of programming. While praising no drastic overnight overhauling of TV structure, Roe believes that modest but definite steps can be made in an upward direction.

As a practical beginning, Roe cites the John L. Barker plan which envisions a planning board of top TV critics cooperating in the production of a simultaneous three-network show, that would "rebuild our American heritage." This plan, Roe emphasizes, falls up to the real problems usually ignored by "the purveyors of panaceas who blissfully stipulated the types and amounts of better programming there should be but who blithely avoid any reference to costs."

As a network insider who knows how much public affairs programming costs in hard cash of the realm and more intangible audience dropouts, Roe is in a position to stress how much television has contributed in this direction. But he also sees the need for a more sustained effort which, if not attempted, may incur some evil consequences.

Roe raises the spectre of FCC control theory: "The television industry is the spiritual heir of the American political philosophy that is suspicious of government and resents governmental control. On the other hand, there is ample precedent warning the television

industry that despite this historical American suspicion of Government more and more there is a willingness on the part of the public to turn to government to fill its needs and meet its desires."

Roe's section of educational television is a hard-hitting discussion of a phase of the business which generally meets nothing but praise. However, Roe raises several provocative questions about the future of educational TV thus far to define its role and direction.

Norm.

Robt. Alan Aurthur

Continued from page 24

builds with the episodes. Aurthur feels, in straight drama, the situation is quite different, the producer holds.

He also is of the opinion that too much situation comedy now takes place in the living room. "Everything tends to look like everything else," he feels. For that reason, a good portion of "Donny Baker" will be shot on location, with the pilot being shot in Brooklyn Heights, N. Y.

Aurthur, incidentally, says he's wedded to producing in N. Y. He says he likes the talent and the creative climate New York has to offer.

Another project which he is producing in association with ABC-TV is a series based on actors engaged in improvisation theatre. Central characters are said to be a takeoff on the team of Mike Nichols and Elaine May.

In both projects, Aurthur expressed his intention of staying away from "a factory made product" which, he feels, is the stamp of Hollywood.

The producer, whose credits include "Ecco and Vanetti" and "What Makes Sammy Run," among other major TV specials, also is currently engaged in producing the Harry Truman series for TA-Paramount. Two hour filmed shows have been produced. Aurthur said, of a projected 12. He said if the network won't buy the series, the National Educational Television and Radio Center has expressed an interest in picking up the show.

Figuratively, wearing still another hat, Aurthur told of a docu-

mentary he's doing for the National Educational Television network. It's an hour videotape documentary telling the story of a farm cooperative in Brazil and how this particular co-op in Pindorama plucked the natives there from 18th Century "slaves" to "free" men of the 20th Century.

Interview was interrupted by a young man who wanted the ears of Aurthur in another room of the TA-Paramount offices.

"He wants me for the theatrical importation series. He's the author. Only 36. A genius," Aurthur explained, as the interview came to an end.

NBC Wins Lion's Share Of TV Awards; Corbett Named 'Actor of Year'

London, Nov. 27.

NBC-TV has again walked off with most of the top awards announced by the Guild of Television Producers and Directors at their annual ball last Friday (23), at which Sir Harry Pittington, who headed the Government committee of inquiry into the future of broadcasting, was the guest of honor. The presentations were made by Fay Compton.

Out of a total of 11 award, NBC-TV scored an outright win in five categories, and shared one prize with a commercial TV company. Additionally, the nod to Harry H. Corbett as actor of the year is primarily for his work in the "Steppe and Son" series, though that was not specifically mentioned in the citation.

Drama production, Charles Jarrett (ABC-TV), and David Ross, who is the producer, and all the directors associated with the "Z Cars" series (BBC); light entertainment production, Duncan Wood, for "Steppe and Son" and "Clown James" (both BBC); factual production, Richard Cawston, for his documentary "Television and the World" (BBC); best actor, Harry H. Corbett; best actress, Brenda Bruce; light entertainment, Michael Bentine (BBC); design, Eileen Blair for "Maigret" (BBC); and script, Troy Kennedy Martin, "Z Cars" (BBC).

An additional award has gone to Geoffrey Cox, editor-in-chief of Independent Television News, and the Desmond Davis award for services to television to Cecil McGivern, who joined Granada TV network from the BBC some time back.

Inside Stuff—Radio-TV

ABC-TV is staging a series of three cross-country meetings this week to brief its primary affiliates on the status of the current season and plans for 1949-50. At the first convienc in New York Monday (20), 50 station execs were given a rundown of next season's pilot projects and invited to make suggestions about the network's programming plans. Similar meetings are being held today (Wed.) in San Francisco and on Friday (24) in Chicago.

Prior to the Thanksgiving Day holiday weekend, CBS Radio group Arthur Mull Hopes and George Arlberg, net's v.p. in charge of sales, took on a two-day showing of "The Third Dimension Presentation." The web's audio-visual presentation of new data underlining the importance of transmitter-battery listening, was shown to some 400 CBS Radio employees.

Two screenings, with top execs and clerical help attending, were held. Hopes and Arlberg presided at both screenings. "Third Dimension" film was toured nationally in 12 major markets from N.Y. to Coast. It's estimated that upwards of 1,000 leading agency execs and industry V.I.P.'s will have seen it by the end of the year.

Without material change, the FCC has adopted the rules it proposed Sept. 12 embodying technical standards for conversion by TV receiver manufacturers to all-channel sets by April 30, 1949.

FCC said comments indicated the standards and target date are acceptable to the industry.

FCC refrained from making a final ruling on requests that sets used in schools, hospitals, hotels and similar institutions be exempted from the all-channel requirement. These sets use a signal supplied by a central antenna and distribution system. FCC said it wanted to study that situation further.

NBC Mon. Movies

Continued from page 26

cut third for the hour until 9:30. The once formidable "Price" ran a 121 again making NBC third, this time until 10 p.m.

Seems only David Brinkley's "Journal," at 10 p.m., will remain unscathed in the Monday night shuffle.

Knowing full well that cancellations in mid-season mean (1) no clients and (2) fewer affiliates on the lineup for replacement shows, NBC came to its decision about Mondays brusquely but came to it nevertheless. Not one sponsor was available in February for other shows, and then shook the web boss, who might well have kept the two hourlongers going at least until April had there been a remote chance at partial recapture of the \$500,000 weekly time-slot expenditure for the 14th season.

"Man's World" was panned by the majority of N.Y. critics but evidently supported—and supported rather vigorously—by the out-of-town press, which gave NBC brass another cause for nervousness. Various execs acted as if the heat was on from out-of-town critics to keep "World" going and this made the web reluctant to concrete cancellation proceedings.

NEW Fools

Continued from page 26

shorter work week. And if negotiations fail to get it, they're undoubtedly going to have a pretty good explanation as to why or face the consequences of unemployment themselves.

NEW's CBS pact is for a 40-hour work week. (Because of the working conditions written into the contract the actual work week is possibly slightly under 40 hours.) And a fairly similar deal obtained at NBC and ABC, which a year from next spring will begin new contract talks with the National Assn. of Broadcast Employees & Technicians. NABET and NEW, it is important to note,

try very hard to work out similar arrangements with employers, making a 30-hour-week almost de rigueur for NABET. If NEW national gets one from CBS.

The fear of automation is behind the increasing drive to a 30-hour (and under) work. The business of giving workers more leisure time—to study, to think, to be with their families—is naturally a happy outcropping of the short work week, but nonetheless the good life was not the prime reason. The prime reason was—and is—only a fear of unemployment brought about by automation or, parent The shorter work week is in large measure, organized labor's answer to machinery.

NBC & Philco

Continued from page 26

Ford's alleged demand that Brodsky advertise his 1950 cars at list price.

Brodsky explained he had a car lot loaded with 1950 models at a time when the new 1951 cars were ready to roll off the assembly lines.

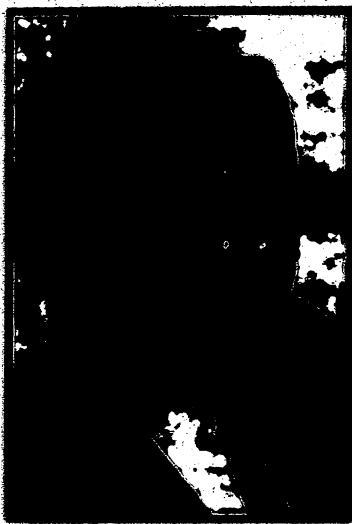
The ex-dealer said he finally gave in, advertised the cars at a lower-than-cost price and cleared the lot. But the factory pressure and sales techniques also cleared him of cash and, ultimately, his dealership, Brodsky said.

In his post Philadelphia suburb, Brodsky said he found an untapped gold-mine of Thunderbird buyers but few people who wanted Ford trucks.

But what happened, he said, "Ford made me take trucks and never gave me enough Thunderbirds."

He was placed on probation by Ford at one time for buying out his partner, the ex-dealer also testified.

NBC's campaign to picture Philco as unfit to operate WNCV-TV because of reputed misconduct by Ford follows the pattern set earlier by Philco. In its campaign, Philco presented numerous witnesses to picture NBC's parent company, RCA, as having a stranglehold on patents in the TV manufacturing field.



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VARIETY

Radisson Hotel, Mpls.

Minneapolis, Nov. 14.

Phyllis Diller, Stewart Scott
Orch (7); \$2-\$2.50 cover.

Minneapolis niterygoers must regard Phyllis Diller's current engagement here with mixed emotions. They throng to her shows, but their glee is tempered by fact that her exit will again ring down the curtain for this plush Radisson Hotel supper club. After the rany comedienne's Nov. 28 windup, nitery will revert to private party room, leaving Freddie's the only Twin Cities bistro offering name acts. Situnash is a repeat of last year when Flame Room was snuffed out following Miss Diller's second recordtopping visit.

Current 16-night stint appears to be biggest bonanza yet for this spot. Every table was taken at midweek show caught with dozens of disappointed late arrivals turned away. Avalanche of reservations assures that ropes will remain up throughout headliner's stay. Viewing Miss Diller's blockbusting success here, it's hard to understand why Twin Cities nitery isn't thriving.

Less difficult to figure out is reason for Miss Diller's b.o. magnetism. Rubberfaced comic, one of the hardest workers in the business, is constantly introducing new material, pruning her lines and polishing her timing. She keeps a typewriter handy in her room and frequently jots down gags as they come to her. It's a refreshing example of professional pride.

Impression last year was that Miss Diller scored better with femme tablesitters than with their escorts. That isn't the case any more. Males outhowl the gals now. Even with the mobs on hand, there's seldom a heckler at one of Miss Diller's performances. Entire crowd is with her and hanging on every word. Yocks are continuous, leaving customers weak after usual 45 minute stint.

Rees.

Television Reviews

Continued from page 39

hood torn down to make way for an urban renewal project. There were pros and cons, sure, but still the tendency of the half-hour documentary was to get slushy about the good old days on the West End.

There were some good interviews, executed as a matter of fact, with the producers neatly interlarded with the pictures taken by angry happy ABC News cameramen. But there was a strange hard-to-miss lack of news savvy in the show. Maybe it was because the stanza seemed to be leaving the entire matter in the hands of the interviewees, all of whom had their own axes to grind. When there was narration, which was delivered softly and well by John Scronlari, it tended to overstate the tearful side of things. The bigger issues were not just, but they appeared to be obscured by the treatment. There was some beautiful photography, although the tendency was to grab the exciting rather than the revealing shot. And on the other hand, the quality of the film itself was not so good as it might have been. The sound, allowing for the fact that it was done mainly on location, was also imperfect. It's strange that such problems should continue to turn up in a business where mechanical technique is the least of the many obstacles confronting it.

As a further point on how ABC veered toward the artsy and the heavily sentimental, there was, for a closer on this strangely interesting program, a lengthy addy-angled shot of a madly grinning hurdy gurdy man. It seemed the case for the old ways "the old European idea" as one interviewee put it—was based by ABC on just such things as a hurdy gurdy man, whom this quarter is fairly certain, will survive under urban renewal for all of its alleged impersonalness.

Art.

ONE PALACE: F.O.B. CHICAGO (Chicago, 10-11-62)

With Ken Nordine, narrator; Jeanne Arnold, Sid Brown, Everett Clark, others

Exec Producer: Harry Trigg; Producer-Director: Dave Barnhill; Writer: Dr. Martin Maloney; 30 Mins., Mon., 9:30 p.m.; **BOMB, FEDERAL SAVINGS** WNDQ, (Chicago, 10-11-62)

What might have been a static presentation of pictures on exhibition was turned into an engrossing and aesthetically satisfying video half hour through ingenuity instead of being featured for themselves, the paintings in the touring Treasures of Versailles collection were used as actors in a telescoping of two centuries of romantic French history centering on the magnificent Versailles Palace. Not

only was it a generally successful treatment of graphic and plastic art on television, it advertised well for the exhibit currently at the Art Institute, which presumably was the public service intent of the program.

Integrated with some recent spot-to-order footage of the once-royal palace, the art works dramatized the 200 year career of Versailles, from its creation by Louis XIV, to its passing from royalty in the revolution, to its present status as an elegant museum for Sunday tourists. The Versailles collection is heavy in portraiture, but this was used to good advantage in having the principals (the three Louis, Marie Antoinette, the Dauphin, Marie Antoinette, et al) each relate his own part in the history through their respective paintings.

The portraits were spoken for by three accomplished local actors, Jeanne Arnold, Sid Brown and Everett Clark, with Ken Nordine expertly handling the interlocking narration. The script, fashioned by Dr. Martin Maloney, was educated without being academic, and Dave Barnhill contributed some potent directorial effects in switching from the paintings to the film he traveled abroad to shoot. It must have been gorgeous in color.

There was, however, an unfortunate sense of hurry to the presentation, with the voices speaking a touch too rapidly and the art works changing on the screen at the blink of an eye. Seemed as though the pace was uptempoed, as an afterthought, to accommodate a five minute interview at the close by Art Institute director Allen McNab with the French ambassador. The segment was not only anticlimactic, but turned out to be a virtual monolog by McNab. On the other hand, the quickie peaks at the individual Versailles works could well have whetted the viewer's appetite for a long hard look at the real things in the Art Institute.

Lee.

TURN OF THE CENTURY With Max Morath; 30 Mins., Wed., 10:30 p.m.; **WNET, N.Y.**

The idea that the history of any era can be told in terms of its popular songs is being put to the test on this new offering by New York's educational channel. Featuring Max Morath, a ragtime pianist and raconteur, this half-hour series is taking a musical look at the state of the nation's manners and morals at the turn of the century, a period spanning the three decades of 1890 to 1920.

Initial show concentrated on the style of courtship as reflected in some of the pop tunes. There were some amusing observations contained in numbers like "You Can

Take a Girl to the Movies If You Can't Make Love at Home" and "Don't Go Into the Front Parlor, Dad." Morath, however, tended to be somewhat limited in his historical reflections, forgetting that what is amusing on the first telling can become quite a drag when it is repeated several times.

Morath, however, is enthusiastic about his subject and is a bright keyboard performer. Best part of the show were the lantern slide illustrations and photographs that showed what the state of romance was before the advent of automobiles, cocktail lounges and enlightened parents.

Herb.

BARNABY GOES TO PLYMOUTH With Lynn Sheldon, guests; Producer: Dick Plischke; Director: Don Baumgart; 30 Mins., Thurs., 7:30 p.m.; **McDONALD'S KTVU-TV, Cleveland**

This was an hour-long Thanksgiving treat that may well become a classic for the holiday, and certainly could be picked up by the stations of the entire Westinghouse chain. Lynn Sheldon, winner of many telecasting honors for his moppet stardom, and Dick Plischke, top-notch cameraman who did most of the production work for the show, spent four days at Plymouth, Mass. shooting scenes aboard the Mayflower II, replica of the original vessel which transported the first colonists to New England in 1620. They also interviewed townspeople of Plymouth Plantation, the restored homestead of Gov. Bradford days, who portrayed the early settlers.

Purpose of the show was to pictorially demonstrate to the hidden and adult the way the Pilgrims lived, their hardships and daily life. The total result, an intelligent, documentary-type presentation that added up to a holiday classic, notwithstanding an occasional glib remark in the narration.

Camera work by Plischke was of high caliber, and Sheldon's ability to weave his narration into sequences had much merit, including his leads into the commercials which were simple and prepared with tact and consideration.

Mark.

Rag's Upbeat Status

Hollywood, Nov. 27.

Matthew Ragel, producer of Ring Crosby Productions' "Ben Casey" series, is being upped to the status of exec producer, to work on certain new series being planned by that company. BCP proxy Basil Grillo revealed Ben Casey is in line with an upcoming program now under way at HCP. Grillo said Ragel will work on the development of new tele-film series, and will serve as exec producer on certain projects assigned to him. Ragel will continue as producer of the "Casey" series this season.

Foreign TV Followups

Continued from page 39

even though Michael Redgrave's recent and successful legit version was presumably available. O'Toole was able to reconceive the tale in tv terms, and the development was able to rive outside the confines of the single Venetian house, in which the main action took place. Confining the story to 60 minutes was also an advantage, as the drama is thin and the loss of James's descriptive prose was not so severely felt.

The theme was the attempt of Harvey Morrison (Edmund Purdom) to get hold of the love letters exchanged between the now-dead Juliana Bordereau (Beatrice Lehmann) and a dead poet called Aspin, whose biographer Morrison planned to write. Under an assumed name, he took rooms in the old lady's vast house in Venice and tried to ingratiate himself with her niece, the frustrated and highly spinsterly Tina (Siobhan McKenna). He managed at last to lay hands on the cache of correspondence, but Juliana discovered him and died with shock, to the famous last words "You publishing scandal?" Payoff was his offer to wed Tina, whom he had previously rejected, in order to get possession of the letters, but she had already burned them.

The story lost much outside its framework of Jamesian comment. But its tendency to dawdle was somewhat compensated by Randolph Cartier's production, which was firm in atmosphere and finely composed in visual terms. He also drew impressive performances from Beatrice Lehmann, who commanded the screen as the suspicious, grasping, and world-weary old lady, clucking to secrets that she thought were private. Siobhan McKenna, although over-precise in elation, was subtly convincing as Tina, who had a chance for romantic happiness snatched from her.

Less fitting was Edmund Purdom as the literary Harvey, handicapped by his stunning physique and profile. Purdom looked little like a devotee of the minor poets, and he could win little sympathy for a character, whom a misguided earlier scene established as an intruder into personal lives. It was a well-spoken performance, but coldly unresponsive to mood.

Otto.

Play of the Week

A highly offbeat selection, Jean Cocteau's 25-year-old play, "The Typewriter," made a strictly-for-collectors item in this "Play of the Week" selection from Associated-Rediffusion. Which is not to say that, within its limits, it wasn't a forceful and biting drama for those who could take the brittle artificiality of theme and writing. It was helped by a crisp and elegant adaptation by Giles Cooper, himself a master of the minneted plot.

Cocteau was concerned to point a finger at the hypocritical humbug of provincial life. He did it by examining the passions and griefs of smalltowners, living where a poison-pen writer was at work, uncovering the sordid secrets that exist in every family. The play, much trimmed by Cooper, concentrated upon the infatuation of the rich and wellborn Solange (Margaret Johnston) for the arrogant and resentful youth, Maximo (Jeremy Brett), just released from prison. He is also loved by the anti-bourgeois Margot (Pat Sandys), who saw in him a prototype of the free-thinking and heedless human being she admired.

Their interlocking loves were received by the detective Fred (Patrick Wymark), who was investigating the poison-pen outbreak. Each in turn confessed to being the culprit—but only one admission was true. Thus Cocteau ingeniously implied that this kind of shattered and inbred life was such a burden that those caught up in it were ready for any escape, even sin and murder. Margot confessed because she thought she was shielding Maximo. She fell out of love

with Maximo when she knew that he wasn't the glib one, and it was Solange's final breakdown that brought the climax. She had wanted to poison the life that surrounded hers, because she herself had suffered by provincial hatred in the past.

The piece was thus more like a smooth mechanism, each part clicking into place. A more stylish framework than that provided by Joan Kemp-Welch's direction would have sharpened its edges. She tended to put more emotional conviction into the characters, rather than the situations, but Cocteau's intention inferred that the people were puppets and victims, and the sympathy should go to their circumstances.

Margaret Johnston, however, undoubtedly clocked as the tormented Solange, despite some exaggerated vocal mannerisms, like a tremor on her last syllables. Pat Sandys also impressed as the rebellious Margot, and Jeremy Brett, who shared the parts of Maximo and his twin brother, didn't define each sufficiently. Patrick Wymark was fine as the humane Fred, the central point of normalcy in the piece.

It was thus an intriguing entry, which would have heavy repercussions on the memory, but left the rest cold.

Otto.

Scot Com'l TV Plans

A Writers' Seminar

Glasgow, Nov. 27.

Neil Stevenson, boss of Scot commercial tv, is mulling a plan to stage a writers' seminar here.

"The BBC and ITV's other companies in Scotland are being asked to participate," he said. "This must be an all-Scottish effort."

Rae's plan is to bring together television experts in writing and drama to discuss problems of finding new authors and training them to write for tv.

The basic problem in Scotland, he feels, is a drift south to England of promising talent.

"As soon as people become good at anything in show business, they clear out to London, where they are more likely to obtain recognition and command big money," he said.



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NBC-TV Affiliate Posing

Continued from page 39

year earlier, by Robert Sarnoff, NBC chairman, during the annual affiliate meeting, that one held out in Beverly Hills.

NBC Radio affiliate will meet for their bi-monthly on Tuesday (4), the TV web and its affiliates will meet Wednesday (5) after which the Americana's Imperial Ballroom will house the traditional dinner party, Johnny Carson, Andy Williams, Bill Dana, Jack E. Leonard and the New Carols Minstrels with Randy Sparks are listed as entertainment.

NBC station relations last week said it expected at least 350 individual registrations. It is also expected that some of NBC's 201 listed TV affiliates and 192 radio affiliates will send more than one executive to the sessions which often prove therapeutic as well as business-like. That is in addition to a reasonable amount of relaxation that occurs at any web's affiliate conventions, web affiliates these days seem mostly anxious to talk out their problems. Even when nothing concrete happens, the networks also like the two-way, in-the-flesh talking that comes of annual affiliate meetings.

Just the same, fewer and fewer radical changes seem to occur as the result of affiliate conventions.

Fully aware of the depletion of Monday nights, NBC-TV will again, as it has for the past several weeks, stress the "healthy look" of the other nights of the week. Actually, there doesn't seem to be any shortage on viewers' stories to tell of the Tuesday-Sunday situation at NBC, because even where the web and No. 1 it appears to be solidly and closely entrenched as No. 2. Much more important to the web's own standards, it's doing pretty well on the cash side the other six nights of the week.

As for radio, the story is simple—NBC Radio made more money this year than it did last, and making money in network radio

is about the rarest happenstance in broadcasting these years.

Bossman Bob Sarnoff will address the Wednesday luncheon meeting of the joint radio-TV affiliates. At press time, yesterday (3), the chairman was the only major speaker so far listed.

Omaha Hearings

Continued from page 39

a violation of law or FCC regulation by any Omaha TV operator.

"I know of no reason," said Hyde. "Omahans should require the assistance of the Commission in seeking what they look at or hear is what they need. On the other hand, I think there are many reasons why the Commission should not interfere in the operation of competitive services or in the process of democratic choice. The Omaha hearings are obviously intended to have an impact on programming; otherwise there is no point in having them. I do not think the hearings are in the public interest."

The majority claimed justification for inquiries in typical markets of FCC's selection.

The Commission, the majority said, will gain much greater insight into the public interest problems associated with the particular kind of market. This in turn will enable us to better discharge our functions with respect to rule making, processing and all aspects of policy formulation. The inquiry will be beneficial to the stations and the listening public in the particular areas, affording as it does an excellent forum for the exchange of views calculated to aid the broadcaster in making his judgment as to the needs and interests of the area.

The Chicago hearings were viewed by many as a gripe session for those individuals and groups with a particular axe to grind or a personal beef to talk about.

Applicants for Station License Must Tell All

Washington, Nov. 27.

The FCC proposed a rule which would require all license applicants to bare details of their applications locally.

This bombshell came in a notice of rulemaking that is aimed not only at applications and public reports but also amendments and published notices of applications.

Purpose of this rulemaking is to "accommodate local people who may wish to file petitions to deny applications and other members of the public who may be interested in the proposals of a pending application," said the commission announcement.

A public file of all such documents submitted to FCC must be kept in the station's home community (or proposed home community) either in the studio or an attorney's office.

They must be available to public perusal during the proceedings before the commission and then during the life of the license.

MADISON AVE. LONGHAIRS

Chamber Music Ensemble On Proud For More Talent

It sounds like a gag but it's for real—the Madison Ave. Chamber Music Ensemble. They rehearse regularly for love of music and not to refute a canard, that their ulcers. As many as 30 have sat in, but right now the president of the ensemble, Max Wyllie of Lennen & Newell wants more talent from the ad agency brotherhood.

He points out that most of them are amateurs who pull a bow across the catgut of the fiddle but a few were once pros. One of the flute-players is Eugene Schuss of Ogilvy & Mather. The real pulse-beat guy, the concert conductor-programmer, is Sel Nemkov, who had nine seasons under Toscanini. His first concert is Paul Blustein, a Juillard School alumnus. A pianist with the ensemble, Roy Euston, is music director of Denton & Bowles, known partly for Yuban Coffee. He has a professional concert debut at Town Hall on 11/29.

Ensemble is strong on the piano with Robert Winteritz. Percy Bowen of Lennen & Newell and Virginia Hall.

Wyllie needs more strings, also a French horn, oboe and bassoon. "With these recruited, we can now do Mozart," he says.

Britain Probing 'Thick' Usage Of Acts in Vaudeo

London, Nov. 27

The International Federation of Variety Artists is being asked to keep a check on allegations of illicit use overseas of vaudeo acts originally filmed or taped for use solely in the United Kingdom.

According to the Variety Artists Federation, there have been a number of cases reported of a tape of an act being cut out of one show and inserted into another for distribution abroad, and shows have been compiled out of such fragments years after the original was recorded.

In some cases, the VAF concedes, an act has signed away all rights, and in such instances there could be no squawk against overseas repeats, but in others it has been done illicitly.

Although it recognizes the extreme difficulty of keeping a worldwide check as TV continues its global spread, the VAF has asked the International Federation to attempt to assume a monitoring service and to report back to each national association wherever a foreign variety or circus act is seen anywhere on a TV screen.

The executive council of the International Federation is due to meet early in 1963, when the request from the VAF will be on the agenda, though it's anticipated that affiliated members will be asked in advance to get the monitoring service in action.

A Four-Way Publishing Onslaught On What Makes British TV Tick

London, Nov. 27

Britain's publishing world keeps an alert eye on the activities of British ABC-TV. Four books, with a direct link to the lively television company, have just hit the bookshelves. They pinpoint the fact that sharp television need not be as ephemeral as many people idly think.

Howard Thomas, managing director of ABC-TV, has come up with "The Truth About Television" (Weidenfeld & Nicolson, \$3.50). Thomas has been a successful newspaper man, scriptwriter for the BBC, film producer and ad exec, and the book reflects his know-how. Maybe the title's a bold exaggeration, for truth is a many-colored thing. But there's no doubt that the author knows his onions and the result is a comprehensive survey of what makes British television tick. It covers every department of television from administration to the technical. It shows how programs are planned, created and costed, the problems before and behind the camera, and how would-be writers and artists should approach the job. But it is not simply a factual text book. Thomas has strong views on the future of TV and its grip on modern times.

He writes wryly: "Television is a maddening, frustrating, demanding, relentless thing to be in—but who would be out of it?" Thomas writing on British shows designed to hit the American jackpot. "Many British TV film projects have gone awry . . . producers have tended to Americanize their product, importing an American star, casting British actors with varying ability in portraying American scripts written in American idiom. The result is so often the worst of both worlds."

He is gloomy on this theme: "Britain's gains so far from exporting TV entertainment can be counted as negligible. The fact remains that, after six years of independent television, only one or two series like 'Robin Hood' had reached the American networks." But Thomas is optimistic about the future. Eurovision widens the horizon. The inevitable next step is intercontinental transmission with the Atlantic as the giant slide yet to be overcome.

He seems dubious about the possibility of pay-TV on a big scale. "Where are enough theatre, film and sport attractions to attract a solid audience?" Thomas visualizes the role of pay-TV as catering for a minority audience interested in ballet, opera and concert music.

It is a readable book and worthwhile not only for provoking thought about the television medium, but also as a reference book for all fascinated by it.

"Anatomy of a TV Play" (Weidenfeld and Nicolson, \$3.50) is a splendidly produced book which glides Thomas' observations on TV drama and how it is run. John Russell Taylor has dreamed up a good gag. With the co-operation of the ABC-TV staff he has analyzed two successful TV plays, "The Bone Affair" by Alun Owen and "Afternoon Of A Nymph" by Robert Muller.

The book covers every phase of a TV play from the birth of the idea in the author's mind up to transmission and audience reaction.

Everybody connected with the plays chips in with a lot of sense and anybody interested (and who isn't interested in TV drama?) can learn about all the birth pangs of producing a TV play and the headaches facing every department. For the viewer, it is a fascinating glimpse into a fascinating medium. For the would-be playwright, the chapter "How To Read A Camera Script" is alone worth the money.

The other two books are strictly for specialists. In the last three years Franklin Proulxman has visited 100 farms for the ABC-TV series, "The Other Man's Farm." (Weidenfeld & Nicolson, \$3.50) talking to the farmers about the problems and solutions of their job. Now with the help of Jack Hargreaves he has turned 20 of these scripts into a book. For the layman, this is strictly no dice, but for anybody who'd like to be a farmer the volume contains a lot of absorbing info and advice.

Another ABC-TV series, "Journey Of A Lifetime" started John Bonney and Anne Lacey in a visit to the Holy Land for one of its religious programs. The pilgrimage is now put on to paper by the Ven. Carole W. Jones, Archdeacon of Oxford. "Journey Of A Lifetime" (Barker, \$1.75) not only gives a graphic account of the world in which the TV folk evoked memories of the Holy Land's historic associations, but gives a keen insight into the problems of making a television series under primitive conditions. Rich

ABC-TV Shuffle

Continued from page 18

ance of Sunday night. Once a station reclama network time, traditionally it's more difficult for the network to get it back.

For over 10 years, dating back to before its merger into Paramount Theatres—ABC has continually programmed all or part of this time period.

Another Saturday night show, "Mr. Smith Goes To Washington" will continue on the web for the rest of this season. Web execs have apparently dropped the idea of buying themselves out of a 26-week commitment to the half-hour show.

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Taras Bulba' Track, Brown's 'Well,' Vinton's 'Big Ones' Top New LPs

"TARAS BULBA" (United Artists) From Wauman has poured a lot of musical pyrotechnics into his score for the upcoming Tony Curtis-Yul Brynner starrer, "Taras Bulba," and those who go for film music should find this package more than satisfactory. Such themes as "The Birth of Ancest," "Leaving Home," "The Black Plague" and "Taras' Pledge" have lots of spinning substance. The main theme, tagged "The Wishing Star," has a fine lyric line written by Mark David and it should get strong pullout play.

GEORGIA BROWN: "GEORGIA BROWN SINGS KURT WEILL" (London) Georgia Brown, an exciting new singer from England who is gaining a foothold in the U.S. via the female lead role in the "Oliver" lightener and the original cast album of the show on RCA Victor, will further strengthen her disk position here with this round of songs by Kurt Weill. There's some of Little Lenny's "Weill's" style in her work but there's still plenty that sets her apart as a stylist in her own right. Her handling of the seldom-heard verse for "September Song" (words by Maxwell Anderson) is a solid example of the individuality she can bring to a piece. In addition to Anderson such other of Weill's collaborators as Ogden Nash ("Speak Low") and Ira Gershwin ("Jenny" and "My Ship") get solid representation. Most of the songs, though, are from the Bertolt Brecht-Weill catalog and Miss Brown makes them fresh and fascinating and that goes for "Mack The Knife," too.

BOBBY VINTON: "THE BIG ONES" (RCA) The young country & western-oriented singer moves into the pop ballad groove for his third LP excursion. It's a natural to find favor with the juke disk buyers because he can approach a standard in terms that they can understand. The style is distinctive and especially meaningful to his youthful followers. In this ballad repertoire are "Rain Rain Go Away" and "I Love You The Way You Are," which have already proven themselves in the market via singles release. The really "big" ones, though, are "Because of You," "Be My Love," "Ramblin' Rose" and "Autumn Leaves." Vinton handles them all in a popoff poppy style.

EVERLY BROS.: "TALK SONGS" (Cadence) The Everly Bros. have been in the Warner Bros. stable for some time now but Cadence, their first disk home, apparently had some good stuff in the vaults waiting to be released. Most of it was grooved back in 1958 but the first indication of their potency in the folk field came a few months ago with the debut of their single "I'm Here To Get My Baby Out Of Jail." The side is included here along with such other strong folk entries as "Barbara Allen," "Who's Gonna Shoe Your Pretty Little Feet" and "Ringing Gambler." They all should pick up plenty of spinning speed.

RAY CHARLES & MILT JACKSON: "SOUL MEETING" (Atlantic) Here is a swinging jazz set which pairs two fine musicians in a combo setting and lets them out loose in a nice blues groove. Ray Charles, changing pace from his recent vocal triumphs, essays a set of tunes (four by him and two by vibist Milt Jackson) on piano, electric piano and, on one occasion, alto sax. Jackson, taking leave from the Modern Jazz Quartet for this session, teams with Charles for some solid vibie renditions. Both men get off some groovy solo work and for Jackson it presents a side not too often seen, that of the driving part of his musical personality. Their jazz has a solid blues flavor and the team-up works to sure advantage throughout, making the LP a slick entry in the jazz scene.

HENRY JEROME ORCH.: "BRAND NEW SOUNDS IN FOLK MUSIC" (Decca) Folk music is becoming fair game for the diskers. Allan Sherman has taken it for a highly comedic ride in his Warner Bros. LP, "My Son, The Folk Singer," and now Henry Jerome has moved his "Brand New Sounds" into folk country. The folk favorites stand up strongly in this pop-off-for-audio treatment and some even benefit from the built-

up instrumentation. The tempo is continuously exciting making it an excellent turntable bet for dancers as well as the spinners at home.

OTTO KLIMPNER: "KURT WEILL'S SONGS FROM THE THREPPING OPERA" (Angel) Kurt Weill buffs have a delightful entry in symphony orchestra conductor Otto Klimpner's interpretation of the "Kleine Dreppingsoperne," a suite adapted from "The Threppening Opera" score. Weill has scored his suite so that the tone of the play is stressed solely in musical terms. It has been scored without strings but the brass, wood, rhythm and percussion are used to advantage and spell out the mood in vivid terms. Klimpner fills out the side by taking the Philharmonic Orchestra for an easy ride through his own composition "Merry Walk." On the flip side he unites through several Johann Strauss compositions.

MICHAEL REDGRAVE & RALPH RICHARDSON: "SHAKESPEARE/SOUL OF AN AGE" (Columbia) NBC-TV's upcoming special, "Shakespeare/Soul of an Age" is nicely and effectively preserved on wax via this set. With narration written by the show's producer Lou Mazza and under the direction of Howard Barker ("Cordelia's" regular director) who also staged the spoken portions of the TV outing, the life and writings of the Bard come strongly to life. Not to ignore the visual elements of the presentation, the disk package contains color and black-and-white pictures that will be used on the show and some lost. Ralph Richardson narrates the story and a cast headed by Michael Redgrave reads scenes from 12 of the Bard's plays. It is a fine album, nicely packaged, dramatically performed and solidly produced. The set is an excellent documentary for school use and has solid entertainment and educational values for the home. It is also a nifty gift item possibility.

MICHAEL BROWN: "ALAN'S AND KURT'S SONGS" (Impulse) A clever and sure-footed writer, Michael Brown has here compiled a generous sampling of his various songwriting abilities. Singing the tunes in simple style, he essays material which ranges from the comic to the topical to the gory to the useful, and various elements in between. There is enough straight comedy material included to put this set into the selling ranks as a comedy-to-much session. But to cut it off at this level would not be doing justice to Brown's other abilities which include the composing up of some more serious material. W.K. are the writers "John Birch Society" and "Linn Borden" tunes. "I Like a Funeral" and "Ruth Snyder" also provide some grisly laughs. Some of the other material, although sometimes smacking of the

LAWRENCE WELK

Presents His Newest Set
"MERRY WALK"
B.W. "MERRY WALK"

gory, has a different, more somber tone and the LP adds up to an interesting and potentially-effective set.

KEELY SMITH: "CHEROCKEY SWINGS" (Dot) With Dot's own and arrangements behind her, Keely Smith gets off a set of uptempo tunes in nice swinging fashion with this outing, which follows closely on the heels of an all-balled session by the group which was recently released. She handles the bouncy groove in bright and breezy style, working over her material with lively phrasing and lots of feeling. May's work has a big, yet smooth flavor that adds just the right touch and the set adds up to a solid effort for this savvy songstress. Among the songs to get her swinging treatment are "To Each His Own," "Yellow Bird," "Too Young," "Stranger In Paradise," "Rags to Riches," "Young At Heart" and others.

ORCHESTRA SAXAND-STARS: "BRASSLANDS" (Decca) This group from Rio de Janeiro adds more excitement to the bossa nova wave. The set brings new coloring to the samba song with its offset instrumentation of 10 saxes in the forefront and a seven-man rhythm team backing with a solid beat. The popular "Bambade" tune starts everything rolling and the pace never lets up. Disk also has tied in with the Albert Butler School of Dancing which supplies instruction on how to dance the bossa nova on the back cover.

LOU BRUCE COCH.: "BREZZING ALONG" (Decca) This is an airy, bouncy package that will brighten up top parties at home. Lou Bruce's own sets a merry pace and his band lead gives it a snap that's catchy and sure to loosen up any inhibited wallflower. Reptiles covers a wide range that runs from the bouncy "Bill Bailey" to the romantic "Under Paris Skies" and there's enough in between to keep everybody happy.

Longplay Shorts

Dealers across the country are in for a "boom" if they feature the RCA Victor Christmas window display in their stores. The "boom" will be a choice of one of three gifts—on RCA Victor Be Line Bar Set, a Westinghouse Beauty Bazaar Hair Dryer, or the 120-watt Tri-Ang "Sonic" Auto Meter Reading Set. There are 22 pop and Red Seal albums in Victor's Christmas release. Columbia Records has set 12 albums for its December release program—20 pop packages, two Masterworks and the original soundtrack from "Summer." Bruce's "Bachel Motel" is the lead item of Deutsche Grammophon's current release which consists of six yellow label albums and which will be the final DGG release for 1962.

Brahms' "A German Requiem" is heard in stores for the first time in the U.S. with the release this week of the Otto Klemperer-Elizabeth Schwarzenbach-Dietrich Fischer-Blocher performance of the choral work on Angel. . . Capitol Records' pop album releases for December consist of new packages featuring Nat King Cole, Tennessee Ernie Ford, The Kingston Trio and Frank Sinatra. . . In celebration of Ernest Tubb's 70th birthday, Contemporary Records is releasing his "Quartet for Piano and Strings, Opus 6" performed by Andre Previn & The American Art Quartet.

Decca Records has out Bad Boy "The Twelve Days of Christmas" and "The Indian Christmas Carol" from his "Christmas Eve with Burl Ives" LP and issued them as a single. . . Al Cohn, who returned recently from a two-week personal appearance tour of France, Italy and England, cuts a new album for United Artists Records this week. Lou Monte has a new Reprise LP called "Popino—The Italian Mower" pegged to a single by the singer of that title. . . Command Records' four-track tapes registered an increase in sales of 47% over the previous month's activity during the period of Oct. 15-Nov. 15. Included in this issue are the Command "Caravan" session and Elton John's "Irving Berlin at Carnegie Hall" set. . . L. P. Sales Corp., distributor of Riverside Records and subsidiaries, is instituting a special two-free-for-every-10-ordered "Christmas Stocking" program to be in effect through Dec. 24.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BARBARA STREISAND MY COLORING BOOK
(Columbia) Lower Come Back To Me
Barbara Streisand's "My Coloring Book" (Sunbeam), a sharp ballad pegged to a current fad in books, gives this songstress a standard chance to crack into the bestseller lists. "Lower Come Back To Me" (Norma) is a solid workover of a classic shortener.

KITTY KALLAN MY COLORING BOOK
(RCA Victor) Here's To Us
Kitty Kallen's "My Coloring Book" (Sunbeam) gives this songstress an auspicious preview on her RCA association. "Here's To Us" (E. M. Morris), from the Broadway musical, "Little Me," is a nifty ballad.

DEAN MARTIN-SAMMY DAVIS JR. SAM'S SONG
(Reprise) Me and My Shadow
Dean Martin and Sammy Davis Jr.'s "Sam's Song" (Waves) is a witty reprise of an oldie which Bing Crosby and son Gary eluded with a few years back. It's due for another big round. "Me and My Shadow" (Bourne) puts Davis into tandem with Frank Sinatra on another sharp updated workover of a standard. Could be a two-sided bet.

GENE PITNEY TOWER-TALL
(Mercury) Half Heaven-Half Heartache
Gene Pitney's "Tower Tall" (Sea Lark) is an arresting melody with an old European flavor and a contemporary lyric that'll appeal to the youngsters. "Half Heaven-Half Heartache" (Arch) is an okay, conventional ballad handled well by this singer.

BARRY MANN TEENAGE HAS-BEEN
(ABC-Paramount) Bless You
Barry Mann's "Teenage Has-Been" (Aldon) has an amusing idea in a catchy melodic setting that should see plenty of spins from the juke art. "Bless You" (Aldon) is a pleasant ballad effectively belted with the help of a vocal combo.

PETER, PAUL & MARY BIG BOAT
(Warner Bros.) Tiny Sparrow
Peter, Paul & Mary's "Big Boat" (Prisoner) is a brightly paced folk-styled number delivered with plenty of zest by this fine vocal combo. "Tiny Sparrow" (Pepper) is a pretty folk ballad also handled in highly attractive style.

THE PLATTERS MEMORIES
(Mercury) Heartbreak
The Platters' "Memories" (Bemick) shines up as another sassy workover of a standard by a combo that delivers with a highly attractive sound. "Heartbreak" (Glen) is another good ballad side due for spins.

EDDIE CURTIS DING BAT
(ABC-Paramount) I Came A Long Way
Eddie Curtis' "Ding Bat" (Amelia) swings with a catchy beat and has an amusing lyric belted in top style by this fine blues singer. "I Came A Long Way" (Amper) is another swinging side raring attention from the jockeys because of the performance.

THE TOKENS A BIRD FLIES OUT OF SIGHT
(RCA Victor) Wishing
The Tokens' "A Bird Flies Out of Sight" (Ross Juxonick) is a striking, offset entry in a bossa nova groove, but muffled by a fine English lyric adaptation of "Felicitad" "Wishing" (Bright Tunes) is a jaw balled with a more conventional format.

PAT DOONE IN THE ROOM
(Dot) Mexican Joe
Pat Doone's "In The Room" (Treat) is a well-written shortener belted with a sentimental message due for a considerable commercial impact via this rendition. "Mexican Joe" (American) changes pace with an uptempo rhythm item with a south-of-the-border sound.

BOBBY DIAMOND FOR JUST ONE KISS
(MGM) Please, Mr. Jones
Bobby Diamond's "For Just One Kiss" (White Castle) shines up as a potent ballad with a teenage message handled in appropriate style by this juve-sounding singer. "Please, Mr. Jones" (White Castle) is one of those out-of-the-ordinary entries which touch the cake set to the quick.

THE FOUR TOPS FEWERS FROM HEAVEN
(Riviera) Where Are You
The Four Tops' "Fewers From Heaven" (Jag) work out on this standard with some rocking harmonies which virtually turn it into a new number. "Where Are You" (Second Sound) is an okay ballad in a class groove which this combo fits very neatly.

MACK STARR & MELLOWS DRIFTING APART
(Cap) Oh My Love
Mack Starr & The Mellores' "Drifting Apart" (Chapter) is a well-written rocking ballad with a semi-sloated lyric aimed right on target by this singer. "Oh My Love" (Chapter) is another arresting side, blending a Latin beat with a good lyric.

TIM YUO THE LOVE OF A BOY
(Liberty) I Ain't Gonna Cry No More
Tim Yuo's "The Love of A Boy" (U. S. Songs) is a strong ballad with a slow rocking beat and a lyric that'll appeal to the teenagers via this singer's potent delivery. "I Ain't Gonna Cry No More" (Hill & Sonnet) is another side due for attention.

Folk Singer' Sherman Hits 3-Way Jackpot in Producing, Writing, Acting

Hollywood, November 27. Who says folk singing isn't big business? Allen Sherman, who became a national celebrity overnight with his unique presentation of songs in this medium, reveals several upcoming projects which involve producing, writing and performing that have resulted from his Warner Bros. album, "My Son, The Folk Singer." At this point it's a \$60,000-plus seller and still going strong.

Sherman currently is prepping production, under his own Curtin Film Productions banner of a live television spec tentatively titled "The Palace The Golden Years" to be done from the stage of New York's Palace Theatre on March 28, 1963, the 20th anniversary of the theatre's first vaude show.

Ed Winn, who emceed opening show and was the only English-speaking performer on the bill, will reappear with "Palace," all the acts remaining who have headlined at the famed house. Sherman already has spoken to Milton Berle, Jack Benny and Judy Garland, who have agreed to do the show. Miss Garland would do her own "Palace" song, featured in the act she did there several years ago.

Frank Cooper agency is wrapping up package for Sherman, with Perry Leff in charge.

Additionally, Sherman has been offered lyric writing job on "Grandma and the Girls," upcoming musical based on Louis M. Heyward's book "Grandma and the Girls," which Heyward will produce next September on Broadway. Elmer Bernstein is doing the music. With Gertrude Berg set to star, Deal is on for Gower Champion to direct. Show will mark Sherman's first Broadway writing stint, although he did "The Golden Touch" several years ago but show never made it to the mainstage.

Meanwhile, Sherman last Wednesday made his first public appearance since becoming a commercial performer, at a benefit for The Helpers, a charity organization. He begins a five-day concert tour Dec. 26 in Hartford, Conn., drawing \$4,000 guarantee against 60% of gross in every appearance except Carnegie Hall, where he gets \$3,500 against 50%.

Tour presented under Allen Sherman Enterprises banner will also hit Boston and Baltimore. He will take orchestra and choir and is negotiating for the Christy Minstrels as second act. Steve Allen is helping him routine the presentation.

Sherman says he has three hours of songs from which to draw, all original material by himself, among them some lyric takeoffs on hit shows including "My Fair Lady," "Carousel" and "South Pacific." He's also trying to get recording rights to "Pacific" for a future album.

Dot to Open Hub Branch; 18th Wholly-Owned Distrib. Outlet Launched in 3 Yrs.

Hollywood, Nov. 27. Dot Records is opening its own branch in Boston, making it the 18th company-owned distribution outlet to be launched by the label during the past three years.

The new branch will cover the Boston and Albany (N.Y.) markets. It will be headed by Seymour Spiegelman, former Dot distributor (The Millers) and manager of the company's Memphis outlet for the past two years.

Randy Wood, Dot president, initiated Dot-owned distributorships in 1959, first was in Dallas. Prior to that time the 25 major record distribution areas were handled by independent companies. There are now only 15 indie distributors representing the Dot line with Chicago and Detroit the largest markets.

The Boston branch is being opened under the supervision of John P. (Pete) Vencore, administrative director of all branch operations. Vencore headquarters in New Orleans and reports directly to Mrs. Chris Hamilton, vice president in charge of sales at Dot's Hollywood office.

AMPEX NETS \$1,291,000 IN 2D QTR.; UP 300%

Amper Corp., it was disclosed last week, reached up sales of \$21,007,000 for the second fiscal quarter ending Oct. 31. Figure represents a comfortable rise over the \$19,120,000 tally for the 10th period last year. Net earnings after taxes were \$1,291,000 or 17c per share on 7,750,407 shares outstanding, more than triple the \$421,000 or 5c per share on 7,750,182 shares in the same quarter last year.

Increasing orders for the electronics outfit in the period totaled \$22,840,000 up 17% from the \$20,354,000 received in the second quarter a year ago. Backlog of unfilled orders at the end of the period reached a company record at \$35,800,000.

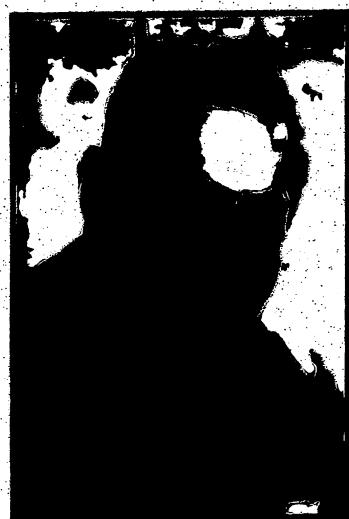
Sales earnings and income orders for the six months ending Oct. 31 also set new company records for any first half. Sales totaled \$48,120,000, up 18% from the \$40,400,000 registered a year ago. Net earnings increased 347% to \$2,197,000 or 28c per share as compared with \$402,000 or six cents per share for the first fiscal half of last year. Income orders for the six months came to \$58,140,000, up 32% from the \$37,120,000 the previous year.

Cap's Dustoff Of Old Sinatra Disks Needles Him Anew

Capitol Records is continuing to hit Frank Sinatra via the release of new packages of his old recordings. Last month, the diskery issued a three-disk package of Sinatra sides titled "The Great Years" and now it has come out with an LP of Sinatra singing Richard Rodgers-Larry Hart songs.

Sinatra has been feuding with Cap ever since he left the company to form his own label, Reprise Records. A few months ago Sinatra leveled a suit against Cap for putting his albums on the mar-

(Continued on page 48)



GUY LOMBARDO

Newest Decca LP
"GUY LOMBARDO
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Vincent Lopez Recovering From Broken Arm; Won't Hamper His 'Nola' Solo

The broken arm suffered by arch leader-pianist Vincent Lopez in a fall a week ago Saturday (17) will not hinder further keyboarding. That's the report from New York's Polyclinic Hospital, where Lopez is mending.

Lopez took his spill after playing for the Doctors & Nurses Charity Ball in Garden City. He left the affair about 3:15 a.m. and in stepping out of the building in the dark, fell into a five foot hole, where he thought the stairs were.

He was rushed to Polyclinic where doctors found a clean break in his arm and a four-inch bone separation. The doctors are confident, though, that he'll be able to continue piano playing when he's ready to get back into action. It's still undetermined as to when he'll be sprung from the hospital.

Meanwhile, Johnny Messner has been taking over Lopez's band-leading chores at the Hotel Taft. Guest leaders have also been picking in during Lopez's absence. Among them have been Peter Duchin, Jan Garber, Ted Strasser and Rudy Vallee.

Tunesmiths' ASCAP, BMI Ties Block Their Pairing on 'Howe & Hummel'

UA STEPPING UP ITS C&W RELEASE SLATE

United Artists Records is expanding in the country & western area. The label has completed its first year in the field and expects to step up its c&w release schedule in 1963. It will also add several names to its artist roster in this genre.

The expansion is under the guidance of H. W. "Pappy" Daily, who has been masterminding UA country waning, under proxy Art Talmadge. The program will go into effect in January. A regular monthly release schedule will be set up and maintained to keep a steady flow of LPs and singles coming.

Set for January release under the plan is a new George Jones set and a "Country Hits Volume Two," featuring a variety of UA country diskers.

Daily will do some waning sessions in December. He'll cut a new album and some singles with Judy Lynn in Las Vegas during the month and early in January he'll cut a session with Jones and several others in Nashville.

Symphony Dissidents In Open Rebellion Against Chi Local

Chicago, Nov. 27. The recombination between a segment of the Chicago Symphony and Local 10 of the American Federation of Musicians has broken into full-scale revolt. The Symphony Members Committee has filed a charge of unfair labor practices against Local 10 and its proxy James C. Petrillo III, that the union chief has used his administrative powers to retaliate against their objections to his handling of recent negotiations between the symphony and its sponsoring organization, the Orchestral Assn.

The symphony dissidents are currently discussing a secession (Continued on page 48)

The Broadway musical theatre has finally gotten caught in the bind between the American Society of Composers, Authors & Publishers (ASCAP) and Broadcast Music Inc. (BMI).

Plans for a musical version of Richard Bowers' book, "Howe & Hummel," have been stymied because of a conflict of performing rights practices between the composer and the lyricist, Mrs. Diana (Green) Krass, who's producing the musical with backing from Seven Arts Productions, wants Saul Chaplin (ASCAP) to write the music and Michael Brown (BMI) to do the lyrics. Brown, however, is signed to Tommy Valando's BMI firm, Sunbeam Music, and won't break his pact for the "BMI" assignment.

Several times in the past BMI has given its writers a release to work on a show score with an ASCAP diskier. Carolyn Leigh and Norman Gimbel are writers who gave up their BMI affiliation to collaborate on a legitimer with an ASCAPer. Miss Leigh, who once was signed to Valando, has worked with Max Charleson on "Peter Pan" and Cy Coleman on "Wildcat" and the current "Little Me." Gimbel left BMI to work with Charleson on "Whoopee" and later on "The Conquering Hero."

In many pop song instances, when there has been a collaboration of a BMI and ASCAP writer, BMI has collected 100% of the performance fees for its writer and has left it up to him to split with his partner. ASCAP, on the other hand, refuses to recognize the existence of a BMI-ASCAP collaborative effort. The tune is omitted from the ASCAP catalog.

BMI also has released some of its writers for one-time shots with an ASCAP firm. Jerry Fielding, who did the score for the film "Adams and Eve," and Nelson Riddle, who did the score for the "Lois" pic, are two writers who received an okay from BMI to do these specific writing chores for ASCAP firms.

In the case of "Howe & Hummel," however, the lyricist, Michael Brown, and his publisher, Tommy Valando, are holding to their BMI allegiance. Mrs. Krass, wife of Milt Krass, who heads the talent division for Ashley-Stoner, has been trying to get Brown to swing ASCAP's way, but to no avail. The feeling is that she'll either have to get another lyricist if she wants Chaplin or another composer if she wants Brown.

Disk Retailers Take On Custom Pressing, Other Sidelines to Make Profit

As competition mounts for disk retailers, some have turned to a variety of specialized activities to improve their profits. One such step involves custom pressing of out-of-print or rare platter items by a retailer for exclusive sale in his outlet.

A New York store, using this with success is Record Hunter which recently started its most ambitious custom pressing project with a set of 78 albums from the discontinued MGM Records classical line. The store may also produce its own disks from scratch.

In the past, Record Hunter has entered the disk biz from the manufacturing end with some custom pressings made of special material from the Concert Hall label. For this, the store used an imprint of its own tagged Rarities Collection. Record Hunter also has an exclusive deal for New York with Hayden Society Records for sale of its product. In addition, the store has applied the custom pressing idea to product from Allegro and Remington Records.

The MGM disks are from a modern composers series with some classical writers involved as well. The LPs will carry the MGM label and the jackets will feature the original liner notes with the difference that the notes will be used as the front cover while the back will be left blank. Another feature of the arrangement is that the disks will sell for \$2.95, a relatively low price for longhair wags.

A VITAL CAREER AND PRESTIGE FACTOR: DO OTHERS DROP YOU, OR YOUR NAME?

Individuals and companies, each and both, must recognize fame as something never to be taken for granted, and always to be lanned with intelligence. In brief, what did you do in 1962, what do you plan to do in 1963, and who knows about it? Don't suppose that a mimeograph handout constitutes communication of this vital (to you) intelligence.

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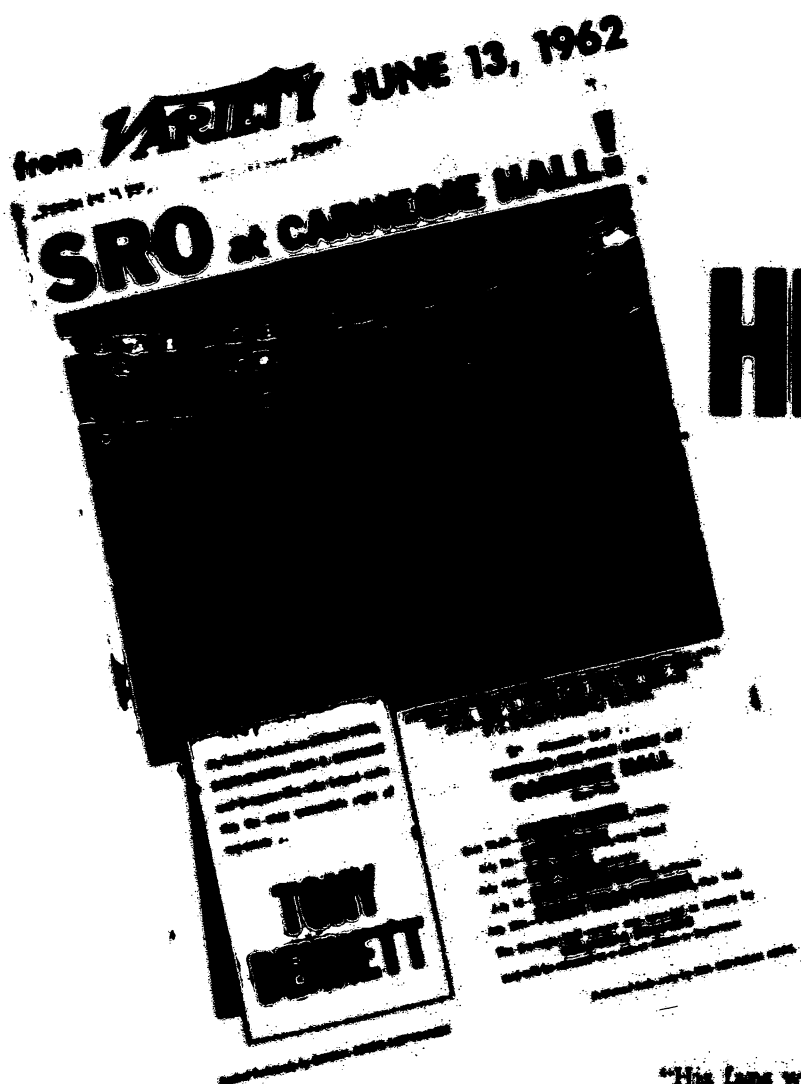
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NEW YORK TIMES

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Tony Zoppi
DALLAS (TEX.) NEWS

TONY BENNETT



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SAN FRANCISCO OPERA HOUSE (OCT. 27th)

"His San Francisco Opera House concert was a triumph. His choice of material is really excellent, and if it is possible to create an atmosphere of intimacy in such an immense formal hall, Bennett did it."

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SAN FRANCISCO CHRONICLE

SANTA MONICA CIVIC AUDITORIUM (NOV. 17th)

"Tony Bennett held a capacity audience in the large Santa Monica Civic Auditorium musically mesmerized while he sang a one-man show to thunderous applause and cheers . . . Superb musical background was offered by Ralph Sharon and his orchestra . . . Bennett correctly put strong emphasis on romantic songs at which he is superb . . . his golden tenor is keeping him a very busy guy!"

Fritz Blechl
SANTA MONICA CITIZEN-NEWS

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GENERAL ARTISTS CORP.

Publicized Exclusively by MAL BRAVERMAN ASSOC.
Record Promotion: JOE PETRALIA

Jingle or Showtime, the Technique's The Same, Dick Adler Tells Admen

Even though Broadway and Madison Ave. run parallel in New York, songwriter Dick Adler believes that Broadway musicians is a useful road to Madison Ave. (Jingles). This sentiment was expressed by Adler recently in an address to the Art Directors Club of N.Y.

Adler, who has played both streets ("Paloma Rose") and "Dance Yankoo" for Broadway and the New York, N.Y. Music community for Madison Ave., backed up his statement by pointing out that the techniques and medium of expression used in a show or a jingle (he prefers to call them "advertising musicals") are the same.

"The difference," he said, "would be in the sales pitch. Instead of selling plot, scenes or characters—the song would be selling cigarettes. And instead of collaborating with the librettist, choreographer, director and scene designer—it would be the creative director, the copywriter and the art director.

"For like the musical, the advertising campaign has to be taken from one cut of cloth—all of a piece—the jingle must blend with the copy . . . and the colors and design of the art director's full page four-color ad—it cannot be independent of the rest of the campaign any more than one can plant a song like 'There's No Business Like Show Business' in the middle of 'My Fair Lady'."

Adler lamented the fact that more Broadway writers weren't being used by Madison Ave. for their "advertising musicals." He claimed that it was Madison Ave.'s ineptness in spending that was keeping the theatre writers away. (Adler asked composer Arthur Schwartz, who was at the luncheon why he wasn't writing for Madison Ave. and Schwartz replied, "Nobody asked me.")

"An ad agency or client," Adler said, "can spend \$2,000,000 to \$10,000,000 a year buying air time for radio and tv, but when it comes to paying out to the creator of that which is going to be played . . . he same agency or client will pinch the penny and pay out pennies instead of enough dollars to make it interesting for top writers.

"This is the only field I know that behaves this way . . . in contrast to the generous way writers are paid for theatre scores, film scores etc. This inequality of spending is what keeps the show writer away and the quality of the jingle less professional."

It is this kind of restrictive thinking, he added, that makes it difficult for Madison Ave. to create a musical literature of its own like Broadway has done.

So It's 'Nowe' in Frisco That Krips Follows Jorda; Symph Sharpshooter Acts Awaited

By JOE EBY

San Francisco, Nov. 27. Board of the San Francisco Symphony finally confirms that Joseph Krips of the Buffalo Symphony is its new conductor, starting next fall. How this intelligence could remain news is hard to figure. It's been printed several times in VARIETY, together with speculation as to how Krips, a moderately temperamental man while in Buffalo, where the board of directors is equally cryptic, bristled and obscure about news, would fare in San Francisco. Subscribers here insist upon exercising the temperamental franchise themselves.

Local sharpshooters in the audience made life miserable for the young conductor, Enrique Jorda, who succeeded the venerable Pierre Monteux. Jorda is now lame-duck here and Krips arrives for guest appearances April 24-25-26. Jorda was attacked not only by subscribers but by music reviewers, notably Alexander Fried of the Hearst Examiner and Herb Case, once-everywhere columnist of the Chronicle.

However, one of Jorda's principal backers has been Alfred Frankenstein, Chronicle music critic, whose differences in print with both Fried and colleague Case were the talk of the town for months before victim Jorda resigned.

Victor Ups Allan Clark

Allan Clark has been named manager of RCA Victor's radio and tv relations department. He headquarters in New York, succeeding Sam Bauer who was upped recently to pop artist & repertoire manager. He reports to J. Y. Borgas Jr., commercial sales division vice.

An eight-year vet with Victor, Clark has worked in sales and promotion. More recently he served as a special market rep for the dickery in the south and west.

L.A. Local 47 Ups Scales & Pensions For Vaude, Opera

Los Angeles, Nov. 27.

Wage scales in two categories have been raised by American Federation of Musicians Local 47, effective Jan. 2 and the area in which management contributes to the union's pension fund has been widened considerably.

Sidemen's scale for vaude (musically, operetta, revue) rises from the present \$88 per show to \$92.50. Additionally, management will have to kick in \$1.50 per performance per man to pension fund. The pension coin, of course, is listed in the name of the man who earns it.

Opera-ballet scale rises from \$88 to \$92 per performance, with the pension top \$2 per man per date.

Union is also exacting pension contributions from promoters of jazz concerts (\$1.50 per man per date), sports events (\$1.50) and market openings (\$1) even though scales for these shows do not rise. Fee shows and audiences for some time have contributed to pension fund (\$2 per man per performance). Scale for this work does not rise from present \$33 per man per show.

As regards above scales, leaders get 50% extra and sidemen who double set extra coin. Only way promoters can beat the deadline on the Jan. 2 hike is to set contracts covering events beyond that date into Local 47 on or before Dec. 21.

Dick Adler Lashed That Of Mint, N.Y. Suit Claims

Songwriter Jon Holman has filed suit in New York Federal Court against Richard Adler, P. Lorillard Co., Young & Rubicam Inc., Lenox & Howell Inc., Frank Music Corp. and ASCAP for alleged infringement of his composition "Mint of Mint."

The complaint charges that defendants infringed by copying, adapting and arranging the "Mint of Mint" tune of the "Improvisations" series. Holman claims that this song was recorded and publicly performed under the titles, "Newport Cigarette Commercial" and "Mint of Mint."

Action seeks an injunction, damages sustained and an accounting. Holman claims that, although notified of the alleged infraction, defendants have continued to infringe.

Springfield Trio Loses Non-Traveling Member

London, Nov. 27.

The Springfields, one of Britain's top pop vocal trios, have lost a member of the act on the eve of their first trip to the U. S. They are scheduled to leave Dec. 8 for recording sessions for Philips' York label in Nashville and may appear on the Ed Sullivan Show. Sister-sister Tim Field, partners brother and sister Tom and Doreen Springfield, is being replaced by Mike Pickworth.

Review of the Mincos of his with Walter has found constant traveling impossible. He's switching to a "business" business Pickworth. The act Dec. 8.

Spinning It Off

The diet had been on the U.S. diet business. Carlton Fredericks, radio commentator on health and nutrition, has cut an LP for Epic Records which, among other things, tells of various special reducing diets.

The act, tagged "Reducing Can Be Fun," will be issued by Epic in March. Also included with the package is a double-fold booklet by Fredericks, consisting of supplementary info to aid dieters.

Full Opposition Slate Vs. 802 Bid

Although generally considered to be in a firm position for the Dec. 4 election, the incumbent "Musicians Ticket" of American Federation of Musicians N. Y. Local 802 is facing the rarity of a full opposition slate. There is usually opposition from various groups for positions on the executive board or other top spots. But seldom is there a fully-organized complete opposition ticket.

The opposing slate, called the "Positive Action Ticket," is running its own candidates for every post on the ballot. Another opposition group, the "Pro Musician Ticket," is running candidates only for the once board.

Opposing incumbent proxy Al Manoff, v.p. Al Knopf, secretary Max Arena and treasurer My Jaffe are Julius Schwartz for the top slot. Buddy Kane for v.p. stripes. Robert E. Curtis for secretary and Nat Manners for treasurer. Organized since last March, the PAT has been campaigning for some time. It's figured that the group will need at least seven members elected to the new 802 governing body to make any policy changes.

Among candidates for other berths, Jimmy Palladino is the only one who has served in union politics before. Also running for the once board is Lester Solomon, the French horn player who became involved in the arbitration proceedings over the Metropolitan Opera season between the union and Met last year. He was dismissed by the Met for "incompetence," a charge he has been fighting ever since. For the first time in 802's 50-year history three women are also running for office.

High on its list of issues is the PAT's charge that there is "enormous fiscal waste" via the current administration. It proposes a sales promotion plan whereby "salesmen" would scout locations where music can possibly be used. An attempt would be made to sell the use of live musicians on a trial basis and possibly a permanent arrangement.

PAT also wants to institute an absentee ballot system for elections, a building of its own for the Local (it currently rents its facilities from Roseland), an unemployment compensation plan, medical coverage, an upped life insurance plan (the current one calls for \$1,000 per man), a welfare program and a credit union, among other things. They also pledge to fight alleged discrimination against professional women musicians and Negro testers.

The incumbent Musicians Ticket is again basing its campaign on the Federation's party line which is pledged to continued efforts on behalf of live music and strong action as regards the stoppage wherever possible of the horrors of automation.

The Pro Musica slate, which includes Teddy Diamond, Frank Di Paul, Al Gorton, Charles McCarthy, Murray Rothstein and Henry Rubin is putting its campaign to the assertion that the union ranks are padded with moonlighters and non-professional musicians and favors a stricter admissions policy. The Positive Action card has expressed the opinion that it does not consider this an issue because it feels that anyone is eligible to join the union, whether a full or part-time tester.

L. Wolfe Gilbert, fully remunerated from recent surge in from the Coast for ASCAP Local and committee meetings.

AFM & Local 802 Win Reversal Of Batoners' Injunction Vs. Work Curbs

Big 3 Riding 'Sodom'

The Big 3 (Robbins, Pelet & Mott) has acquired the Miles Ross score for the Titanic production, "Sodom & Gomorrah." The soundtrack album of the pic will be released by RCA Victor.

The score, which has been placed in the Robbins film, will be given major record completion and a special music print drive. The pic will be distributed by 20th Century-Fox, part owner of the Big 3.

Carnegie Boosa Back in the Red Despite Sellout

The promotion for subvicious the show when a card of Brazilian and U. S. boss nova artists came to Carnegie Hall last Wednesday (21). Produced by Audio Fidelity Records and Show Magazine, the program drew an SRO crowd of 2,500 for a gross of \$2,504 with tickets scaled to a \$4.50 top. But the show was poorly planned and more for the benefit of its producers than the audience.

There were 100 standees but, without, the date lost \$4,000 for the promoters. Major overhead was for considerable promotional and last-minute expenses.

Copies of Show were distributed at each seat. Audio Fidelity, in its zeal to get an album out of the proceedings, all but obscured many of the performers behind a tangle of mikes and wires. Equipment from CBS-TV and sundry other sources added to the blur. The program began promptly at 8:30 before some of the audience could be given a chance to be seated and ran through 10:50 without a break, then resumed and wound up at midnight.

The poor planning was selfish on the part of Audio Fidelity which provided no break, thereby getting all of its artists and those not packed to other labels on in one session of recording for the album. The second half of the show featured Yvonne Dikkers Stan Getz and the Gary MacFarland Orchestra. Brazilian Joao Gilberto, who appeared in the first segment, also returned after the interval.

Jazz critic Leonard Feather emceed the show from a rostrum at the side of the stage. He read his copy well. The pacing of the performance, however, seemed largely out of his hands.

There were a few notable exceptions from the program ten, namely guitarist Charlie Byrd, who shares Getz's slick "Jazz Samba" LP on Verve, and flutist Horbie Mann who has also been a prime mover in the U. S. boss nova movement. Mann was in the audience.

(Continued on page 47)

Liberty Shops to Halt 'Misleading' Pilot Ads

The Pilot Radio Corp., manufacturer of stereo hi-fi components and consoles, has obtained a consent from the Liberty Music Shops to refrain from the use of the Pilot trademark and name to advertise, promote or sell products other than those manufactured by the Pilot company.

According to Roland J. Kalb, vice-president-manager of Pilot, a final judgment, based on Liberty's consent, has been submitted for signature to the N.Y. Supreme Court by Pilot attorneys. The judgment permanently restrains and enjoins Liberty from misleading advertising involving Pilot.

Pilot's action against Liberty began Nov. 9 as a result of ads which appeared in the N.Y. Times on Nov. 4 and 7 offering a saving of \$200 on a "Pilot Stereo Hi-Fidelity Phonograph with FM/AM Radio." A photograph of a console cabinet appeared in the ads, and, although Pilot-built components were used in the console, Pilot maintained that the console cabinet was not a Pilot product and should not have been advertised as such.

A U. S. Court of Appeals last week reversed a lower court order which enjoined the American Federation of Musicians and New York Local 802 from attempting to prevent their members from working with two handleaders who have been expelled from the union. The decision stemmed from an appeal by the union from an injunction recently granted by Federal Judge Richard H. Levett.

In another section of the union's appeal, however, the court refused to dismiss a pending antitrust action against the AFM in view of the complex character of the employment relationships in this (the entertainment) industry. The court felt that the issues could be better decided at a trial.

The appeals tribunal, consisting of Judges Waterman, Friendly and Marshall, based its reversal of Judge Levett's injunction on behalf of plaintiffs Charles Peterson and Joe Carroll on the finding that circumstances hadn't changed sufficiently, since similar attempts for an injunction had been denied by other district judges and the denials upheld by an appeals court.

Not a 'Class Action'

The court found that the only significant changes in the case were that it was now limited to Carroll and Peterson alone instead of being attempted as a class action (affecting all handleaders) and that the union had carried out its threat of expelling the leaders for violation of union regulations and directing sidemen not to play under them as leaders. "We think this is not enough," the court opined in a split decision which found Judge Waterman dissenting.

Judge Levett had granted the injunction on the basis of his contention that the batoners were expelled for failure to comply with union regulations which they are challenging in court. These regulations involve the Federation's collection from leaders of a 10% surcharge on traveling engagements and Local 802's collection of a 1 1/2% jurisdictional tax. These measures are currently enjoined by an order issued by Levett.

Carroll and Peterson are planning an appeal of the reversal on the grounds that the injunction

(Continued on page 48)

'Saloon Singer' Bennett Times Up SRO \$10,650 Take at Carnegie Hall

Audience for singer Tony Bennett's second Carnegie Hall single Friday (23) was sellout and then some, with 100 fans or so spilled over onto the stage (seated in straightbacks at either extreme). He pulled 2,500 customers for a capacity \$10,000 gross with house scaled to a \$4.50 top.

What brings them out in droves for the marathon sessions, albeit Bennett's extra-talents are noteworthy as an in-person performer, remains a stumper to pro observers. Could be that the predominantly just post-teen chicks in the audience, it represents the troubadour of their "fantasies in the flesh," while the male concert—most likely tag-a-long—represents the compromise with reality.

Bennett billed the show as a rundown of saloon songs—the numbers he's been singing in nightclubs for more than a dozen years. Concert book turned out to be two scores of tasteful evergreens, Bennett diatribes, etc. programmed for content in tempo and mood for good results in pace.

Mostly the stunner belted straight out from the mike but he occasionally wandered with the hand-mike and took a couple of "as is" what he called "the Italian Singing Pistol," the casual protection from a horatool most familiar to tv.

Felix G. Gerstman is promoter of "An Evening with Tony Bennett" which tours to the Coast. Ralph Sharon conducts the big orch (a lot of string and brass much with brass horn and such) and an excellent backing all the way.

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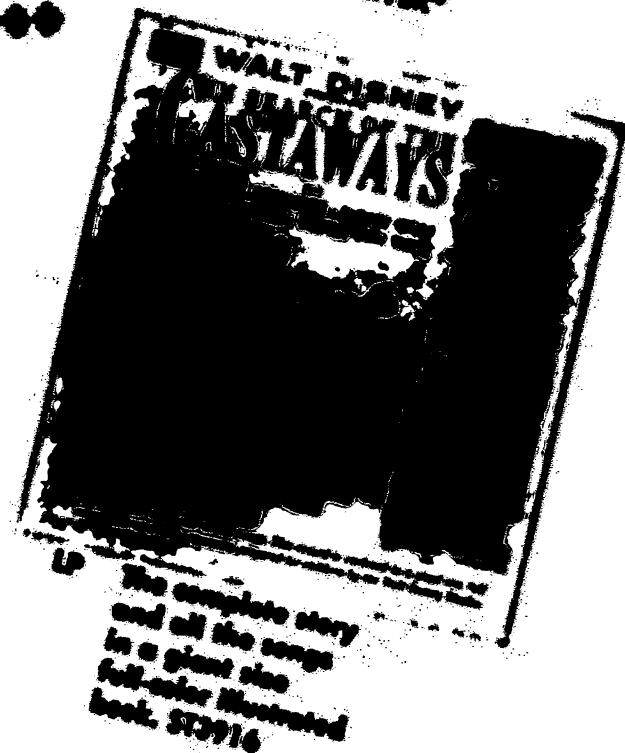
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VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Who. WL. WL. On Chart	Label
1 1 6	DOE GUELL DON'T CRY Four Seasons
2 2 7	RETURN TO BEVERLY Ella Fitzgerald
3 7 8	ROBERT'S GUELL Merrill Stone
4 12 4	DON'T HANG UP Orleans
5 4 10	HE'S A BEGGAR The Crystals
6 3 9	ALL ALONE AM I Brooks Lee
7 5 10	ONLY LOVE CAN BREAK A HEART Gene Pinyan
8 6 10	LEADS BACK Chubby Checker
9 14 8	LOVELY BULL Tijana Dean
10 11 4	ROCK Doe Doe Sharp
11 15 6	DANCE WITH THE GUITAR MAN Doe Doe Sharp
12 10 7	NEXT DOOR TO AN ANGEL Neil Sedaka
13 20 4	RELEASE ME Ruth Phillips
14 9 6	CHA CHA CHA Bobbe Brack
15 20 3	TRY JAZZ Tennor
16 20 3	END DEED Paul Anka
17 10 4	WIGGLE WIGGLE Les Cooper
18 21 8	CLOVE TO CATHY Miles Clifford
19 16 9	QWA Johnny Mathis
20 34 2	KEEP YOUR HANDS OFF MY BABY Linda Eya
21 23 3	MY OWN TRUE LOVE Beyonce
22 31 4	DEAFINADO Stan Getz & Charlie Bird
23 13 10	POPEYE Chubby Checker
24 8 12	DO YOU LOVE A Cordova
25 40 2	DEAR LOVELY HEART Nat King Cole
26 — 1	BYE ANN Marty Robbins
27 — 1	SHUTTERS AND BOARDS Jerry Wallace
28 — 1	GO AWAY LITTLE GIRL Steve Lawrence
29 30 4	I CAN'T HELP IT Johnny Tillotson
30 26 6	NOTHING CAN CHANGE THIS LOVE Sam Cooke
31 45 3	LET'S GO Bostons
32 40 14	SURFIN' SAVANNA Buck Riva
33 25 3	RYMOND Johnny Crawford
34 — 1	CHAINS Cochise
35 17 11	MONSTER MASH Bobby Pickett
36 10 3	POUNCE AND ECK Mark Valentine
37 — 1	YOU ARE MY SUNSHINE Ray Charles
38 34 10	I LEFT MY HEART IN SAN FRANCISCO Tony Bennett
39 40 7	WORKING FOR THE MAN Ray Charles
40 18 10	PATCHES Bobby Lee
41 47 4	MAMA SANG A SONG Stan Kenton
42 — 1	NOTEL HAPPINESS Brook Benton
43 — 1	MARY ANN REGRETS Burt Ives
44 — 1	THAT'S LIFE Gibbels and the Angels
45 44 11	TORTURE Eddie Jones
46 26 8	WHAT KIND OF POOL AM I Sammy Davis Jr.
47 — 1	LOVE COME TO ME Dean
48 41 5	LEAD Ray Charles
49 20 6	I WAS SUCH A POOL Candy Francis
50 20 8	JAMES Doe Thompson

Cory Cole

Continued from page 2

their young son Jimmy) complete the troupe with a xylophone, tap dancing and puppet act.

Richard Campbell of American National Theatre Academy accompanies the group as company manager. Harry Hirsch was the ANTA advance man for the tour. Frank Mottell is stage manager and Herbert Boone, band boy.

The tour opened in mid-October in Morocco and will end, according to present plans, in late February in Mali. In between it is slated to play Mauritania, Senegal, Upper Volta, Niger, the Ivory Coast, Liberia, Nigeria, Cameroon, the Central African Republic, Chad, Gabon, Congo (Leopoldville), Dahomey, Togo, Ghana and Guinea.

An average performing day for the company may include one formal performance in a concert hall and theatre and one informal performance for a highschool or other youth audience.

Little known as well as the larger capital cities are on the itinerary. One official report received here spoke of a "wildly enthusiastic reception" for the show.

A report from the U. S. embassy in Rabat, Morocco, stated: "The strength of the Cory Cole Jazz Revue lies in its simplicity, good humor, elementary appeal and brilliant rhythms. Cole, at its center, affable and expert, gives the revue its reason for being. Probably he could carry it by himself. There is no reason for him to do so, however, because the other entertainers are also all honest, forthright crowd pleasers. People applauded with their hands over their heads."

'First Family'

Continued from page 1

ords are also in "The First Family" act via its custom pressing divisions. In Victor's Indianapolis plant, for example, all of its 66 presses are turning out the Cadence package.

During the first 10 days on the market, when the album was hard to get, it was reported that "Family" became an under-the-counter item going to "special" customers for a \$1 or \$2 over the regular \$3.98 list price. As more records became available, though, chains and department stores began using it as a loss-leader at a selling price of \$1.44 or \$1.97. In New York, Fifth Ave. shops like Doubleday and Broadway shops like the Colony held to the \$3.98 price.

"First Family" tapes have already been sent to England. British Decca handles the Cadence line there. Album is also under consideration by the U. S. Army as an item for its PX shops around the world.

The honors for spinning the record first are going to Stan Z. Burns, a deejay on N. Y.'s WINS, with no apparent dispute. Bob Becker, co-producer of the album (and an ex-WINS deejay), arranged for a WINS audition of "First Family" on Nov. 12. Reaction was instantaneous and many of the N. Y. stations hepped on it the following morning.

The Meador package has already outdistanced Allan Sherman's "My Son, The Folk Singer" on the Warner Bros. label. WB is claiming that its LP has topped the 500,000 sales mark in its six weeks on the market.

Both albums have opened concert doors to N. Y.'s Carnegie Hall. Sherman is set for a date there on Dec. 26 and Meador goes in on Jan. 5.

Smash Sales in K.C.

Kansas City, Nov. 27. "The First Family," the Cadence recording by Vaughn Meador, rushed into Kansas City by helicopter last week amid a thousand plus fans waiting to catch enthusiastic voices via the cash register.

Seeing the album's keynote success in New York early last week, Bud Booth, division manager of Jenkins Music Stores, tied with David Croninger of KMBC radio for a special introductory campaign here. Excerpts from the recording were played over the air as commercials.

Response by the public overwhelmed order desks, keeping the Jenkins stores open three hours past closing and creating a demand

Folk Music Plays Big N.Y. B.O. Tune; Weavers, Miss Baez, PP&M Hot 346

By EDDIE KALMAN

for "at least 5,000 albums in the first week."

"They'll never get Kennedy out of the White House after this," exclaimed Booth.

First Overnight Smash

Pittsburgh, Nov. 27. Indications show that the Cadence "First Family" album is the biggest overnight local smash in LP history. Fenway Records here has already ordered 100,000 but feels that most of this will be transhipped.

Beena Nova

Continued from page 46

ence. Having recently returned from Brazil, where he played with many of the best in the show, he asked to sit in, gratis. But he was turned down because of a conflict in labels since he wanted for Atlantic Records and Audio was cutting the Brazilian segment.

The Brazilian roster included musicians, singers and composers. The latter also doubled as dancers too, acting as "demonstrators" more than performers in that many lacked good voices. A lag in the show caused some of the audience to take a recess before the house lights went up. This was bad planning on the part of the producers and unfair to Luis Schiffrin's unit, a combo whose members have been working with the Dixie Gillespie group in recent years.

Of the Latin artists probably the best known here is Gilberto who has had an LP issued by Capitol Records. His more intimate style suffered from the web of mikes in front of him, poor sound system at times and the big stage atmosphere. But he managed to get off some nice tunes in stylish fashion and got a big response.

There were several renditions of "One Note Samba" and "Desafinado" throughout the evening by the Brazilian acts which included Bola Sete, Carmen Costa, Jose Paulo, Oscar Castro Neves Quartet, Luis Bonfá, Agostinho Dos Santos, Sergio Mendes Sextet, Antonio Carlos Jobim, Carlos Lyra, Roberto Menescal, Normanda Claudia, Ana Lucia, Chico Feitosa, Milton Banana, Sergio Ricardo and others. Their work was entertaining and generally savvy but not diversified enough to avoid redundancy and unevenness.

Getz defied the beena nova rule by blowing two ballads in straight jazz time before lurching into his clicks "Desafinado." His playing was smooth, lyrical and sure and his quartet was likewise a surfeited group.

The big MacFarland band, playing his arrangements, had a solid rhythmic footing and set off some nice sounds with Getz and trombonist Bob Brookmeyer taking lead horn assignments. However, much of the crowd began to leave during the band's set.

The audience had an international and society flavor. This is the same group that helped to put the "Twist" into the adult orbit. Whether it can do the same for the beena nova remains to be seen. They proved patient supporters of the Carnegie show at any rate.

Kal.

Tiet's Debut

Continued from page 1

changed the subject but were akin to the many De Gaulle was making on video and radio.

Tiet is small and retentive but had the nasal, halting talk of the General down pat. The French responded giddily and happily to this spoof of the haughty grandeur and self-absorption of their lionized president. Soon Tiet was headlining vaudeville and his platter selling by the bushel.

There is a story, probably apocryphal, which claims that De Gaulle heard the record and reacted that "it did sound like him but the way Tiet is in 20, would not get far as head of state."

Incidentally, Tiet came out on the Pathe-Marcus label and made two records on his De Gaulle sketches. The second did not have the selling power of the first.

Folk Music, in various forms of presentation, proved a top drawing concert attraction over the weekend (26-27) in the New York area. The Weavers, Joan Baez and Peter, Paul & Mary all sold out in respective shows, attracting a total audience of 8,400 patrons and pulling in a combined gross of \$28,974.

Presented by Harold Laventhal, the Weavers drew 2,940 patrons to Philharmonic Hall, N. Y., last Friday (26) for a gross of \$11,581 with tickets scaled to a \$4.50 top and 150 seats added on stage. Miss Baez attracted 3,500 customers that same evening at the Music Theatre, Newark, for a tally of \$11,108 with tickets scaled to \$9.00 and 150 stage seats.

Peter, Paul & Mary pulled 2,940 tickets to Carnegie Hall, N. Y., Saturday (27) for a gross of \$11,285 with seats up to \$4.50 and 150 stage seats. Felix Gerstman presented the latter two shows.

The Weavers, still among the top purveyors of folk music around, have managed to retain a basic musical feeling, despite the inroads into the folk field of more pop-oriented and vaudeville-style groups. Ronnie Gilbert, Fred Hellerman, Lee Hays and Frank Hamilton are not only ensemble singers and musicians of fine lyrical and harmonic quality but are also top solo performers in a variety of styles.

Hellerman the Lead

Miss Gilbert is now doing most of the lead singing originated by Pete Seeger since Hamilton, the latest to fill the banjo-vocal slot, is relatively new to the group. He is a bit overzealous in his harmonic work, but his playing is fine and a solo blues number he does with harmonica and vocal is a standout. Miss Gilbert lends solid vocal prowess to the unit's ensemble stylings, although a bit overdone with so much to carry.

Hellerman's guitar support is sure and his singing adequate, yet seeming somewhat strained. His satirical "Mandolin On the Outside of Your Shelter Lookin' In" rates big and attention. Hays, the group's patter artist and elder statesman, underplays his dialog with wry restraint and adds a sure bass vocal touch.

Winning their material well with some old and new repertoire, the Weavers maintain a freshness and savvy in their presentation. Their performance moves in solid and entertaining fashion.

Peter, Paul & Mary, by contrast, are a young trio who capitalize on youthful exuberance, freshness and slick comedy material to grab their audience. With two click singles and a top-selling album behind them, the trio has been packing 'em in across the country for the past year or so. They made their Carnegie bow last Saturday.

Technical assets in the form of special lighting effects help keep the turn a slick one. The group was somewhat short on repertoire for the show, however, going on 25 minutes late, taking a 20 minute break and winding up at 10:45, which is about 15 minutes short.

(Continued on page 48)

Crystal Beach Park, O., Closing 86-Year Run

Cleveland, Nov. 27.

Crystal Beach Park in nearby Vermilion, O., is disappearing soon in the housewreckers' hepper after an 86-year run. Only the dance hall will remain in the 22-acre amusement park. Property was bought by Vermilion Crystal Development Co., headed by James Fisher, from Mrs. James Ryan and Mrs. James Calvert. They are daughters of the late George H. Blanshard, who developed the park in 1867 on the shore of Lake Erie.

Crystal Beach's dance hall played the biggest touring orchestras from 1915 through the 1940s, but booked them only periodically in recent years. Bandleaders doing stints on the stand ranged from Gus Lombardo to Duke Ellington, Tommy and Jimmy Dorsey, Sammy Kaye, Xavier Cugat, Les Brown and Lawrence Welk.

Folk Music's Big B.O.

Continued from page 45

of the usual closing time for such concerts.

After taking one encore for which they sang their "If I Had a Hammer" to the bewail, PPM were called back several times by an enthusiastic audience, but the threesome just took their bows and failed to sing another note. Some additional material would have helped send the crowd away happy.

Sticking pretty close to their "Peter, Paul & Mary" LP tunes, the unit displayed solid harmonic values. Peter Yarrow and Mary Travers sang vocal lead work Yarrow, in a solo turn after the break, demonstrated expert ability and a fine solo voice with good guitar work, indicating he's the singing backbone of the unit. Miss Travers is a somewhat affected singer whose nothing head can be distracting. She sang on "I Wish I Was A Simple Girl Again," she puts her sometimes husky pipes to good use.

Paul Noz, the comedian of the group, perhaps has too much to do for an audience like Carnegie's. For the entire concert his extensive use of sound effects and other material proved to be a distraction. He is an excellent

sound improviser and has solid comedic values. But there was just too much of it.

With more work in front of more demanding audiences, the trio should tighten into a top-flight act for they are one of the hottest properties in the pop-folk field. Rousers like "If I Had My Way" and easy-going tunes like "Lemon Tree" are handled with polish. More material and less dependence on contrivance should do the trick.

AFM & Local 802

Continued from page 45

case before Judge Levet differed not only in the matter of class action and union moves but also in that in previous cases they had also asked for relief in the matter of wages and scales they claimed were instituted without collective bargaining with each leaders who, they assert, are employers. This factor Carroll and Peterson alone, had been removed from the new injunction action and therefore materially changed the case. Levet had stated that no previous application had been applied for in this manner.

Previous Moves Denied

In granting the union its appeal, the court noted that previous applications for preliminary injunctions were denied on the ground that plaintiffs' showing was insufficient to warrant relief that would disrupt practices of long-standing among musicians.

In the matter of the antitrust case, the court although rejecting the union's appeal for dismissal, stated that "with more than a little plausibility" the activities challenged by the plaintiffs "come within the area of exemption from antitrust laws." The court found that the balance of the court found that they are employers brought up matters of complex relationships which could best be decided at trial.

In dissenting, Judge Waterman opined that the injunction should remain in force until settlement of the antitrust case "inasmuch as the plaintiffs have agreed to pay full union wages to 'help' others" and that the plaintiffs would suffer more than the union if the injunction was dropped until after trial.

The court also asked that the union not prevent musicians from working for plaintiffs or customers when plaintiffs are acting "solely as entrepreneurs using union leaders and not as leaders themselves."

Cap's Buckoff

Continued from page 45

but via a special sales campaign that offered one free FS album for every one purchased.

The latest Sinatra package from Cap is pegged to tie in with the release of the Mates musical "Jumbo." The album cover legend reads "Selections from Billy Rose's Jumbo, Booked in Arms by Jupiter, Higher and Higher, I Married An Angel, Evergreen, Love Me Tonight, Mississippi, On Your Toes." The package includes one number, "Wait Till You See Me" (from "By Jupiter"), never before released.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This List No. 100

Wk. Wk. On Chart

1	2	37	WEST SIDE STORY (Columbia)	Soundtrack (CL 3470)
2	1	20	PETER, PAUL & MARY (WB)	Peter, Paul & Mary (W 1440)
3	3	18	TONY BENNETT (Columbia)	I Left My Heart in San Francisco (CL 1000)
4	5	6	ALLAN BUSHMAN (Warner Bros.)	My Son, the Folk Singer (W 1470)
5	4	12	NAT KING COLE (Capitol)	Memphis (T 1700)
6	6	14	BOB DYLAN (Warner Bros.)	Soundtrack (W 1430)
7	7	9	STAN GETZ-CHARLIE BYRD (Verve)	Jan Sambo (V 3430)
8	8	31	RAY CHARLES (ABC-Par)	Modern Sounds in Country & Western (ABC 400)
9	9	19	BENNY MANCINI (Victor)	Motor (LP 2530)
10	10	7	JOAN BAEZ (Vanguard)	Good in Company (VRS 3410)
11	11	12	KINGSTON TROOP (Capitol)	Something Special (T 1707)
12	12	32	ANDY WILLIAMS (Columbia)	Mean Street (CL 1000)
13	13	7	BERT FABRIC (A&M)	Amey Cal (A-100)
14	12	16	RAY CHARLES (ABC-Par)	Ray Charles Greatest Hits (ABC 400)
15	14	10	MARTIN Denny (Liberty)	A Taste of Honey (LHP 3007)
16	17	9	LINDSEY (Victor)	Folk Melodies (LPM 3547)
17	15	14	ROBERT GOULET (Columbia)	The Two of Us (CL 1000)
18	18	6	ANDY WILLIAMS (Columbia)	Warm and Whining (CL 1000)
19	20	2	OLIVER (Victor)	Original Cast (LOCD 3004)
20	24	11	LAWRENCE WELK (Dot)	Baby Elephant Walk (DLP 3007)
21	20	4	RAY CHARLES (ABC-Par)	Vol. II Modern Sounds in Country & Western (ABC 400)
22	25	40	JOAN BAEZ (Vanguard)	Jan Baez, Vol. II (VRS 3000)
23	22	24	DAVID BOWIE (MGM)	Myopia (E 4005)
24	43	6	BERT KRAMER (Decca)	That Happy Feeling (DL 4000)
25	27	5	NEW CHRISTY MINSTRELS (Columbia)	New Christy Minstrels (CL 1000)
26	42	9	RAY CHARLES (Columbia)	Rhapsody in Rhythm (CL 1000)
27	24	10	BOBBY WILLIAMS (Kapp)	Mr. Piano (KL 1200)
28	—	1	VAUGHN MEADE (Cadence)	First Family (CLP 3000)
29	21	5	RANNEY DAVIS JR. (Reprise)	What Kind of Fool Am I (R 6001)
30	—	1	ELVIS PRESLEY (Victor)	Girls, Girls, Girls (LPM 3021)
31	28	97	CAMELOT (Columbia)	Original Cast (KOL 3000)
32	26	32	ELVIS PRESLEY (Victor)	For Luck (LPM 3020)
33	19	4	FOUR SEASONS (Vee Jay)	Sherry (LP 3003)
34	22	10	BOY GRUBBON (Monument)	Boy Grubbon's Greatest Hits (MG 4000)
35	26	2	STOP WORLD I WANT TO GET OFF (London)	Original Cast (AM 3000)
36	37	10	BILLY VAUGHN (Dot)	Believer (DLP 3400)
37	—	1	STAN GETZ (Verve)	Big Band Boss, Nova (V 3430)
38	26	6	PERRY COMO (Victor)	By Request (LDM 3007)
39	46	3	SOUTHERN SOUTHERN (Mercury)	Two Sides of the Southern Coin (MG 3000)
40	20	12	JUDY GARLAND (Capitol)	The Garland Touch (W 1750)
41	31	27	KINGSTON TROOP (Capitol)	Best of Kingston Trio (T 1700)
42	26	3	HARRY BELAFONTE (Victor)	Many Moods of Belafonte (LPM 3070)
43	22	5	JOHNNY MATHIS (Columbia)	Believe (CL 1013)
44	46	4	FRANK SINATRA (Reprise)	All Alone (R 3000)
45	41	26	JOHNNY YELLONSON (Columbia)	It Keeps Right On A-Burnin' (CLP 3000)
46	40	24	EDITH PIAF (Warner Bros.)	Soundtrack (W 1400)
47	—	1	LEVERETT (Capitol)	Jim, Tom & Bob (T 1701)
48	24	17	BOBBY VITON (A&M)	Boys Are Bad (LN 3400)
49	26	2	THE FOURMINT (Columbia)	Original Cast (COL 3000)
50	47	2	TONY BENNETT (Columbia)	Four Seasons at Carnegie Hall (CL 300)

Symph Decisions

Continued from page 45

move in conjunction with players from orchestras from other cities. This is the second frontal attack on the Petrillo administration in recent weeks. Another group, the Chicago Musicians for Union Democracy (composed of both symphony and dance band players), has filed the first slate of opposition candidates to the Petrillo regime in 30 years. The elections take place Dec. 4.

Many of the members of the Symphony Members Committee, also belong to the CMUD. The Committee is interested only in symphony matters, while the CMUD is concerned Petrillo on a broad range of union matters.

Following a meeting last week at which a CMUD member asked Petrillo to step down as head of the local, the union head announced that the symphony players could not take any outside work without his consent. He also said that members of the Committee would not be allowed to sit in on negotiations with the Ravinia Festival Assn., the north suburban of freer concert series which employs the musicians in the summer time.

The HIT OF THE WEEK

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Sings

I WAS SUCH A FOOL

(To Fall In Love With You)

HE THINKS I STILL CARE

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NEW HIT

WHEN THE BOYS GET TOGETHER

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Howie Richmond & Al Beckman

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Freddie (Ex-MCA) Fields' Mgt. Firm Into CMA Agency & Retains Clients

Hollywood, Nov. 27. In a move which conclusively might prove others to follow, Freddie Fields yesterday (Monday) converted his personal management firm into a talent agency, tagged Creative Management Associates Ltd.

Move immediately won the approval of Screen Actors Guild, whose Buck Harris said: "The overall agency business hasn't experienced any substantial growth in the past 10 years and therefore the Guild views as a promising development the fact that a large, experienced management company has decided to come into the agency field. We hope the trend will continue."

Fields' swingover to the broader aspect of agencying has deepened his significance for several seasons:

(1) His roster of top-tier talent is generally reputed top-earning in any manager's stable; (2) as a former MCA agent himself, Fields waited until "the dust settled" after MCA's demise before shifting into the booking field; and (3) it is probably the first time

on record a manager over has turned agent and retained, under agency aegis, all the names he had as a manager.

Nine major names are included in spread Fields will rep: Judy Garland, Henry Fonda, Polly Bergen (Mrs. Field), Paul Newman, Jeanne Woodward, Phil Silvers, Tony Franciosa, Robert Goulet and John Frankenheimer.

As these talents embrace all areas of entertainment, and as Fields plans adding other multi-faceted names, he has taken out broker franchisees with all the talent unions, and he notes all "expressed great enthusiasm for the move."

Fields asserted that the swing-over came after several months of studying agencies following MCA's demise, but move will not change his company's concept of servicing only a "select clientele. Unlike others, we have no desire to inherit the MCA mantle. Volume business is the antithesis of what we want," he said.

Head of MCA's tv dept. when he left in 1958 to set up his own management concern, Fields has a staff largely composed of MCA alumni. In David Begelman and Martin Kummer had been MCA voicers, John Fleeman once was with that outfit, as was Richard Shephard. Ferry Loff was a Frank Cooper voice and had been counsel for Ashley-Stainer.

Fields will have no overseas agency affiliation, relying on his London office and roving N.Y. and Hollywood-based staffers. He plans to use his own staff on a "london" basis — rotating each to Europe every three months.

Shephard Joins Field
Hollywood, Nov. 27.

Richard Shephard, coproducer of "Breakfast at Tiffany's" and former MCA agent has joined Freddie Fields in latter's new talent agency in partnership deal under which he becomes voice in charge of creative motion picture packages.

Activity in creative packaging will bring material and personnel together.

SCOT PIPERS BAG BIG \$92,900 IN 3 KEYS

The Royal Scots Greys and the Agn-H & Sutherland Highlanders, touring under S. Hurch company, scored heavily last week in three spots booked by the Arena Managers Assn. The British band and marching units started Monday (19) in Toronto's Maple Leaf Gardens, where \$92,900 was grossed. They continued with a \$92,400 take Thursday (22) at the Forum, Montreal, and wound up with \$92,500 at the Boston Garden, Saturday (24).

The British Army groups have been one of the more profitable items on the AMA roster this year.

Elbert Agency Renews Spanish, Aussie Links

A new tie has been made between the Eddie Elbert Agency and Australia's Corio, a postcard head-quartered in Madrid. Jose Maria Rabier, secretary general of the Spanish outfit, is in New York seeking talent for importation to Spain and other parts of Europe, Asia and Africa, where the office functions.

Elbert also renewed his link with Tibor Rudas, the Australian agency, for an undivided term after expiration of a one-year contract.

Knorrville And Expands: Parking for 2,100 Cars

Knorrville, Nov. 27. Parking facilities here have been more than doubled at the Knorrville Civic Auditorium-Colliseum, according to Gene Frye, assistant manager of the facility. An area providing for 2,100 cars is now in operation.

With all facilities in use the Auditorium-Colliseum will handle more than 10,000 capacity. In addition to the space provided there are several parking areas in close walking distance.

A program of landscaping of the parking areas has been launched. This will make all adjacent areas to the Civic building blend together, according to Frye.

PARKS-CITRON TALK MERGER WITH COOPER

Hollywood, Nov. 27. Merger discussions are under way between Parks-Citron agency and the Frank Cooper agency. Arthur Parks and Herman Citron formed their office following the demise of MCA's talent agency, of which they were co-ops.

William Morris office overruled the pair about their joining WM, but nothing jelled.

One-Man Show

Yves Montand
Paris, No. 28.
At L'Etoile, Paris; 94 top.

Yves Montand is back for his first homegrown one-man show recital in four years. His fans should be seeking to L'Etoile through this six-week stint. He has added new polish to his turn which consists of ballads sung directly in the Yank style. But his more dynamic production numbers, bringing in mime, dance and acrobatics, will give him the punch and balance of yore.

Montand is in exceptional form. The only difficulty is that the specialized songs he needs do not seem in abundant three days. But singing the 12 new ditties there are enough with depth or good spirit to show him to underline and comment via his pleasant, big voice, his adroit phrasings and stance.

He begins each with a light item about having waited to work. Then come interludes about a man with a suggestive name sliding there is no one else with it in the phone book, and a piling lament on the reamer aspects of life, among others.

Montand takes off with the bounding, thrashing song, "La Montand," and the audience is his. The rest of the show is pure velvet for he is one of the few pop singers who can carry the trying one-man show today. He has the facility for reaching a level, where he suddenly breaks through any possibility of repetitiveness.

French songs are not exactly the melodic rhythmic affairs that Yank ones are, Montand can still give them a brightness and drive that puts them over. He has found enough new tunes for this program and picked and cycled up his known ones to make this a potent, savvy songbook.

He again wears his up-a-throated dark shirt and trousers to match. He works with a few props at times and well controlled lighting. But it is his forceful showmanship that can turn a song into a dramatic, comic or poignant reflection on life. He is only backed by the Bob Castella Orchestra (7).

Montand is that rare singer who is completely French but also completely international due to the deeper production aspects of his songs and his bright, knowing delivery. It all adds up to a known singing star keeping his work at his expected high level. *Book.*

AGMA's 25th Ann

The American Guild of Musical Artists will mark the 25th anniversary of its founding with a social party at the Hotel Governor Clinton, N.Y., Dec. 2. Union has jurisdiction over the concert field.

AGMA, founded in 1937, is an affiliate of the Associated Actors & Artists of America. Its focus is its national administrative society.

Vande, Cafe Dates

New York

Joe Green does a one-woman at the Royal Alexandra Theatre, Toronto, starting New Year's Eve ... Tony Martin set for El San Juan, Puerto Rico, Feb. 14; the Riviera, Las Vegas, April 20, and the Cash Club, Houston, June 13 ... Pathé Page down for the Monticello, Framingham, Mass., March 21 ... Sandy East posted for the Shambles, Washington, Dec. 31, and the Shambles, Boston, March 4 ... Nelson & Howard asked for Radio City Music Hall Dec. 6.

Jimmy Dean into Blumenthal's, Boston, April 10. Jack Carter set for same spot April 20 ... Jacques Harel started at Room 801, a new Greenwich Village cafe Monday (20) ... Ronald Martin new at the Pavilion, Boston, Mass. ... Dave Williams, talent buyer for the Thunderbolt, Las Vegas, Lounge, returned to his homebase after a N.Y. visit ... William Hatcher tapped for the Southern Club, Hot Springs, Ark., May 20 ... Castle Hatcher into the Holiday House, Pittsburgh, March 24.

Chicago

Phyllis Diller opens at the Palmer House Thursday (29) for a month, and is set for Baker's, Detroit, May 20 for a fortnight ... Eagle & Son, currently at the Sherman House, play two weeks at the Holiday House, Milwaukee, Dec. 11, and follow with a pair at the Brown Hotel, Louisville, Dec. 20 ... George Formel scheduled for the Palmer House April 15 for two weeks ... Singer Billy Wang has changed his stage name to Billy Wang and is now being managed by Bill Smith of Detroit ... Al Hirt asked by the Sahara Inn, Chi., for June 15-25 ... Belmore Leigh plays the Yapers, Hot Springs, Dec. 17 for a week ... George Carlin down for the Knickerbocker, Denver, Jan. 20-Feb. 10.

Atlanta

Chick Medrich's Cape Atlanta, 600-seat variety, has added food and features a 50 per cent discount musical show. With stage format undergoing change, Cape closed three nights and reopens Thursday (29) with a Latin Quarter-type show titled "Police Patrol."

DEAN DRAWS 74,500 AT PORT. AUTO SHOW

Portland, Ore., Nov. 27. Jimmy Dean pulled 74,500 customers into the Memorial Coliseum last week (20-26) for the 1962 Auto Show to set a new gate record. Six evening performances and three matinees were presented in the 10,000-seat arena with \$1.50 adult main gate fee and 50¢ for kids admitting to everything.

The 90-minute layout headlined by Dean included Johnny Frank, Joe McKenna, The Kings & Queens of the Hay, Gene Heller's Racing Outlets, National Go-Kart Race, and George Arnold's Ouch (12).

This was the initial Auto Show production for Tommy O'Loughlin here. He broke attendance records with his Home Show and Sport Show earlier this year and has been asked to repeat in 1963. Home Show is set for Jan. 12-20 and Sport Show for Feb. 15-24. Last year's Auto outing only pulled 60,000 through the turnstiles.

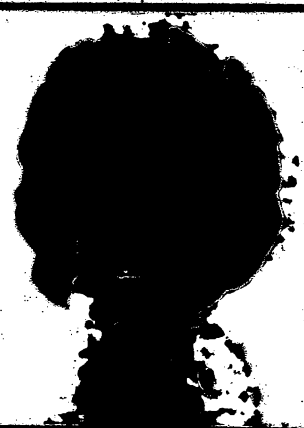
DTT's 'SRO' Orig Revue Set in Houston, Not Spps.

"Standing Room Only," the first original revue effort of Dinner Theatre Inc., has lined up a route which includes the Shamrock Hotel, Houston, Dec. 26, following its current program showing at the Sheraton-Jefferson, St. Louis. Package follows Houston with the Vapors Club, Hot Springs, Ark.

"SRO," which is topped by Imogene Coca and King Donovan, has sketches by Sheldon Harnick, Charles Strouse and Les Adams, all of whom have written for the Broadway stage. Bill Penn directed, while Fred Rida & John Kander crafted the musical numbers. Current blueprints call for the revue to be on the road for about a year.


one." Revue has a cast of 20, including line of girls, with Ray Blaney as a director. Featured will be Danny Wore, socialist ... Stephen Fretwell and Sammy Calhoun are coproducers of house revue at Big John's Mines starring singer Bill Reed, Twister Gene Parks and comedian Victor Van, with Joe Johnson and his trio playing for show and dancing.

Butterbeans & Buds opened Saturday (24) at the Regon in the Red-Air Motel (formerly the Colonial Terrace) ... Peruvian toner Gonzalo Barr presented Monday (26) at the Monte Carlo Lounge in the Riviera Motel ... W.F. had reopened following \$20,000 fire. Owners are Phil and Nancy Robinson, former the longtime partner of Bob van Dyke in their Merry Maids act. Van Dyke played in Saturday (24) to make a gratis personal appearance with Phil for "old times sake." Booked for two weeks at W.F.'s had are throat Belmore Leigh and Jimmy Weatheron and his trio, who play for the show and dancing. The Robinsons also control a mine act.



DONNA LYNN
Singer, Dancer, Actress
Booked for the
Sahara Inn, Chi., for June 15-25
Agent: [Name] [Phone]

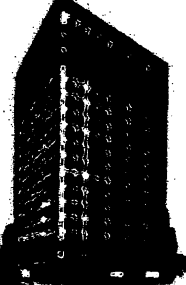
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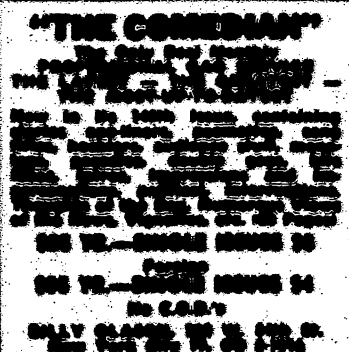
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"Days and Nights" will have Don Bailey and Betty Grable in top roles with Darryl Jordan signed to alternate with Miles Grable. Comedian Alan Hale will essay the role of Nathan Detroit.

warm: Cadence is clear.

While doing his "Other Words," he attracted the boys with loving care— with a hint of Chopin while so doing.

"Maria," given the Leo Evans romantic treatment, is touching.

A novelty is "Teacher's Blues," his own composition, dedicated to his former preceptor, (The good teacher, Mr. Brown, is to be a public school teacher in the Bronx before he discovered more pleasure in music.)

He works four or five sets a night, for 45 minutes to a set, with Herb Lockman on bass, and Smith on drums.

A high-class pianist in a jazz club, I rate Leo Evans, at the Mercury Room, absolutely!

Personal Manager: MANNIE GREENFIELD
9 Rockefeller Plaza, New York, N. Y.
CO 5-7449

Sands, Las Vegas

Las Vegas, Nov. 21.

Not King Cole, Corbett Menon, Harry Mott, Cops Girls (12), Antonio Morrelli Ork (28); produced & staged by Jack Brantner; choreography, Renee Stuart, stage director, Harold Dobson, \$4 minimum.

High grade low pressure entertainment will be spotlighted in the Cape Room for the next three weeks, with smooth singer Not King Cole and polished comedian Corbett Menon in charge of the applause and laugh market.

Cole's turn is almost a reprise of the last time Jack Brantner backed him here, and it was solidly endorsed again by first-nighters. Songs include "And The Angels Sing," "Here Comes That Rainy Day," "But Beautiful," "Dance, Rhythm, Dance," "Underneath the Stars," "The Way You Look Tonight" (with rhapsody solo added), and a singalong with "Rumblin' Rose."

With special Noel Sherman lyrics to "I Love a Piano," Cole explains why he doesn't do more singing in his act, and announces that he'll soon record a Capitol album with no singing called "Not King Cole plays Jimmy Van Housen." Conductor Joe Zito guides Cole's velvety vocals, backing the Antonio Morrelli ork (28).

Menon, with his casual, erudite approach to standup humor, elicits as usual. This time the handsome storyteller surprises his cult with his pleasant singing voice on "You're Nobody Till Somebody Loves You."

Holdover Renee Stuart production number, featuring excellent baritone Harry Mott and the dozen Cops Girls in the curtain-raiser.

Danny Thomas opens Dec. 12. Duke.

Room at the Bottom, N. Y.

Savannah Churchill, Wilbur DeParis Band (6), Paul Dunn Trio; \$3.50-\$5 minimum.

Supra singer Savannah Churchill, 33, looks and sounds good in this Manhattan nightclub comeback after a layoff of a decade.

As in the late '30s when she was a disc jockey in the pop medium, Miss Churchill is at her best with the blues numbers touching on the melancholy. There was an expected tentative on opening night, but the smooth, deep vocal style that distinguished her voice in the past was evident.

For company, Miss Churchill couldn't improve in any way on Paul Dunn, a driving maelstrom pianist recently with the big Quincy Jones band and who previously has backed the likes of Sarah Vaughan, Dinah Washington, Ella Jones and Billy Holiday for both appearances and recording dates. Aside from teaming with the vocal single, Miss Dunn and her rhythm duo—Peter Berry, drums, and Bob Cunningham, bass—breeze through an instrumental set that is well beyond the usual interim requirements.

Still around—since August—is the Wilbur DeParis ork, holding out with great instruments, still and diversely authentic. Dime jam from the medium's free, light and voting age. Bill.

Ash Grove, L. A.

Los Angeles, Nov. 21.

Barbara Dane, Bruce Jones & the Georgia Island singers and dancers; \$2.50 admission.

Barbara Dane, paired with Bruce Jones who introduces first commercial presentation of the Georgia Island singers and dancers, provides a mixture of standard folk blues already proven successful at Ed Peart's folk alley. She also dishes up a newer, generally unknown quantity of authentic musical culture that should spur interest of both the fans and the curious.

Miss Dane usually proves a good draw for the club. However, in this appearance the husky-voiced singer-sitarist doesn't appear to have the same enthusiastic drive projected before. She has allowed herself to fall into careless music-making faltering in her timing on such personal standards as "Jitterell," and not trying to concentrate on communication in the usually pointed "I and My Blues."

Variously Miss Dane remains exciting, her minor bandstand sound and strong delivery sharp and

pleasing. What she needs to do is think about what she is saying. Many songs sound the same, particularly rousers like "Let's Get Together," "Rained Fire Day" and "Keep What You Sow."

Barbier by Kenny "Good News" Watson on piano and Wellman Brown on bass in solid blues. Watson also vocalizing pleasingly on double entendre's "Monkey Man Blues."

Miss Jones and her quartet of Islanders appear dressed in the handkerchiefs, aprons and neckerchiefs of slavery times. They perform a capella, using only a tambourine and handclapping and foot stomping for rhythm. Singers are raw and untrained, but have a natural warmth and richness that fully capture the flavor of their material. Most is a mixture of spirituals and story songs.

Miss Jones, earlier out on the folk circuit as a single, is most aware of performance although she remains as naturally conversational as if she were on her back porch. Others are generally sober-faced and highly serious of their work. John Davis, known as "Moss" on the island, is a staunch pillar of the group.

Show is in through Dec. 9. Duke.

Cave, Vancouver

Phil Ford & Mimi Nines, Taylor Tunes, Dancing Debutantes (4), Chris Cage Ork (8); \$2.50 Mon.-Thurs., \$5 Fri.-Sat.

Phil Ford & Mimi Nines are back in their own backyard for their annual autumnal homecoming and the Cave rafters are ringing with this star talent. Top billers are ably abetted by the elegant toasting of the Taylor Tunes and the nifty curtain-raising Dancing Debutantes line, improving each time out, with classy backing and intermittent interpretations provided by the Chris Cage band.

Since Miss Nines is a native product who made good and as far as local audiences are concerned can now 'on simply by showing up, it's to the credit of this comedy team that they play it like the top pros they now are. There's ample fresh material added to their well-established patter routine. Miss Nines counterpoints her delightfully impish patter with her singing. Straightman Ford, in addition to his clarinet solos and singing, deftly keeps the act in high gear throughout.

Capacity opening night house got a scintillating 30-minute turn that saw Ford & Nines complimenting Phil Ford's Lion Gate chapter in attendance with a generous glowing from Allan Sherman's "My Son, The Folk Singer" LP click, plus Sherman stories that never made the album.

In the serious vein, Miss Nines capitalizes on her excellent pipes to sing "You Made Me Love You," "What Kind Of Fool Am I" and "My Man," evening the last time for the first time to meet an audience request. It's a fine vocal display and emphasizes her amazing versatility.

Due close with Vancouverized version of "Chicago" and bag off with cute "Subliminal J. Moore" number. Act is enjoyable all the way and has all the ingredients to keep Vancouver going steady with Ford & Nines.

The Taylor Tunes, here last year with headliner, make a welcome return and romp on one of the best top tandem on the alley circuit. The brothers from Oakawa, Ont., (Andy and Charlie) deliver a nine-minute turn that's mirror perfect in timing and execution. They are firmly grounded in basic steps. And the skill and timing of their choreography is heady stuff for patrons who remember, with appreciation, the pro-TV use of soft shoes and twinkling toes. For those who don't go back that far, the precision of this duo is still mighty exciting.

With Bob Van Loven temporarily ailing, emcee chores are capably handled by new Cave p.r.s. Bob Smith. Bouncing Duke got on the beam news link for their "Tangula" show sponsor, choreographed by lead dancer Roseanne Hopkins, and the Chris Cage unit reads the new wrinkle like it was an old standard.

After their two-week stint here, Ford & Nines go to the Desert Inn, Las Vegas, with Vic Danes to follow in this spot Nov. 26. Shaw.

Don Seitz, N. Y.

Betty Keon & Lew Parker, Todd Reynolds, Stanley Myron Mandelman, Jannie Daniels, Three Flowers; \$5 minimum.

Betty Keon, formerly of the sister act, and husband Lew Parker are in a return at this downtown, downtown bistro and the couple's stampeding low comedy somehow gets high returns.

Papa-mama humor prevails and usually fits in the vulgar category. Todd Reynolds has vaudeville talents backed by a lot of energy, but follows the mountains and lower Las Vegas until the material is worn for taste and generally sharpened.

For a better in the classic silly scene, Todd Reynolds is unmatched on the local scene. Her strong, toughy poses and assured presence clearly project a "take it or leave it" message but leave the audience no alternative. They take it and ask for more.

Sort of a carriage trade's Roberta Sherwood, Miss Reynolds smokes an emotionally-charged "Nobody Loves You When You're Down and Out," and other fine salon ballads, but with stylish dramatic pose. And her diction on the stage hits would indicate more than a brush with show school. Unique sight value—black gowning topped by a black eye-weeping veil—groove with the vocal style.

Yet another entry in the cerebral comedy sweepstakes is Stanley Myron Mandelman, who has recently come off the academic circuit as a matter of fact. He was an English teacher at Yeshiva U. His wit derives from unambiguously satirical and highly fanciful excursions into anthropology, sociology and contemporary life, etc. Mandelman is doing the only impression of the late U.S. President James Polk current whereabouts.

Figuratively and literally up-town from the instant coffee houses of E-rocher and Muddougl Streets, Mandelman's narrative has brilliant highlights, but needs some editing—what he seems plenty bright enough to handle with ease. A good bet for intimates that favor headbore comedy.

Emcee and singer Jannie Daniels, a Don Seitz fixture under the old management, is back and as fine an audience warmer as ever. Ditto the Three Flowers, who back the acts for some kind of an endurance record (opening show ran around two and a half hours) and later the night with their traditional many turns. Bill.

Key Club, Palm Springs

Palm Springs, Cal., Nov. 21. Billy Daniels (with Benny Payne), Robin Reed, Bernie Richards Ork; no cover.

Mac Seidler and Richard Corbett have sunk \$500,000 into this Key Club, and opened with Billy Daniels as the first week's attraction.

Membership, which began with 200, will be limited to between 300 and 400. Dues on acceptance, \$500 a year. Prices for drinks and dinners are about par for the resort town. Seidler, who owns the Hotel Trinidad, with about the best cuisine in town, plans to keep the Key Club to a similar standard.

Room where Daniels sings is perhaps 25 by 30, richly decorated in Moroccan style, has a bar, a fireplace and six dining booths. Altogether 110 diners and quaffers could be crammed in that room and an adjoining room, with 40 added in the Gold Room. All these have the entertainment piped into them. There are several smaller dining rooms for luncheon and conferences. In the rear is a billiard and TV room. No facilities seem to be available for dancing.

The operators plan weekly headliners of the Daniels gear, which means a heavy crutch and no cover to take care of it. Peggy Lee is due in next. Though not the only club of limited membership—the Regent, Tonic and practically all the golf clubs are that—it is the only one featuring a name attraction for its current clientele.

Daniels gave the opening the old college try. He sang 10 songs and was in fine form. His voice really does not need a mike for this stand but he uses it discreetly for those in other rooms. He warbles "Just One of Those Things," "I Left My Heart in San Francisco" and a duet with his pianist, Benny Payne. He also sings "What Kind Of A Fool Am I?"

and ended, of course, on "That Old Black Magic."

Payne, who does a solo of "What Can I Say After I've Said I'm Sorry?" had to sing behind a screen of Moroccan the because that's where the piano is concealed.

Local option turns like Houston and Evanston, of course, have key clubs but to a resort town, such as Palm Springs, this is something new.

House was packed on opening night. But the team is so small it's hard to say right now how it can handle such an obviously big overhead as a name act on no cover, no minimums. However, it's a quality operation and unique for this resort. Sci.

Le Zebre A Carroux, Paris

Paris, Nov. 27.

Robert Boreas, Catherine Sauvage, Claude Legrand, Jean Dorel, Quatre De Carroux, Joe Varlet Ork (4); \$5 minimum for drinks and about \$15 for meals.

This new alley, conceived within an older that served mainly to striptease, is geared more for the mind than for the eye. Top names parade by from about 11 p.m. to 2 a.m. The club is in the new cat and treat vague with supports served or only drinks, depending on customer desires.

Band leader Bernard Mide, who recently formed his own agency, decided to go into a night too, along with his wife and music hall entrepreneur Jean Mejean. They feel that with intense sound, and audience responding, the French will again go in for their nocturnal nighttime living.

Mide thinks the solid comic and song acts will appeal mainly to the French. Of course chansonnier comic Robert Boreas's sharp, acerbic, politically slanted wit and irreverence will need more than elementary French to get to foreigners, but singer Catherine Sauvage can be appreciated by all.

Miss Sauvage is an angular woman with a sharp, tart voice that gets to the heart of her well-chosen songs which abound with poetic insight, social points and dramatic punch. She is one of the best classic, specialized songstress here.

Jean Davis is a suave magick with solid tricks up his sleeves and Quatre De Carroux, literally four of hearts, are four girls with boucny choral numbers and knowing harmonizing.

Claude Legrand is an intense young singer with fine self-crafted songs on love, desire and youthful hopes. He has an energetic voice, good presence and a driving, belting stance. Joe Varlet Ork gives good backing and danceable interludes.

Club is small and well lit with a regular stage for the show. Mide's association with Mejean is wise for his original headliner, Raymond Devos, became ill after the opening but was replaced each night by a headliner from one of Mejean's many enterprises. Boreas and his expert patterer filled in when caught and the very comic team of Jean Pollet & Michel Serrault before that. If Devos is not back soon, others will carry the ball.

Devos is a shock-haired, harried looking man whose comedy borders on the hysterical via a man's stumbling attempts to conform in a difficult world. But his tries skirt the madcap and are really logical to bring his laughs from his problems. He can also juggle, play instruments and is a consummate comic showman. Meek.

Ree's Zigfield

Continued from page 1

trial stock market trader, now says that he has thrown the stock and news tickers out of his office and is concentrating on the theatre. Ree, also owner of the Billy Rose Theatre on Madison, says now that he has rehabilitated that house, he'll concentrate on directing the Zigfield. For some years it was operated by NBC as a television playhouse.

Several years ago Ree ran "Concert Varieties" at the Zigfield. In his present office, Ree is looking at a roster of performers from the U.S. and Britain for inclusion on these nights.

However, since Ree is after the direction of "Circus" it's indicated that the longevity of the variety offerings would depend on whether he gets this highly publicized film, which would be on a hard-ticket policy.

Fleming, Las Vegas

Las Vegas, Nov. 22.

Juliet Prosser, Myron Cohen, Inge & Rolf, Russ Black Ork (17); Miss Prosser's act staged by Tony Charmoli; lighting, Hugo Granate; \$4 minimum.

Morris Lanchberg loans the acts of Juliet Prosser and Myron Cohen for a pleasing musical comedy program, booked for 10 days.

Miss Prosser reprises the turn she previewed here several months ago, and many first-nighters who saw it before were disappointed because she leaves out the provocative number in which only her beautiful legs were visible. She pleasantly vocalizes "Bewitched, Bothered and Bewildered," and "But Beautiful," latter having a memorable arrangement.

High point of the evening is still the spoof of film musicals which could be made about Joan of Arc, Candide, and Cleopatra. The special material by Sammy Cahn and Jimmy Van Heusen is clever; the staging and choreography by Tony Charmoli is original and imaginative. Hugo Granate does his usual fine job with lights, and the attractive costumes are by Ray Aghayan.

The star brought her own dancing boys with her: Fred Craig, Lance Avant, Brunell Dietrich, Mark Cavacovich, Norman Edwards; and they contributed liberally to the success of the festivities. Her conductor, Andy Thomas, fronts the Russ Black ork (17) with aplomb, and her drummer, Johnny Lala, handles the show.

Cohen gets 100% billing with Miss Prosser, and again elicits hands with his dexter storytelling, adding some frescoes to his sure-fire yuck putters. The standup comedian is always a welcome returnee here.

Inge & Rolf are held over for this one, displaying a new act of graceful leaps and spins in their top act. Showroom will shutter from Dec. 2 to Dec. 21, when Pearl Bailey returns. In meantime, there will be dining and dancing to Harry James' music in the lounge. Duke.

Blue's Lodge, L.A.

Los Angeles, Nov. 19.

Georgi Griffith, Jack Elton, Steve La Ferre; no cover, no minimum.

A witty sable blonde, Georgi Griffith sings "big city" but talks with a Texas twang. Having grown professionally in the past year, she now displays plenty of savvy, although an apologetic "gee, I'm nervous" bit should be eschewed.

Playing it safe with selections, Miss Griffith sticks to the tried and true, eschewing from semi-novelty show tunes to standard ballads, which she projects best. Primarily selling sophistication, she also conveys the impression of an undercurrent of comedy sense, still undeveloped, that could become an asset with proper material.

From her opening "Hey, Look Me Over!" she sells smoothly through such evergreens as "My Funny Valentine" and "Lady in a Tramp," winding with a flowing trio, highlighted by a phenomenally learned (without a trace of Tonal Yiddish "O'N' Pripitchek." Canary is in for usual two weeks with options.

Jack Elton's piano and Steve La Ferre's bass provide, as always, strong support. Pair, going into fifth year of spot, regular listeners, eat, act and after dinner. Rebe.

Gaiety, Ottawa

Ottawa, Nov. 17.

Del Campo Twins, Russ Thomas Ork (15); \$1.50 admission.

Spanish canary duo, the Del Campo Twins, splash the floor of the Gaiety Club with plenty action, color and scotch singing. Both solid-starched and lockstep, twins work a half-hour segment of cliché showmanship for big sitting throughout.

Witely, most songs are done in Spanish but French and English are spiced adequately in for balance and impact. Pair learned to handle French via long bookings at Quebec City's a la Port St. John alley.

Grounded to make the most of their vocal values, Del Campo Twins include also choreography through the show, at times working through the tables to make statement. Russ Thomas house band gives strong showbacking.

Ray Newcomer sits and chants in Blue Lounge. Gorm.

Shamrock, Houston

Houston, Nov. 22.
Alan Gale, Karen Anders & Peggy Hadley, K. Bert Sloan-Dick Krueger Orch. (11); no cover or minimum.

Gale, Anders & Hadley appear to be a limit perler for Becker Gene Whalen, for K's definitely a happy show.

Veteran comic Alan Gale has faculty of getting audience with him early, and his storytelling, generally low-key, draws sustained and good response.

Even few years that have been heard before are greeted as is Gale, like old friends. He plays to couple of youngsters at stage-side, takes their names and promises to send them gifts from New York, leaving slight impression that perhaps he's trying too hard to be liked.

Most material, as he says, comes from Mr. and Mrs. and is passed on family and all children. His biggest impact is dramatic song-mongering, "Irish Lullaby," near closing.

Gale was on a hefty 70 minutes, and there were no complaints from patrons. First however, probably will be followed.

Karen Anders and Peggy Hadley are comely females who, unfortunately, had to cut some humor from their act because they opened for a comic, but they are excellent themselves who could make it on vocals alone if need be.

Most of comedy remaining in in capable hands of platinum-haired Miss Anders, but reinforced Miss Hadley also has laugh-producing talents.

Their tandem belting of "Over the Rainbow" draws prolonged applause, as do other numbers which include "You Can't See the Sun When You're Crying," "You and the Night and the Music," "Make Someone Happy," "Some of These Days" and "Together." The females are good, and they're still chuckling. Act was timed at 23 minutes. Sloan-Krueger Orch cut a good show.

Show plays two frames, with Debbie Reynolds due next for a week to break in her new act.

SLP.

Sparka Nugget

Sparka, Nov. 22.
Ted Lewis, Dushills (13), Joie O'Donnell, George Val George, Eddie Chester, Moro-Lauda Singers and Dancers (17), Foster Edwards Orch. (12); produced by George Moro, \$4 cover, no minimum.

"Is everybody happy?" is purely a rhetorical question when it comes from the lips of Ted Lewis during his twice-nightly shows in this 600-seat Circus Room. Lineup for this season, with Lewis at the helm, is one to make anyone happy. Show is nicely balanced with the precision tops of the Dushills, the nice voicing of Joie O'Donnell, the pre-empting of George Val George and the shadowing of Lewis' longtime partner, Eddie Chester.

Although Lewis' turn is heavy on the nostalgic side (as it should be), for this book he's brought in new material and works in complete rapport with Miss O'Donnell, the magic act, and even makes a few steps with the up-tempo terping of the Dushills. And his hot-terred, top-ter, the cone, the clarinet are much in evidence to accent the Lewis theme.

Headliner recounts his career in a "This Is Your Life" routine, ducts with Miss O'Donnell on a clever "Story of a Body and a Face," shows he still is a master on the clarinet on a classy version of "Salute," and revises some of the sides in the familiar Lewis styling. Full show proves once he's a pro among the pros — and that there's no substitute for stage savvy.

Miss O'Donnell, in this local debut, displays a beautiful Irish coffee personality and essays both the ballads and the better stuff with equal and full authority. Despite her youth, she sells with authority and shows good command. Vocal numbers are also well handled. Partial title rundown includes "Do Love You" and "What Is This Thing Called Love." Singer is also a looker.

Eddie Chester, who's been with Lewis off and on since 1939, remains the accurate shadow for "Me and My Shadow" and also shows he's still effective and powerful on the vocals with a revival

of an old Irving Berlin title, "Call of the South."

The Dushills are precise and smooth as a thesaurus, and also show much individual talent in solo spots. This notes mention for a smartly-styled and executed song-and-dance-man routine, and for the new hits.

George Val George works principally with dove-plushed from headbasher, with the big moment coming when he pops a balloon to reveal another of the birds.

The George Moro production, featuring George M. Cohen, is a holdover from last show. David Berlin continues as production singer, and Helger & Deleers are featured solo dancers. Foster Edwards and band capably backdrop. Show runs through Dec. 1.

Long.

Nite Bros., L. A.

Los Angeles, Nov. 21.
Kay Stevens, Chas. Stein, \$2.50 cover, no drink minimum.

The first show at Nite Bros. Wednesday night (21) may have had more acts on the bill (some untried sportsmen, apparently thinking that what's good for the Moulin Rouge is good for all motels), but the second show created all the excitement one could wish, and with nothing but talent.

Comedienne Kay Stevens has taken over for a while and the traffic should be heavy. This undulating, unflexed, uninhibited redhead is a vitamin shot for motels. Her humor is broad, earthy and sharp with a slight veneer of satire that quickly becomes a scalpel when ego-deflating is needed. After revealing much of her talent she slows down and croons a lovey "When I Call in Love" — then it's back to the races.

Presidentator Camasini's silent, silk-mouthed sleight-of-hand stunts opens the bill. Amazingly deceptive in such an intimate room, he seemingly consumes several lighted cigarettes. During the rest of his act he constantly produces smoke, from mouth, nose and ears.

He also conjures up a lengthy stream of silk kerchiefs and pom-pom balls, apparently from his innards.

Bill, in for four-and-a-half weeks, will be followed by Don Rickles.

RUC.

No. 11, Portland

Portland, Ore., Nov. 20.
"Ca C'est Parce," with Maria Dane, Montyue & Madeline, Fritz Carpenter, Donna Crawford, Norma Nicholson, Bill Farrer, Gordon Mathews, Frank Shepherd, Jack Card Dancers (four dancers, two show girls, three understudy), Herman Johnson Orch. (16), Keith Kline; produced and staged by Jack Card, \$2 cover, no drink, just \$2.50 SLP.

"Ca C'est Parce" is a handsome show that will keep No. 11 operators Herb Norris & Fred Lee happy for the next four weeks. The dwindling nightclub audience is flocking to this 60-minute Jack Card outing with the SRO sign up nearly all the way. But addition of a strong act—novelty or comic—would give it the impetus necessary to achieve major league standing.

Production numbers are colorful and tuneful, and provide a floor filling eye-ful. The Jack Card Dancers show discipline and know their way around the boards. Headliner Maria Dane, a visual delight, is a classic exotic dancer. Her turn garners solid returns from male and female ejers alike.

Montyue, with assist from partner Madeline, has the customers gawping with his bare hand-balancing over a sea of knives. Act, however, is not suitable for a smooth, fast moving revue since the time required for setting up and tearing down equipment slows the pace.

Norma Nicholson platters with her songing of pop French tunes. She sells 'em well but needs more experience in mike technique and timing between tunes. Dancers Frank Shepherd & Bill Farrer team with Patty Carpenter for a rock mambo. Gays also join Donna Crawford for a staid terp solo.

Production singer Gordon Mathews handles his choros with skill. Show's staging, costumes and terping are crisp and colorful while Herman Johnson's orch backs the show nicely and delivers a fine beat for dancing so-soes. Keith Kline entertains with his piano and songs in the Lamplighter lounge.

Fevs.

Troubadour, L. A.

Los Angeles, Nov. 21.
Travelers 2, Ted Markland, Judy Miller; \$1.50 admission.

With folk tries spouting up on every disk label or story route, The Travelers 2 provide a highly unique competitive force that expands beyond the folk medium and could easily set them for out in front or turn them into a top ranking group for the pop vocal field. Travelers are Charlie Opama, Pete Ape and Dick Shirley.

While the group essentially sticks to folk material, they have developed an individual style and unique delivery, using frequent key changes and harmonic buildups, that give their presentation a cut beyond the usual. Coupled with security and polish in their individual work plus a handsome blend as a unit, they project pre-abilities usually found only in performers beyond their youthful ages.

Boys additionally make a good visual appearance, crisply dressed in open-necked red shirts and black pants and using red lighting to heighten an electric effect.

Tunes presented feature each man separately but concentrate in the rich warmth of their harmonic blend. Backing in their own solid fingering of bass, banjo and guitar. Top work in show caught was a rousing "All Over This World." They are a clean act and one with warmly appealing personality.

On earlier are holdover comic Ted Markland, caught in an unfortunately sparse second show that didn't give him a chance to work into the audience, and a new light folkinger, Judy Miller. She has pleasant, clear voice and an easy style that should prove beneficial with more experience. Little girl quality is pleasing.

Show is in two weeks. Dale.

Wm. Tell Hotel, S.F.

San Francisco, Nov. 20.
Tark Murphy's San Francisco Jazz Band (16); Chas. Hayes; \$1 admission.

Tark Murphy's trombone and his jazz group by now are standard fixtures on the Frisco jazz circuit. Enclosed in his own club, the ground floor of the William Tell Hotel, Murphy has a perfect showcase for his old-time rhythms, melodies and arrangements. He calls the horte Earthquake McGoon's.

Based on a wholehearted admiration for the music of King Oliver and Jelly Roll Morton, the Murphy band belts out a fat set of their own arrangements of tunes by Morton and Oliver plus new ones written by Murphy. Bob Helm (the clarinetist) and Pete Chiss (the pianist). The group also features vocals by Murphy and Helm. And since this Old S-F Frankie club has a dance floor, the unit plays at dance tempos most of the time.

The result is a good slice of early jazz for listeners and a well played, well organized dance set for terping.

Clancy Hayes, the ballad singing banjole who was in the Lu Watters' band two decades ago with Murphy, holds down the intermission choros in an amiable melodic fashion with a reading of old barroom ballads and jazz numbers. He accompanies himself for most of the set, but segues out of it by joining the Murphy band for a final tune.

Club billing is new set until after the first of the year and is a solid show in this disco-conscious town, where both Murphy and Hayes are native sons and longtime jazz names.

Raf.

Embassy, Honolulu City

Los Angeles, Nov. 23.
Judy Curtis, Pat Brady Trio; no cover, no minimum.

Judy Curtis shows improvement in several areas since her last local stint, some six months ago at the Trolley Ho! Singer last week inaugurated new entertainment policy at Jerry Crane and Al Saks Studio City restaurant and should prove a pleasant attraction for the room's suburban requirements.

At show caught it was apparent the Pat Brady Trio, regular at club since its opening more than a year ago, were still not accustomed to backing a performer. There were moments when Miss Curtis was forced to struggle to keep her rhythm and timing up. Since she still requires a good deal of polish and security as a performer, she was working under

a handicap. Study group is a dance combo and hasn't yet worked smoothly into this extension. Their dance music, on the other hand, is fine.

Miss Curtis showed up best in show caught on several strong ballads in which she draws upon virtually every attribute she has. Pair from "Stop the World"—"What Kind of Fool Am I?" and "Gonna Build a Mountain" were delivered with style and meaning. "When the Sun Comes Out" equally displays hard work.

On rhythm and jumpiness, however, Miss Curtis seems to relax and depend greatly on her little-girl-with-the-big-beautiful-eyes quality. Vocal limitations that need attention crop up here.

Room itself has been given new sound and lighting systems, with portable stage placed on dance floor for the entertainer. From his spot was doing last Wednesday night (21), it looks like a going club.

Dale.

Club Toro, Dallas

Dallas, Nov. 23.
Glad Galen, Skip Fletcher, Johnny Cole Trio; private club, no cover or minimum.

Club Toro, latest intimacy in the new suburban Villa Riera Motel, has a winner with songstress Glad Galen, who should pull hefty biz in her fortnight.

Shapely Filipino canary, only 23, and just seven months a pro, scores heavily in her twice-nightly songbook. She's way ahead at the start, being amply abetted by pipes, looks and stage savvy. As yet she has no individual styling, but clicks with her personable mood change with each number. She also employs her hands fetchingly, making her outings both visual and vocal treats.

After a belting opener, "Let Me Entertain You," she croons "Misty" and uses lota body English on "Come Rain or Come Shine." Miss Galen artfully gives phrasing and tonal quality to "In Other Words," reveals voice rang with "Summer Time" and "Make Someone Happy." She clinches her auditors with "What Kind of Fool Am I?" and bounces the lyrics of "Mambo Italiano" to a bonafide after 25 minutes. Constant punk spot should be changed for better visual effect, but Miss Galen will be a repeat at this plush privacy.

Knee Skip Fletcher opens and closes the show, neatly harpining a quintet of standards, all to the good, especially his "I Left My Heart in San Francisco."

Johnny Cole, 35'er, has his trio furnishing top showbacking and providing terp tunes between shows.

Miss Galen runs to Dec. 5, with next act to be inked.

Bark.

Desert Room, St. Peter

St. Petersburg, Nov. 27.
Lenny Dee, Embassy Boys (3); no drink minimum.

Organist Lenny Dee, opening the winter season in the Desert Room's swank Nugget Room, played to the filled dining room (300 capacity) with imagination and showmanship. Starting the first of three nightly shows (closed Sundays) with a speedy "Alabama Bound," he exhibits a refined technique, with nimble fingers and feet.

A huge background mirror affords double exposure. When Dee goes south of the border, he intersperses his Latin lyrics with Pedro and Panchito jokes and quick changes. He also uses mild profanity, timed laughs and spontaneous quickies to lasso an eager audience and bring it into the act. Dee, incidentally, is in his second year at the Ranch.

Miss Moffet, one of Dee's three poolies, joins the show at the halfway mark of a 45-minute routine. Adorned with hat and sunglasses, she "sings" along, performs simple tricks and generally endears herself to the supperclubbers.

The Embassy Boys, (3) who provide symphony between shows, support well in "Alley Cat" and specialty "Yellow Bird," but "Tico" and "Brazil" are less effective. Dee's one-man "Mule Train," superimposed live on a recording, is a classic. He will be cracking the whip at the Ranch (he owns a hunk of it) until the Nugget closes in early spring.

The Embassy trio, Otto Ortwain drums, Nunu Chastine vibes, Annie Mosler, bass fiddle and trumpet with Chastine and Ortwain a terranizing croom crew, are signed for an indefinite period.

Ohio.

Wimbo's 305 Club, N. F.

San Francisco, Nov. 20.
"Carnival at Night" revue; with The Elegants (2), Clifford Guest, Wined Victory Chorus, Helen Troy, Mlle. Monique, Toni Camel; \$2-\$2.75 cover.

Veteran showman Wimbo Glanville has a package deal assembled on its way to Las Vegas, but "Carnival at Night" will have to be bigger than it is to play a major Vegas room.

For its size, it offers plenty of variety. It includes a dance-and-mime duo, the Elegants; Clifford Guest, a top ventriloquist and impressionist; the Wined Victory Chorus and singer Helen Troy, a statuesque, eye-filling blonde with a sultry voice.

Glanville in various stages of undress opens the show with a Pantomime number starting a chanteuse Mlle. Monique (who never shows up again, unless it's in the line).

Guest, an Englishman who is one of the better practitioners in the ventriloquist and impressionist field, is the most impressive part of the show, though most of his material is fairly standard (dummy squealing in truck, faraway voices, fox-hunters and Channing of the Guard, etc.), his technique, timing and stage presence put him out front.

Helen Troy scores with her how to Pantomime in "My Man" and a takeoff on flickering silent films. A "Venus" production number brings on more undressed females, and a cute named Toni Camel takes a turn on a pony-size ice rink.

The Wined Victory Chorus, a tightly disciplined group of seven men with fine voices, does a long turn which includes a "folk song" medley and—almost inevitably—sings into "South Pacific" airs. They're good, but they need some less familiar material.

A "Carnival" number reams improbably but beautifully from Rio to New Orleans and then, believe it or not, to Paris, where rock 'n' roll Apache (the Elegants) and black light are featured.

Show is colorful, fast and breezy. It seems to depend too much on the old electronic amplifier, but then, with the 305 Club's noisy crowds, maybe the revue needs it.

Edie.

Crescendo, L. A.

Los Angeles, Nov. 21.
Miriam Makeba, Jimmy Smith Trio, Herbie Styles, \$2.50 cover, no drink minimum.

Don't let the chic gown worn by singer Miriam Makeba fool you! When her voice sounds, it's the heart of Africa speaking to the world. Her electrifying personality, magnetism and superb timing—all these are lumps for a singer as gifted as she.

For her stint at Gene Norman's Crescendo, she adds, to the authentic ethnic material of the concert field, well-chosen items more appropriate to the boite ball, creating a calculated combination of primitive and polish.

Crooning the seductive "Lovely Lies," showing off with her unfathomable "Click Song," being delightfully morose with "One More Dance," or inciting riot with "Wimbo" and "Niji Niji," Miss Makeba constantly conveys a sense of exultation. A generous singer, she'd willingly have sung the night away, but might better leave her listeners a little hungry.

Comic Herbie Styles' familiar fun provides a pleasant, breezy break between the noisy opening turn by the Jimmy Smith Trio and the Crescendo's star. Styles' style is less his own than a mixture of other nitery funny-men, with strongest strains of Jerry Bishop.

The effectiveness of Styles' material is due more to the energy he pours into its presentation than its creation but he achieves his goal, which is to make people laugh. He is well backed by Bob Armstrong's piano and Howard Oliver's drums.

The Jimmy Smith Trio, delectably speaking, creates enough loudness with only an electric organ, electric guitar and an electrifying set of drums to cause concern for the building's foundation. What the group lacks in resonance, it amply provides in rhythmic sound waves, although melodies are invariably lost somewhere along the way.

Show, in until Dec. 18 will be followed by Billy Daniels Dave Barry, and Arthur Lyman group.

Robe.

FRANCE BANKROLLS TALENT

'Black Nativity' at Lincoln Center; Show Then Resumes European Tour

"Black Nativity," the Negro gospel song-drama which has been touring the Continent following a click engagement in London, will be brought back to New York for a week's stand at the Philharmonic Hall in Lincoln Center, opening Dec. 23. It will be presented by Michael R. Santagata and Barbara Gruner, in association with Reginald Allen, executive director of the Center. Westinghouse Electric is sponsoring the engagement and a tape of the performance for television and radio presentation. —See separate story in Television Section.

The show, written by Langston Hughes, will be the first "legit" presentation to play the new concert hall and the first offering to be booked for a full week there. It was originally done as an off-Broadway show, opening at the 41st Street Theatre and subsequently the York, then being presented last summer at the Festival of Two Worlds, at Spoleto, Italy, and for one-night stands in Philadelphia, Washington and Valparaiso, Ind.

Then Back to Europe

London, Nov. 27. Following its New York return engagement at the Philharmonic Hall, Lincoln Center, for the Christmas week, "Black Nativity" goes to Paris for a three-week stand at the Theatre Champs Elysees, then plays repeats in Holland, Belgium, Scandinavia, Germany and Italy.

World rights to the religious musical, excepting in the U.S., were acquired last summer by Michael Dorfman, a London producer, after he attended a performance at Spoleto, Italy. He brought the show to the Criterion in August for a four-week stand, but after watching it a twice nightly policy, and still turning away customers, he transferred to the Phoenix for an additional five weeks. The total gross for the two London runs was in the vicinity of \$140,000. There was also a solo Sunday night stand at the Coventry Cathedral.

Dorfman is not participating financially in the Lincoln Center engagement, having released the company for that week, but he has

(Continued on page 56)

Halifax Planning Legit Season Opening July 1 In Reconverted Garrick

Halifax, Nov. 27. Regular legit is now set to return to Halifax with the opening next July 1 of the Neptune Repertory Theatre Co. in the 600-seat Garrick Theatre. Plans for the venture are being made by Tom Patterson, founder of the Stratford (Ont.) Shakespearean Festival, and Lewis Major, stage director of shows at Stratford, Toronto and in London.

The Garrick, an old legit house used in recent years for films, is being renovated for its resumption of stage fare. Initial financing has been raised locally, but additional funds are being sought from several national foundations. Patterson will be overall head of the project, with Major as artistic director.

John Gray will be administrative director and resident playwright, with Les Lawrence as designer. A nine-week season is planned for 1963. Major, Gray and Lawrence are from Toronto, and Patterson is a resident of Stratford. Gray is currently in London to produce "Clap Hands," a revue by his wife, comedienne Araby Loebhart, with Major doing the staging.

The name Neptune for the project stems from "Neptune's Theatre," by Marc Lescarbot, produced in 1606 at Annapolis Royal, Nova Scotia, and believed to be the first play ever done in North America. The piece was revived there in 1964, its 300th anniversary.

SPOTLIGHT'S ON CULTURE EXPERT?

By WOLFE KAUFMAN

Paris, Nov. 27.

During the calendar year ending Jan. 1, 1963, the French government spent approximately \$12,300,000 for purposes of pushing French talent around the world. This does not include any of the money spent by the French for subsidizing plays, theatres, films, artists, etc., within France itself. Add to that the figures for the U.S., Great Britain, the U.S.S.R., West Germany, Austria, etc., and a notion of the vastness of the "cultural exchange" emerges.

How do the French figures stack up against figures from other countries? No one knows. Each country has its own way for computing the figures. Great Britain, via its Arts Council, surely spends as much as does France, but does not differentiate between "local" and "outside the commonwealth" aid. Soviet Russia surely spends a great deal more than France, but the Russians are shrewder bargainers than the French and generally manage to get better deals. And, this is very important, the French, American, and British, literally "aid" the various shows, artists and projects; they do not "participate" in profits, if any. Whereas the Russians, Poles and other Communist countries are admittedly more capitalistic than the capitalists—they pay the expenses and get the receipts.

As with most "capitalistic" countries, the French government does not involve itself with show business per se, does no booking and makes no deals. Presuming that a theatre in Buenos Aires wants a few weeks of the Comedie Francaise or, inversely, that Jean-Louis Barrault & Co. wish to play in Chicago—it is up to these individuals to work out a compatible deal. But no theatre, no impresario, anywhere in the world, can afford to pay all the expenses involved if they include transportation. Thus, it becomes a simple question of "who pays the carfare?" If Sol Hersh, for instance, imports a company from France, he pays them on

(Continued on page 56)

Soaring Costs, Scarce Financing Cue Shipping of Pre-B'way Tours

By JESSE CROSS

How to Help Legit

London, Nov. 27.

A new Theatres' Advisory Council has been formed under the chairmanship of Lord Kher to advise in the promoting of plans for new theatres and the proper use of existing ones.

The legit business is supporting the committee with 16 bodies represented on the Council, including the Arts Council, Touring Managers, Theatre Technicians, British Drama League, West End Theatre Managers, Variety Artists Federation and the Council for Theatre Preservation.

It is not the Council's intention to urge preservation, reconstruction or new building just for its own sake. Each case will be considered on its own merits.

The rising cost of legit production, combined with hard-to-get financing, is prompting a growing number of producers to cut costs by foregoing the traditional out-of-town tryout. Although other factors may be responsible for some shows opening cold in New York, the money-saving aspect is believed to be the principal reason.

Substantial money can be saved from the budget of a Broadway production if there's no hinterland tryout to be considered. The reduction might come to around \$20,000 or more for a straight play. The amount would be considerably higher in the case of a musical, but the present situation doesn't apply to touring. The substepping of tryout tour also eliminates the possibility of a show incurring heavy losses on the road and there's no risk of an out-of-town closing.

By reducing the budget on a show about \$20,000 or so, a producer presumably better his chances of securing the required capitalization for the project, considering the extremely tight money situation on Broadway. The risk of recent tryout closings earlier may also have bearing on the lack of scheduled productions to open on Broadway without an out-of-town warmup.

Another factor figured as influencing this growing trend is the success this season of "Who's Afraid of Virginia Woolf?" which bypassed a tryout tour in favor of preview performances in New York. Among upcoming productions

(Continued on page 56)

Delay of 'Daisy' Scrambles Road

The postponement of "I Picked a Daisy" until late next spring and possibly not until early the following fall has scrambled the booking situation in several road cities and may involve a shift in theatre schedules on Broadway. The musical was to have opened a tryout tour Feb. 4 at the Fisher, Detroit, and played the O'Keefe, Toronto, before its premiere April 4 at the Majestic, N.Y.

It's understood that the postponement is due to delays in the writing, principally in the book. Alan Jay Lerner, who is authoring an original plot and providing the lyrics, previously scrapped one story idea, but was supposed to be making satisfactory progress on a new outline. However, the illness of his wife in Paris and other complications have reported

(Continued on page 56)

To Bide 'Dad' for Road; Phoenix Planning Season At 21 Off-B'way Houses

The Phoenix Theatre's off-Broadway production of "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad" will be duplicated for the road. The original plan was for the Phoenix presentation to end its New York run late in December and then tour. However, that's been changed, as the Phoenix intends continuing the production at its namesake New York house through next spring.

Jo Van Fleet, currently starring in the off-Broadway production, will switch to the touring edition of the Arthur Kopit play, which is to open Dec. 26 at the Biltmore Theatre, Los Angeles. The show is slated to remain at the Biltmore until Jan. 19 and then move to the Geary Theatre, San Francisco, for a Jan. 21-Feb. 9 stand. Future bookings will depend on the reception accorded the play on the Coast.

Because of its intention to continue the run of "Oh Dad," the Phoenix will open its delayed 10th subscription season in January at the Anderson Theatre on the lower eastside "Abe Lincoln in Illinois," "The Taming of the Shrew" and "The Devil's Disciple," each to run five-and-a-half weeks, will comprise the season continuing at the Anderson through May.

Performances at the Anderson will be divided into five low priced late matinees Tuesday-Friday for students and three weekend showings for subscribers and the general public at a \$2.50 top. The Anderson offerings are to be directed by Stuart Vaughan. Next April, the Phoenix intends presenting "The Dragon" by Russian playwright Eugene Schwarz, at its own theatre. That presentation is to be directed by Joseph Anthony.

A replacement hasn't been set for Miss Van Fleet in the N.Y. production of "Oh Dad," nor has it been disclosed who'll replace featured player, Barbara Harris, when she leaves the production for the femme lead assignment in upcoming Richard Rodgers-Alan Jay Lerner musical, "I Picked a Daisy."

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Pre-Thanksgiving Clabbers B'way, But Me' SRO \$74,822, Pengo' \$34,508, 'Seishman' \$27,233, Night Life' \$17,200

Broadway anticipated the pre-Christmas slump last week by having a pre-Thanksgiving slump. Business was slow the early part of the week, and there were reports that even the top houses had empty seats, with rumors that the brokers were "crying" unsold ticket allotments, which presumably enabled some shows to have clean sellout statements.

Most shows played midweek matinees Thursday (23), and although there had been little advance sale for the performances, there was a large turnout in the Times Square area and window trade was brisk. Receipts boomed Friday night (23) and at both performances Saturday (24), but not enough to make up the poor early week.

Receipts were down sharply last Monday night (26), and indications are that the current week will be generally off. The trend is expected to continue three more weeks, so some of the borderline producers probably won't survive. Managers are already repeating the traditional pre-Christmas observation, "This is when we separate the men from the boys."

Three openings scheduled for this week are "Never Too Late," due last night (Tues.); "Moby Dick," slated for tonight (Wed.) and "Harold," arriving tomorrow night (Thurs.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and share. Price includes 10% Federal and 8% reversed City tax (disbursed to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Affair, Miller (D) (10th wk; 78 p; \$65.00-\$7.50; 840; \$28,300). Previous week, \$28,720. Last week, \$12,182.

Beyond the Fringe, Golden (R) (9th wk; 34 p; \$7.50; 773; \$24,073). Previous week, \$23,906 with parties. Last week, \$27,747 for nine performances, with parties.

Calculated Risk, Ambassador (D) (9th wk; 28 p; \$15.00-\$7.50; 1,126; \$42,550; Joseph Cotton). Previous week, \$39,654. Last week, \$29,589.

Camelot, Majestic (MC) (10th wk; 25 p; \$20.00; 1,616; \$24,000). Kathryn Grayson, William Squire, Arthur Treacher. Exits Jan. 8 to tour. Previous week, \$28,238. Last week, \$22,900. Kathryn Grayson was out of the cast last Monday night (26) because of illness; Jan. Moody substituted.

Caravans, Imperial (MC) (10th wk; 25 p; \$15.00; 1,400; \$24,200). Moves Dec. 17 to the Winter Garden Theatre. Previous week, \$24,002. Last week, \$49,004.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (10th wk; 27 p; \$15.00-\$9.00; 1,304; \$25,000; Jerry Moss). Previous week, \$25,000. Last week, \$25,000.

How to Succeed in Business Without Really Trying, 40th St. (MC) (10th wk; 400 p; \$10.00; 1,242; \$25,615). Previous week, \$27,514. Last week, \$27,408.

I Can Get It For You Wholesale, Broadway (MC) (10th wk; 284 p; \$10.00; 1,000; \$23,000; Lillian Roth). Previous week, \$23,267. Last week, \$21,508.

Little Me, Lunt-Fontanne (MC) (10th wk; 9 p; \$10.00; 1,007; \$26,000). (Ed Caesar). Previous week, \$26,007 for opening performance and three previous. Last week, 74,022, with second-night press hit.

Lord Fauntleroy, Royale (C) (1st wk; 8 p; \$15.00-\$7.50; 900; \$42,000). (Charles Beyer). Opened last Monday night (19) to five negative notices (Columbus, Mirror, Kerr, Herald Tribune, Model, World-Telegram, Times, News, Wall, Post), one favorable (McClain, Journal-American) and one inconclusive (Chapman, News). Last week, \$24,502.

Man for All Seasons, NTA (D) (10th wk; 421 p; \$15.00-\$7.50; 1,214; \$40,000). (Kathryn Williams, Thomas Gamm, George Rose). Previous week, \$36,944. Last week, \$26,787.

Mary, Mary, Hayes (C) (10th wk; 716 p; \$15.00-\$7.50; 1,130; \$43,300). (Barbara Bel Geddes, Tom Poston, Edward G. Robinson). Previous week, \$40,118. Last week, \$39,200.

My Darling Clementine, Rock (MC) (10th wk; 471 p; \$15.00-\$9.00; 1,300; \$28,200). (Robert Wood, Mimi Beinhart, Molly Picon). Exits Jan. 26 to tour. Previous week, \$28,248. Last week, \$48,167.

Mr. President, St. James (MC) (10th wk; 41 p; \$10.00; 1,616; \$26,000). (Robert Ryan, Nanette Fabray). Previous week, \$77,208 with parties. Last week, \$77,008, with parties.

Night Life, Alvin (D) (10th wk; 38 p; \$15.00-\$7.50; 1,000; \$40,000). Most vacate the theatre Feb. 9 for the scheduled "Photo Finish." Previous week, \$27,004 with parties. Last week, about \$17,300.

No Strings, Broadhurst (MC) (10th wk; 302 p; \$15.00; 1,214; \$28,007). Previous week, \$21,151. Last week, \$23,461.

Soldier and Son, Belasco (C) (10th wk; 48 p; \$15.00-\$7.50; \$27; \$28,225). (Sam Levine). Previous week, \$31,310 with parties. Last week, \$27,223.

Sound of Music, Hellinger (MD) (15th wk; 1,211 p; \$10.00; 1,567; \$21,500; Nancy Dussault). Previous week, \$28,854. Last week, \$28,372.

Stop the World—I Want to Get Off, Shubert (MC) (10th wk; 61 p; \$15.00; 1,461; \$28,000; Anthony Newley). Previous week, \$28,205. Last week, \$28,510.

Take Her, She's Mine, Biltmore (C) (10th wk; 302 p; \$15.00-\$7.50; \$26; \$40,100; Art Carney). Exits Dec. 8 to tour. Previous week, \$28,204. Last week, \$28,214.

Tobin-Tobin, Plymouth (CD) (10th wk; 38 p; \$15.00-\$7.50; \$26; \$44,900; Anthony Quinn, Margaret Leighton). Previous week, \$44,340 with parties. Last week, \$45,005.

Thousand Clowns, O'Neill (C) (10th wk; 302 p; \$15.00-\$7.50; 1,070; \$44,750; Jason Robards, Jr.). Previous week, \$28,000. Last week, \$28,000.

Who's Afraid of Virginia Woolf, Rose (D) (7th wk; 46 p; \$15.00-\$7.50; 1,102; \$46,045; Celia Hagen, Arthur Hill, George Grizzard). (matinee company costars Kate Reid and Sheppard Strudwick). Previous week, \$45,503. Last week, \$44,705.

Miscellaneous

B'way Carle Opera Co., City Center (OP-Rep) (2d wk; 16 p; \$14.50; 2,000; \$28,767). Previous week, \$28,500. Last week, \$41,000.

Opening This Week

Never Too Late, Playhouse (C) (10th wk; 244; \$37,000; Paul Ford, Maureen O'Sullivan, Orson Bean). Daniel Hollywood & Elliot Martin presentation of comedy by Sumner Arthur Long, opened last night (Tues.).

Moby Dick, Barrymore (D) (10th wk; 1,007; \$42,000; Rod Steiger, Jerry Adler & Samuel Litt presentation of dramatization by Orson Welles of the Herman Melville novel. On as tonight (Wed.).

Harold, Cort (C) (10th wk; 1,155; \$43,222; Anthony Perkins). Arnold Saint-Sabier presentation.

Theatre Historian
Sam Stark
delves into how producers show his museum pieces are assembled in an exclusive place filled

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Other Theatres

Booth, 54th Street, Langacre, Lyceum, Morosco, Music Box, Winter Garden, Ziegfeld.

Opera Reviews

Barber Of Seville METROPOLITAN, N. Y.

Back in rep, restaged a la Richard by Patrick Taverla and conducted on the quick-march by Tom Schippers. "Barber" was opera buff and half as a \$11 non-sub event for Thanksgiving Sunday (26) to a less-than-sellout aud. House was populated by youth, presumably college students, and they gave every evidence of having studied score and libretto in music appreciation courses. There was hardly a line in recitative or a piece of business by Fernando Corena (Bartolo) or Cosme Sisti (Basilio) which did not evoke merriment. It was good to see the future supporters of opera enjoying themselves.

The humor in this production is very heavy indeed, some of it hearing (till the nostalgia of Salvatore Baccaloni, who introduced the Bartolo-Basilio costume, makeup and stage his in the days when he was a met regular.

An event was the memo, Giulietta Simionova, in the Rosina role instead of the lines of Robert Peters. This Italian singer is among the 20 world best opera singers and it is both a joy and something of an education to hear her version. Less successful, somewhat crinched and falsetto, was Dina Formichini as the loveless count, though with him, too, sheer stage experience showed. Robert Merrill did well as Figaro but "begged" for applause rather shamelessly in Act I.

The acting range of Alessio De Luca, often favorably mentioned here, collapsed into the idiom of summer operetta, and his nearest should be re-styled. Grinco has replaced humor.

National Greek Opera (ATHENS)

Athens, Nov. 13. The opera season opened in Athens (Nov. 9) with a milk-and-custard crowd of 1,500. It was a performance of Richard Wagner's "Tannhauser" in the remodeled Olympia Theatre. A personal triumph was racked up by tenor Helmut Melcher, of the Hamburg Opera. His role was sung in the original German, while the balance of the cast sang a Greek translation. A towering Trutson with commanding tones and full vocal strength, Melcher garnered curtain calls after each of three acts.

American baritone John Modenese, essaying the role of Valfrank, was in marvelous voice and gained his share of acclaim plus fine notices from the first line critics. Modenese has 35 more performances scheduled with the National Opera of Greece this season. These include "The Barber of Seville," "Parsifal," "Il Trovatore," plus Verdi's rarely done "Simon Boccanegra."

Soula Glani also stood out, particularly in the acapella aria during the first act.

The staging by Friso Theodorides was both light and fluid wherever necessary. His lighting (the two tasks are done by one in Athens) was exceptional. Conductor Andreas Parides showed firm command of the 80-piece orchestra.

Read: 'Oliver' Not \$66,199 in Det.; 'MFL' \$102,012, 'Shot' \$27,103, Toronto; 'Carry' \$61,050, Chi; 'Far' \$17,714, St. L.

The read apparently hadn't yet heard last week about the traditional pre-Christmas slump, and took the Thanksgiving Eve situation in stride. Business was generally good.

The venerable "My Fair Lady" topped its smash preceding week in its return engagement at the O'Keefe Center, Toronto. Also getting heavy attendance were "Sound of Music" in a second week at the Orpheum, Minneapolis; "Oliver" in the first week of a troupe stand at the Fisher, Detroit; and "Carnival" in its second stanza at the Shubert, Chicago.

Even the read is likely to begin reacting to the pre-Christmas decline this week, and will probably feel the pinch for the next three weeks. One additional show, "The Beauty Part" opened last Saturday (24) in New Haven as a pre-Broadway tryout.

Estimates for Last Week

Parentalistic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates read show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the price is the net after the deduction of commissions (grosses for split weeks are projected when shows play guaranteed dates).

BOSTON

Moby Dick, Shubert (D-T) (2d wk; \$4.00-\$5.50; 1,717; \$45,000). (Rod Steiger). Previous week, \$12,623. Last week, \$15,000.

CHICAGO

Carnival, Shubert (MC-RS) (2d wk; \$5.00-\$6.00; 2,100; \$72,000). (Anna Maria Albergotti). Previous week, \$55,200 with Theatre Guild-American Theatre Society subscription. Last week, \$61,000, with TG-ATS subscription.

Program for Two Players, Studebaker (DR-BT) (10th wk; \$5.00-\$6.00; 1,192; \$28,000). (Helen Hayes, Maurice Evans). Opened a single-week stand Monday night (19) to four pans. Previous week, \$28,000 for a seven-performance split of three stands.

(Opened here Nov. 19 to four pans: Cassidy, Tribune; Dettmer, American; Harris, Daily News; Ryan, Sun-Times). Last week, \$23,478 with TG-ATS subscription and student discount tickets.

Mary, Mary, Blackstone (C-RS) (12th wk; \$4.00-\$5.50; 1,447; \$41,000). (Julia Mears, Scott McKar, Tom Holmer). Previous week, \$32,831. Last week, \$29,735.

DETROIT

Oliver, Fisher (MD-T) (1st wk; \$4.00; 2,001; \$71,000). (Clive Revill, Georgia Brown). Previous week, \$28,810 at the Curran, San Francisco. Last week, \$28,105.

LOS ANGELES

Come Blow Your Horn, Biltmore (C-RS) (2d wk; \$5.50-\$8; 1,650; \$53,000). (Hal March). Previous week, \$28,000 with Theatre Guild-American Theatre Society subscription. Last week, \$29,000, with TG-ATS subscription.

MINNEAPOLIS

Sound of Music, Orpheum (MD-RS) (2d wk; \$5.00-\$8.50; 2,800; \$10,000). (Barbara Meister, John M. Lee). Previous week, \$28,540 with Theatre Guild-American Theatre Society subscription. Last week, \$28,250.

PHILADELPHIA

In the Counting House, Walnut (D-T) (3d wk; \$4.50-\$5.40; 1,340; \$41,000). (Kathryn Chaplin). Previous week, \$14,100. Last week, \$11,510.

PITTSBURGH

I Can Get It For You Wholesale, Nixon (MC-RS) (10th wk; \$5-\$6.50; 1,700; \$22,000). (Larry Kerr). Previous week, \$48,004 at the Fisher, Detroit.

Opened here Nov. 18 to two pans (McNary, Post-Gazette; Monahan, Press). Last week, \$25,000 with TG-ATS subscription.

SAN FRANCISCO

Under the Yum-Yum Tree, On Broadway (C-RS) (10th wk; \$4.40; \$2,100). Previous week, \$5,000. Last week, \$5,000.

ST. LOUIS

Far Country, American (D-RS) (10th wk; 1,000; \$21,000). (Vivian Linders). Previous week, \$22,555 with Theatre Guild-American Theatre Society subscription. Last week, \$18,714, with TG-ATS subscription.

TORONTO

My Fair Lady, O'Keefe (MC-RS) (2d wk; \$5; 2,211; \$102,723). (Ronald Drake, Gayle Byrne). Previous week, \$101,207. Last week, \$102,012.

Shot in the Back, Royal Alexandra (C-RS) (2d wk; \$4.50; 1,500; \$28,000). (Elizabeth Seal, Zach Maitland). Previous week, \$28,181 with Theatre Guild-American Theatre Society subscription. Last week, \$27,103, with TG-ATS subscription.

WASHINGTON

Harold, National (C-T) (2d wk; \$4.50-\$5.75; 1,073; \$46,342). (Anthony Perkins). Previous week, \$28,270 with Theatre Guild-American Theatre Society subscription. Last week, \$18,510.

SPLIT WEEKS

Carnival (MC-BT) (Kline Malbin, David Daniels). Previous week, \$25,000 for six-performance split. Last week, \$24,000 in a six-performance split.

Mary, Mary (C-BT) (Lee Bowman). Previous week, \$24,270 for six-performance split. Last week, \$25,500 for six-performance split.

Shot in the Back (C-BT) (Anne Farrow). Previous week, \$15,000 for five-performance split. Last week, \$13,171 for six-performance split, including guarantee dates.

Sound of Music (MD-BT) (Jeanne Carson). Previous week, unreported. Last week, \$25,000 for eight-performance split.

Hits of London

London, Nov. 27.

Elton Beckett, booking and contract manager for Howard & Wyndham, has been made a member of the board.

Robert Vaughan, of the Tony Rowland office, and David Aythya, stage manager, have been re-elected as chairman and secretary of the West End stage management association.

Boris Hare has been signed for "The Physicists," due Jan. 5 in the Royal Shakespeare Co. repertoire at the Aldwych.

William Lucas played the opening night as lead of "The Witch of Edmonton," at the Mermaid carrying a cane, following a rehearsal injury to his knee.

Off-Broadway Shows

(Figures denote opening dates)

Anything Goes, Orpheum (10-10-60)

Boyz n the City, 42nd St. (10-17-60)

Brooklyn South, 42nd St. (11-1-60)

Cherry Orchard, Theatre 4 (11-14-60)

Queen of Hearts, Village No. (11-20-60)

Pantheons, Sullivan St. (11-1-60)

Rehearsal, 42nd St. (11-15-60)

Intimate Relations, Herald (11-15-60)

Living Room, Greenwich Ave. (11-22-60)

Room in Room, Living Theatre (11-22-60)

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Room in Room

France Bankrolls Talent

The staging of Richard Crampton is merely competent as are the sets by J. Alan Kenyon.

Shipping Tryout Tours

Continued from page 38

tion scheduled to open cold in New York see "The Moon Belongs," "Hidden Stranger," "Tiger Tiger Burning Bright," "Mother Courage," "Traveler Without Luggage," "The Advocate" and possibly, "What's Cooking?"

"Moon," by Seydl Schochen, is being produced by Laron E. Price for a Dec. 1 opening at the Lyceum Theatre, N.Y. "Stranger," by Maxwell Maier, is slated to open Dec. 17 at the Longacre Theatre, N.Y. The play was to have been co-produced by Lee Kutz and Joseph Burstin, but they withdrew as sponsors following a dispute. The presentation is to open as originally scheduled, but under a new management, Pygmalion Productions.

"Tiger," adapted by Peter S. Fehleman from his own novel, "A Piece Without Twilight," is being co-produced by Oliver Smith and Roger L. Stevens for a Dec. 15 opening at the Booth Theatre, N.Y. "Courage," an adaptation by Eric Bentley of the Bertolt Brecht play, is being co-produced by Stevens with Cheryl Crawford for an early March opening at the Martin Beck Theatre, N.Y.

"Traveler," an adaptation by Lucienne Hill of the Jean Anouilh play, is being produced by Norman

Twain for a Jan. 16 premiere at an undesignated Broadway theatre. "The Advocate," by Robert Noak, is slated for production this season by William Hammerstein and Michael Ellis, but the project is uncertain because of financial troubles.

"What's Cooking?" by Ruth Gordon, was to have been a December entry on Broadway, but the production, in which Miss Gordon is to star under the direction of her husband, Gerson Kamin, was postponed, due to a hitch in the capitalization. It's now a prospect for the spring.

In another move relating to the out-of-town tryout picture, Broadway producer Philip Rose intends sidestepping the usual tryout towns such as New Haven, Boston and Philadelphia for his upcoming production of "The Heroin." He intends testing the show at two stock houses, the Paper Mill Playhouse, Milburn, N.J., and the Mincola (L.I.) Playhouse. The Frank Tashoff comedy is due to open Feb. 12 at an undesignated Broadway theatre.

Bull Shor has succeeded Jonathan Lanes in the production of "Carnival," now playing Chicago.

N.H. AND PHILLY TEST FOR 'ENTER LAUGHING'

Plans have been altered for the pre-Broadway tryout of Morton Gottlieb's production of "Enter Laughing." Instead of breaking in at the Coconut Grove Playhouse, Miami, for three weeks next Feb. 11-March 2 as originally contemplated, the show is now scheduled to open Feb. 20 at the Shubert Theatre, N.H., then play the Leisner Theatre, Philadelphia. It will premier March 15 at the Miller Theatre, N.Y.

Financing of the play, adapted by Joseph Stein from Carl Reiner's book, has been completed, according to Gottlieb. The venture is budgeted at \$60,000 with provision for 50% overall which, if exercised, would hike the capitalization to \$120,000.

Quits Avondale, Indpls., For Coast Assignment

William Troge, director for the last nine years at the Avondale Playhouse, Indianapolis, is switching activities to Hollywood. Consequently, the stage will not return to the 1,200-seat Avondale tent for its 10th summer season, opening sometime in June.

The stock operation, in the northside shopping center having a star policy, hasn't yet set Troge's successor.

Legit Bits

Oliver Smith is designing the scenery for the Claude McNeill-starrer, "Tiger Tiger Burning Bright," Peter S. Fehleman's adaptation of his own novel, "A Piece Without Twilight," which Smith and Roger L. Stevens are co-producing with Joshua Logan as director.

Marcelle Hubert, who appeared in the recently-closed production of "Threepenny Opera" at the Charles Playhouse, Boston, is continuing at the theatre in the title role of "Hedda Gabler," which opens there tonight (Wed).

Joanna Pottel, who has been playing a supporting role in "Take Her, She's Mine," will succeed Elizabeth Ashley as impetuous lead when the Phoebe and Henry Robinson comedy opens its tour Dec. 10 in Philadelphia.

"She Loves Me" will be the title of the musical version of the film "The Shop Around the Corner," to be presented by Harold S. Prince.

"The Boys from Syracuse," the Rodgers and Hart musical originally produced on Broadway during the 1926-28 season, will be revived off-Broadway by Richard York, opening late in January at the Northern Pines Theatre, N.Y.

Marie Wilson will make a three-week appearance at Drury Lane, Chicago, in the John Patrick comedy, "Lo and Behold," opening Feb. 12.

Merb Carlin has succeeded Harold Russell as company manager of "Carnival" at the Shubert in Chicago. Paul Montague is the new press agent.

"Quaint Honor," a Roger Gelfert comedy-drama done in London in 1958, will be produced by Allen Blushky in mid-February at an unspecified off-Broadway theatre.

Richard Blase, the novelist and librettist, has bought a house in Darien, Conn., designed by Winford White. He now lives in Newington, Conn.

Before sailing recently for a visit to England, Russia and the Scandinavian countries, Brooks Atkinson, N.Y. Times columnist and former drama critic, corrected a report that he is writing a book on birds. He had written to Sam O'Casey about the latter's memorabilia about birds in his youth in Dublin, and the Irish playwright must have assumed the material was intended for inclusion in a book, and mentioned it in an interview. Atkinson used portions of the letter in a recent column.

Our Congratulations and Thanks

to

BETSY PALMER

WILLIAM CHAPMAN

GABE DELL

AND A GREAT COMPANY

FOR A BRILLIANT PERFORMANCE IN

"SOUTH PACIFIC"

MINCOLA PLAYHOUSE - Now thru Dec. 2

PAPERMILL PLAYHOUSE - Dec. 26 thru Jan. 12

"BETSY PALMER SPARKLES IN MUSICAL"

By Mark McGinn, Long Island Press

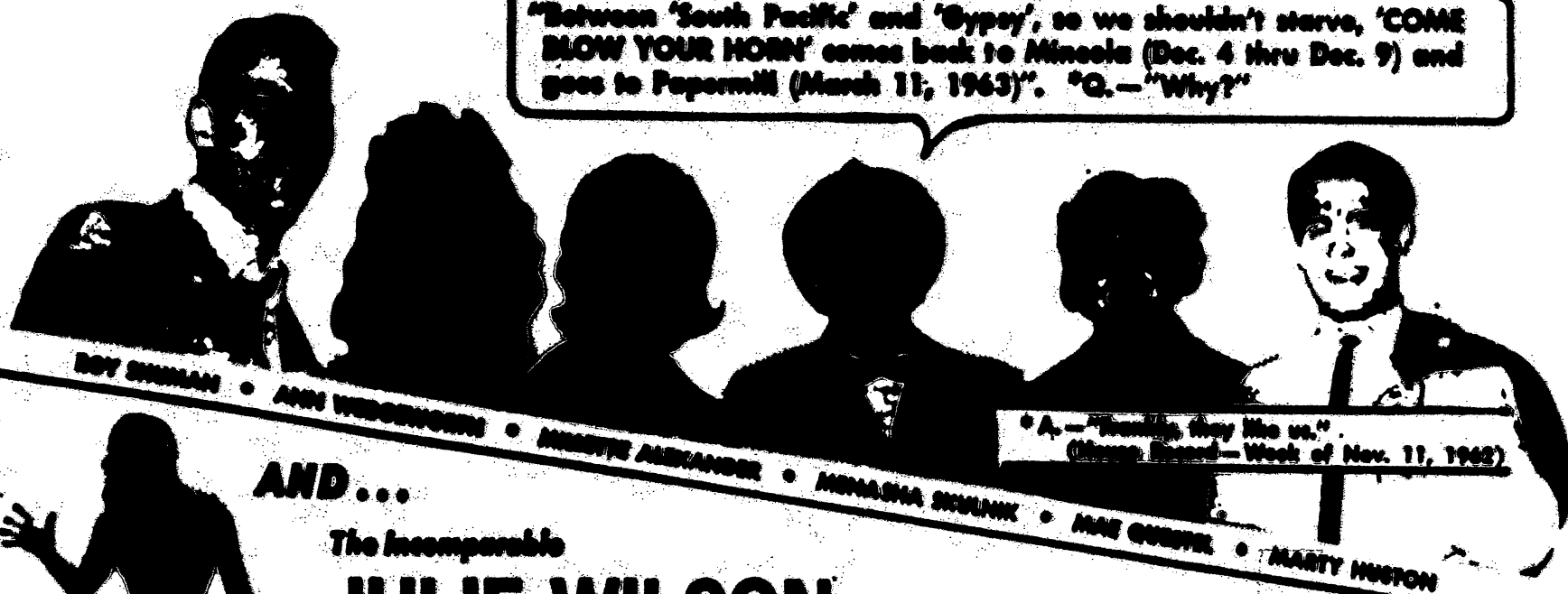
With the holiday season approaching, an enterprising toy maker could make a million on Long Island. All he need do is visit the Mincola Playhouse any time within the next three weeks.

There he will find the living, breathing, singing, dancing, smiling model for his fortune making Betsy Palmer doll.

Last night, that wonderful girl opened in South Pacific, at the Mincola Playhouse, and turned out to be a toy makers dream and the delight of a jam-packed audience. The production, in total, is excellent. The Rogers and Hammerstein score is treated with reverence and superior musicianship. This is no ordinary road show. It's a New York Company with New York class and talent.

Everything about Mincola's SOUTH PACIFIC is top-drawer, but, most of all, it has Betsy Palmer, and that takes it out of the revival classification and gives it a tag of something special.

"Between 'South Pacific' and 'Gypsy', so we shouldn't starve, 'COME BLOW YOUR HORN' comes back to Mincola (Dec. 4 thru Dec. 9) and goes to Papermill (March 11, 1963)". *Q.—"Why?"



AND...

The incomparable

JULIE WILSON

plus her ALL-STAR CAST in

"GYPSY"

PAPERMILL PLAYHOUSE - Now thru Dec. 2

Producers: Frank C. Conington, Henry T. Weinstein, Laurence Feldman

MINCOLA PLAYHOUSE - Dec. 26 thru Jan. 12

Producers: Henry T. Weinstein, Laurence Feldman, in association with Frank A. Calderone

"Julie Wilson is memorable."
Newark Star-Ledger
October 26, 1962

"A brilliant production of a brilliant musical."
Bob Brown
WJMG—Newark
October 26, 1962

"Vivid and Bawdy."
Newark News
October 26, 1962

"Liveliest musical around."
Newark Star-Ledger
October 26, 1962

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L.H.'s New M.E.

Geraldine Rhoads has been named managing editor of the *Ladies Home Journal*, according to an announcement by Curtis Anderson, editor. Miss Rhoads moves up to the No. 2 spot on the masthead from her former position as administrative editor. The Journal has not previously had a managing editor. Mary Bass, who formerly was executive editor of the Journal, has left the magazine and plans a nationwide lecture tour based on the famed Journal series, "How America Lives." The title of executive editor will not be used.

Anderson also announced other major editorial promotions. Peter Briggs, an editor-at-large, becomes articles editor and Neal Stuart, formerly articles editor, becomes special assistant to the editor for projects. Glenn White is named senior writer. Jim Abel, who was an editorial associate, moves up on the masthead to associate-editor status as art editor. Arthur Dietrich, formerly with *BBDO*, has been named assistant to the editor, a new position. He was the second executive on the Journal while at *BBDO*.

Jackie Gleason's Book

Jackie Gleason, who has been "profiled" before and "bioged" (Jim Bishop's "The Golden Nam"), has contracted to do a book of his own for *Frontier-Hall*. He wants to call it "Conversations" but in actuality it will be a book of monologues, musings, opinions and the like, taken in part from his ad lib on the Arthur Godfrey and David Susskind video programs. The tapes will be edited; expanded material, perhaps running some 200,000-300,000 words, will be "organized" by Pete Martin, on-*Retrospect* editor who specializes

on show his personalities. Martin may not even get billing because the book, in actuality, will be virtually 100% "pure Gleason" but, running overboard, it will have to be edited down to about 70,000 words.

Book essentially will be Gleason's candid attitudes on life, love and the pursuit of happiness and a career. It is priced for mid-1963 publication.

Ginger's 10th Anniversary

Ken Ginger, who started with *Northern Books* 10 years ago as its general manager, and is now president of this *Frontier-Hall* affiliate, celebrating the first decade of his publishing house.

He and Mrs. Elvira E. Moore were the first two employees when *NB* was formed; she is now an editor of the firm which has 32 fulltime employees besides many others in P.H., in billing, accounting, shipping, etc.

Literary Commercialism

Doubleday occasionally with bestsellers like Louis L'Amour, where the author is articulate as well as being commercial, has gone in for spot commercials. *New American Library*, however, has carried the idea farthest with 13 radio programs, open-enders (30 minutes), for radio distribution on exclusive in-market basis, with a flock of name bylines. These include program thoughts and ideas by varying authors such as Ayn Rand and Irving Stone's monologues, poetry readings by Norman Mailer, dialog between Erskine Caldwell and his wife, or the interview format with James Jones, Gore Vidal, Ian Fleming, C. P. Snow, Theodore White, Mackinlay Kantor, Anne Fremantle et al.

The paperback house, via its

Publishing Stocks

(As of Nov. 27, closing)

Allen & Bacon	25 + 1/2
American Book (AB)	65
American Heritage (AC)	7 1/2 - 1/2
Book of Month (B.M.)	20 1/2 + 2
Canda Mast (C.M.)	24 1/2 + 1/2
Curtis Mfg. Co.	10 1/2 + 1/2
Crown Coller (C.C.)	10 1/2 + 1/2
Curtis Pub. Co. (C.P.)	6 1/2 + 1/2
Glen & Co. (G.C.)	25 1/2 + 1/2
Grolier (GC)	25 1/2 - 1/2
Grosset & Dunlap (GD)	10 1/2
Harcourt Brace (H.B.)	27 1/2 + 1/2
Harden Pub. (HC)	4 1/2 + 1/2
Harvard (HC)	25
Holt, Rinehart & Co. (H.R.)	20 1/2 - 1/2
L.A. Times-Mirror	20 1/2
Macfadden Bartlett (AB)	1 1/2
McCall (M.C.)	25 + 1/2
McGraw-Hill (M.H.)	25 + 1/2
Meridian Pub. Co. (MC)	25 + 1/2
Nett Pub. (NC)	8
New Yorker (NY)	25 - 1/2
Pocket Books (PB)	5 1/2
Frontier-Hall (AB)	25 - 1/2
Ran's House (R.H.)	10 1/2 + 1/2
Scott Foreman (SC)	21 1/2 + 1/2
R. W. Sams (RS)	20 1/2 - 1/2
Time Inc. (TI)	60 1/2 + 1/2
Western Pub. (WC)	24 1/2
World Pub.	8 - 1/2

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Sachs & Co.)

Signet and Mentor trade names, has these authors, hence the extensive investment in these tapes.

SEP's Format Ideas

Saturday Evening Post, having switched offices from Philadelphia to the 600 Bldg., Fifth Ave., New York, staff last week held a press reception. Thirty-seven year old veep and editorial director of *Curtis Publishing* Clay Blair Jr. outlined some of the new SEP philosophy that's synonymous with the move.

He said the mag hopes to move its deadline to within a week of publication by decentralizing printing, thus enabling a more newsy format; get rid of the old Post covers—illustrations with a red back—and swing more to photographs; and drop "corny" fiction for excerpts from books considered "publishing events." The former *Time-Life* staffer (he joined the Post in '57) said that new to the mag's staff are Henry G. Walker, formerly *Life*; Otto Friedrich, former foreign editor, *Newsweek*; and other editors from *Time*, *New Yorker* and *Sports Illustrated*.

Blair said the Post's aim from here on would be "good text by the finest writers."

CHATTER

Eddie Cantor's weekly *Diners' Club* Magazine columns "In One I a Out The Other," being compiled by the mag's editor, Matty Simmons, for book publication.

A historical narrative by Eliot Toner, CBS-TV pubaffairs back, on Lindbergh and the building of his "Spirit of St. Louis," that appeared in *True* mag, has been anthologized in the mag's silver anniversary anthology.

Heard Corp. sold an entire blockfront on the east side of 3d Ave., 30th-40th St. to an undisclosed realty investor for \$2,000,000. Originally it had been assembled as a site for a new plant for the *Daily Mirror*.

Cleveland Amory is working on the *Celebrity Register* which Harper's will publish next fall, with 1,100 "new people" profiled. Revealing this on quarter with the Arthur Godfrey CBS radio show (temporarily being covered by Bill Cullen), Amory said the "celebrities" were not being consulted about the written material.

Stephen W. Grant, a director of Houghton Mifflin and v.p. and director of Penguin Books Inc., elected a vicepres of H.M.

Newsday staffers Anne Hannan and St. Radloff engaged to wed. Bride-to-be is editor of the woman's page on the *Long Island (N.Y.)* daily; he's on the editorial staff.

Carol and Ken (Northern Books pres) Ginger's annual "milk-punch bowl" party post-Thanksgiving.

The *Fallick Mail*, leading Post weekly closed down after 75 years of publication. Lower and upper costs blamed.

Bruce Canby, whose father was an assistant art director at RKO, is Argosy's fiction editor and writes on his own under the nom-de-plume of Carson Bingham. His latest tome is a paperback titled "The Loves of Dr. Devere," published by Monarch Books.

THE PLAYER

A PROFILE OF AN ART

FIRST THOUGHT

"It is, I firmly believe, the best book on the subject that exists. I have spent most of my life with actors and have read most of the books about them. This is the first one which actually demonstrates and humanizes them which gives you an insight into how they live, how they feel, how they think."

—G. K. Selman

An unprecedented portrait of the actor in our time

THE PLAYER: A Profile of an Art by Lillian Ross and Helen Ross is just published. In it, fifty-five outstanding actors and actresses are given an opportunity to play themselves: to speak about who they are, what they think about themselves and their art, about technique, method, training, about their philosophies of acting.

These are the players:

EDDIE ALBERT	BURGESS MERRINETH
DANA ANDREWS	JULIET MILLER
WARREN BEATTY	ZINN MONTELL
EDDIE BAKEMAN	PAUL NEWMAN
CLARK BLOOM	GERALDINE PAGE
KATHARINE CORNELL	ANTHONY PERKINS
JOAN CRAWFORD	DONALD PLASANCE
HUME CRONIN	RONNY PASTER
ALEXANDER DAVION	ROBERT PATTON
MELVYN DOUGLAS	ANTHONY QUINN
PATTY DUK	MICHAEL REDGRAVE
HENRY FONDA	LEE REMICK
JANE FONDA	JASON ROBERTS, Sr.
BEN GAZZARA	FRANCONIA ROLEY
JOHN GILGUD	JANICE RILEY
ANDY GRITTM	MARIA SCHALL
CHARLES HADWICK	MAXIMILIAN SCHMIDT
ERIKEN HILKART	PAUL SPOFFORD
WILLIAM HOLDEN	HAROLD SCOTT
KIM HUNTER	ROBERT SHAW
ANNE JACKSON	SANDRA SINGHART
ANGELA LAMBY	VLADIMIR SODOLOFF
MARGARET LEIGHTON	KIM STANLEY
SOPHIA LAMIN	MAUREEN STAPLETON
CAROL LYNLEY	RON SWICORD
FREDRIC MARCH	ELI WALLACH
WALTER MATTHIAS	RICHARD WIDMARK
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It is this book's brilliant achievement that it creates — from these fifty-five strong, personal viewpoints — a total, quintessential portrait: an unprecedented insight into that mysterious interplay of temperament and technique, of art and personality, that produces the actor. We have, for the first time, a single and strong picture of *The Player* in our time.

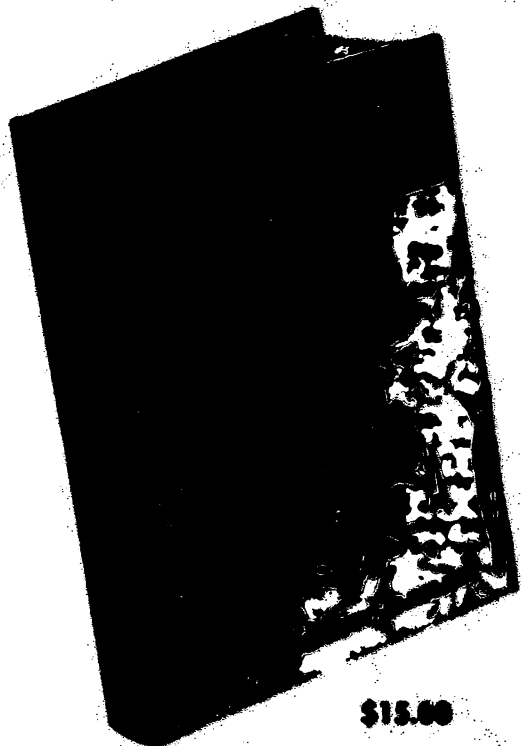
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Introduction by Abel Green, Editor, VARIETY

REVUE is a beautiful book, 7 x 10 inches, with hundreds of gorgeous and lush illustrations, color magazine cutpages, edgewise, bookends, three glass cover, two-color stamping. It is especially planned and designed by a famous designer, and features many fabulous studies of the Nightlife Palace beauties by Alfred Cheney Johnston, official photographer for *Flamingo*, *Elmwood*, *Elmwood*, *Elmwood*. The great covers from 1900 down to the present are highlighted, including not only Broadway scenes, but those in London, Paris, and Las Vegas.

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Broadway

Sherman Billingsley's autograph will be published by Macmillan.

Greek pianist Oino Bachauer flew in Monday for dates with N.Y. Philharmonic and 41 concerts, set by Horak.

Mary Minoff shifted from tv and theatre departments of the William Morris agency to the expanding pictures division.

Carol Richard, who staged the last revival of "Mother of Reville" in audience at Met (opera Sunday 125) when work returned to top.

Industrialist-showman - attorney Maxwell (Scott) Rubin, reportedly condemned backdoor west and did it in Chi recently Rubin maintained homes in Res-Hills, Palm Springs and Chi.

Steven Sultan, ex-MCA agent now practicing theatrical law, does the Benedict hit Dec. 26 at the Ritz, Netherlands with Yvonne Hillman, who hails from London.

Dancer Paul Draper is back in the Village Gate show after being banished with an ailing ankle. Since London or no, Draper says he is 50 years old, not 60, as recorded in the recent Variety review.

Jack N. Goldman (A. Goldman), CP's to and backer of legit shows, is Paris and London for tax purposes with Jack Forrester and Paul Getty Forrester, ex-show boy is now billionaire Getty's right hand.

Binger Robert Goulet, doing such business at the Persian Room at the Hotel Plaza, N.Y., that the son has added a 2 a.m. show for Saturday 7, the first time in the pashy's history that such a step has been taken.

Jeffrey David Weisbord, son of Abba Weisbord Metro art director and nephew of Sam Weisbord, William Morris executive, married Louise Ellen Grant Nov. 18, in Gotham (Grant's assistant to the president of Rummy Motor Hotel).

New LA foreign manager (for Europe and the Middle East) Eric Pickson, just arrived from his longtime Paris base, is awaiting the advent of his wife and two children around Dec. 30. He will be permanently headquartered in Gotham.

Not Horak's granddaughter, Keran Hyman, celebrated her 21st birthday hosted by her stepfather and mother, Mr. and Mrs. Arthur Lief. Lief just returned from tour with the Bobba! Ballet for which he is American guest conductor. Her father is publicist Barry Hyman.

Marshall Edson, the sometime-son-in-law to the Count, where he operates Ye Little Club in Brooklyn, in town with his "and," young comic Dave Madden (an Blue Angel hit), and dropping plays for the Thakans, the film colony charis group spearheaded by Debbie Reynolds.

Maurice, longtime captain at Four Seasons, opening his own French restaurant at the across-2nd St. on the site of the defunct Narva Club. Another Maurice, longtime maître d'hôtel at the Narva, is officiating at the new Narva, ex-L'Ermiteage which Hy (Yvonne) L'Her is bankrolling.

Broadway Ann pretty Douglas Leish (the sign man), sporting a "rehabilitation" program for that now polished West 43d St. between Broadway and 8th Ave., now has City Planning Commission chairman James Felt endorsing the move to revitalize the roofed rue de senbouts, senpot sin-omas, and now notorious pickup alley for the offbeatists and others.

The "Mr. Guts" who blew the whistle on the State Liquor Authority, which has life-and-death over arteries, package stores, restaurants, cafes, etc., is a Greenwich Village operator who (1) picketed the SLA at its 300 Broadway hq. when he got the run-around on a liquor license, and (2) is said to have protected himself with some tame recordings.

Harry F. Gould, a fire buff from "was back to Mayor LaGuardia days, has been made an honorary N.Y. City Deputy Fire Commissioner. The ind. "trashed-showman" was looked at a "1" hunchman, by "21" ever Sheldon Tannen, also a fire buff at which N.Y. Mayor Wagner, Deputy Mayor F.D. Canavan, Fire Commissioner Ed Thompson and other men-and-birds is seated the new brave fire laddie.

Under commercial notices in the N.Y. Times appeared this ad: "Miss Elizabeth Taylor and Mr. Eddie Fisher Mrs. Gratton-Stacey is pleased to announce to the film industry that the action brought by

her company against Horizon Pictures (G.S.) Ltd., as a result of the occupation of her home during June and July 1960 by the above persons, has been settled to her full satisfaction out of court, including the complete withdrawal of the defense . . ."

4 Mrs. From E'way

By Walter Winchell
Composer-producer Billy Barnes, creator of revue by that name, at the Coronet on La Cienega (in a former movie house) isn't conducting the show for the first time in years. Bored, he says; more fun playing piano at the adjacent bar in the lobby.

The Sad Luft-Chan, Strauss Thank-youing Eve clash at State's was the first fight there in over five years. It rated frontpage "War Declared" type headlines. Combatants un-famed in downtown L.A.

George Gobel's Coconut Grove opening jammed with H'wood star comics and other showbiz champs. Gobel is best on a nightclub stage.

Marina, owner of Peppermint West (a goldmine), back from N.Y. where she tried to buy Peppermint Lounge. They wanted Fort Knox.

Vaughn Meader's smash album "The First Family" (it tells the Kennedys getting traffic play on all-night radio shows. Red McIlhiney is its top plunger. Refreshing de-jas Warm wiffy way with phone-calls.

Ben Blue presenting two U.S. antiques (value \$50,000) to Mrs. White House for her Americana collection. His cat doubles after the midnight frolic in the bar, where the hand drummer becomes a fast comic.

When Desi Arnaz peddled his DeWitt stock to Lucille Ball he pledged his counsel whenever she needed it. Replied Lucy "You're left everything in such good shape, it'll be a cinch."

Clete Roberts, a top tv newsmen in L.A., once ran copy for The Jerns's Journal editor in the ABC newroom, N.Y.C.

Vaude history covers the walls of Dave Chasen's office. Clete waiting for tables get a rundown between spots of shoukbe Greets from Dave, who'd rather talk 2-a-day shop than the state of the world, etc.

Reason the recently opened Millionaires Club (a key club) bopped (not nearly all members neglected to pay tab. Amazing how many stars and other celebs are listed as "non-payers" in stank spots.

"Unouchables" using "names" instead of cheaper players. Barbara Stanwyck, Peggy Ann Garner, Don Dorey, to name three.

Jimmy Starr, over 25 years chatter columnist for Horak, now a planner for Russell Birdwell presser. Writing his 6th book.

Annual Santa Claus Day Parade along H'wood Blvd staged Thanksgiving Eve in thickest fog in decades. Best known actor in N. Francis X. Bushman, star of silent screen times. He's a very young-60.

La Rue's on the Strip, a Stratate entry, took an ad in Daily Variety announcing "complete" dinners at \$6.50. But which had been off (as in most spots) immediately jumped in capacity.

Philadelphia

By Jerry Gaghan
(310 N 18th St.; LOX 4-4848)
Benedict Gimbel, Jr., Melocomedias ever, returned from board of directors of the city's new Aquadome.

Bobby Rydell and Eddie Fisher show business guests in Gimbel's 63d annual Thanksgiving Day parade.

Don Orlando, co-owner of the Carousal (New Jersey spot) recuperating in Cooper Hospital, Camden, after surgery.

Leonard A. Muthern, son of Harry Muthern, manager of the Shubert Theatre, named company manager for "The Beauty Part."

"Clank Kame" will do a dramatic reading for 115th Annual Congressional Meeting of Reform Congregation of Keneath Israel on Dec. 1.

Fabio (a male) will make his debut as conductor of the Philadelphia Orchestra with a performance of his oratorio, "El Peche" on April 19.

Jack Goldman, former local film house manager and now public relations director for Atlantic City's Steel Pier, named to executive board of the recent's Chamber of Commerce.

Chicago

(DECI 7-4084)

Delores King of the Piano Bar of Cabaret in the Ontario House, Palmer House p.a. Freddie Townsend again portrayed Santa Claus in annual State Street Christmas parade last Sunday (26).

Bill Leonard, literary editor and feature writer for Chicago Tribune, now has a weekly column of general comment in Saturday issue of that paper.

Ginny Tan will appear with Danny Thomas at a benefit show for St. Jude Children's Hospital and Research Center Saturday (1) at McCormick Place.

The Frank Sinatra-Diana Martin-Sammy Davis Jr. engagement at suburban Villa Venice (Nov. 26-Dec. 1) sold out for every one of 12 shows in this 305-seat room.

Second City manager Sheldon Patinkin skies to London to catch the Chi cast at the Establishment there before they return here for a Dec. 4 opening. Second City workshop and children's theatre director Viola Spolin completed a book on improvisational acting.

Drury Lane Theatre closes its 1962 season with Constantine Benoit in Noel Coward's "Map Fever" opening Nov. 29 for four weeks. Featured players include: William Mauzy, Jim Hall, Donna Walsh, Tom Elrod, Wayne Foster, Eleanor Merriam, Mervyn Miller and Miss Bennett's daughter, Gyl Roland.

Rome

By Robert F. Howison
(574 N. E. 10th St., Tel. 675046)

David Niven reunited with Richard Burton had during "Cleopatra." Nadia Gray is to appear opposite Channing Pollock in "Romantic."

Johnny Malinday feted by Philip at press sendoff at Gratie del Pacione entry.

Marcello Mastroianni back from U.S. tour on behalf of "Distance, Italian Style" (Embassy).

Arianna Arden preparing in "The Mysteries," English-language presentation at Golden Theatre.

Debra Beece recording series of video shows for RAI-TV, including new variety stars called "Gloria." Gloria.

Rome literary shuttered five days for overcharging a Yank tourist. Evening tab ran to \$1,500 so visitor called the cops.

Robert C. Doby, Paris, N.Y. Times tapper, takes over Rome bureau reins early next year when Arnaldo Carletti retires.

Nico Fidenco awarded his second Gold Record by RCA after first one topped last year, having just topped 2,000,000 mark in local sales.

Dahlia Lavi follows up her current "Cyano and D'Artagnan" with "Il Demone" (The Demon) directed for Vox-Titanus by Brunello Rondi.

"Trial of Verona" DeLaurentis moved to Verona location, with Frank Wolf (Cine) and Silvana Mangano (Cine) Edda Ciano) making trek.

Emmanuelle Rivz, winner of Venice acting buds this year, here for role in Luciano Salce's "Le Ore dell'Amore" (The Hours of Love) produced by D.E.L.

Gina Lollobrigida will tape a one-hour tv show on her life and achievements for ABC-TV, with Cinecittà producing. Actress this week made her third appearance as "Queen of the Ball" at Excelsior Hotel affair honoring 100th anniversary of the Marine Corps.

In - and - out: Annet Liliak, George Wehner, Fran Jeffries, Yul Brynner to Switzerland, Judy Bryner and Mark Forrest to Malaga, Irene Pappas, Freddie Fields, Polly Bergen, Irving Rapper, Christopher Lee, Lina Gostoni, Marcel Camus, Samuel Bronston, Otto Preminger, Arthur Lee and Michael Drinkhouse.

Mpls.-St. Paul

By Bob Ross
6306 Keweenaw Parkway, 374-4415

White House has singers Fred McKennie and Joanne Barnett with Herb Fisher trio.

Theatre St. Paul offering initial showing in this area of "Three-penny Opera" through Dec. 16. Rex Howard directs.

Mary Joffe, press rep of O'Keefe Centre for the Performing Arts in Toronto, named p.a. for

Tyros Guthrie Theatre, Minneapolis.

University of Minnesota Theatre offering Lope de Vega's "The Sheep Wolf" through Dec. 1, observing 400th anniversary of Spanish playwright's death.

Disappointing attendance at Minnesota Vikings pre-grid games has barbers of club meaning. Average attendance at home games has been under 22,000 even though 24,000 season tickets were sold before the curtain-raiser.

Best M. Ray Film Industries donated 30-second, color theatre trailer to Northwest Variety club's fund-raising drive for Heart Hospital, University of Minnesota. Film is narrated by Minneapolis Tribune columnist and KM5-TV newscaster George Gram.

Paris

By Gene Moskowitz
(66 Ave. Breteuil, MTF 3030)

British singer Petula Clark topping the new Olympia Music Hall show.

Film star Jean Marais planning a legit comeback with George Bernard Shaw's "Devil's Disciple."

H. G. Clouet preparing a new pic, "Return of the Cinders," a drama which will star Simone Signoret.

Jill Haworth, British actress, into her second French film "A Cause D'Une Femme" (Because of a Woman).

Beland Petit signing young Swiss ballerina Danielle Jossi for his group of ballets to bow at Palais de Chaillot in December.

The Film Museum, the Cinematheque Francaise, print homage to set Yank producer Howard Hawks via a week devoted to honours of his pic.

Maurice Druon adapted Peter Ustinov's hit play "Photo Furtive" which will come in late this season. Paul Meurisse and Philippe Noiret will star.

A pending French-Spanish-Italian coproduction is "Scaramouche" with Gerard Philou, which rolls next month with shooting in all three countries.

Vivis Robert will be staging choros on new Francoise Sagan play, "The Merveilles of Valentine," due at the Theatre Ambassadeurs early next year.

Pierre Fresnay takes over the Theatre Michodiere next February to do two on actors, Diderot's "Rameau's Nephew" and Jacques Prety's "The Equation."

Reported that Gene Kelly will do a musical pic based on "Holiday On Ice" shows at ski resort in Mexico here early next year. Richard Beymer prepped for this Yank-French tuner.

After the sold one-man singing shows of Yvonne Montand and Marcel Amont, actor Roger Corman does a legit one-man stint via a reading of Goussu's "The Diary of a Madman" in 18th Century costume. He starts this week at the Theatre Mathurins.

Berlin

By Hans Herber
(720204)

"Speedy Gonzales" top tune in West Germany for October.

Music of Henry Mancini climbing up the ladder of popularity here.

Max Frisch's "Andorra" marked its 10th performance at City-owned Schiller Theatre.

Stachelschwein (Porcupine), city's popular cabaret group, produced its 20th program.

"De Gaulle in Germany" is the title of another documentary LP released by Deutsche Grammophon Gesellschaft.

Fat Boone's "Speedy Gonzales" riding high the local hitparades. Incidentally, may appear on German tele next year, it's reported.

Composer Hans ("Pope") Watzel and Carl-Ulrich Mecher ("Echade, echade") teamed up for a song entitled, "Rain on Ben-Gurion."

Opera and operetta singer Rudolf Schack, under exclusive contract with the Electrola dishery for 15 years, signed a contract with Ariola Sonopress.

"Happy Years of the Thorenolds" marked return of former German film star, Elisabeth Bergner, to the German screen after 30 years. Comeback was cheered by press.

"Holiday On Ice" currently at Drachlandhalle, is a big click with the press and public. Later this month, Berlin will get The Viennese Ice Revue (at Sportpalast).

London

(NYDe Post 4661/2/3)

Robert Aldrich in for this week's prem of "Sodom and Gomorrah." Carl Foreman entertained the trade press to lunch on "The Visitors" set at Shepperton last Monday (26).

Big batch of show biz celebrities currently in town include Gary Grant, Johnny Mathis, Ian Martin, George Virebeer and Noel Coward.

Gerald Adler headed a Children's reception last night (Tues.) to introduce Joseph M. Klein, director of NBC International Enterprises.

Kenneth Hyman, Seven Arts' p. setting up permanent residence in London. He returned last week to attend the "Gap" opening at the Carlton.

Gordon Chaddock appointed top-man bowling supervisor of Associated British Cinemas, and will be assisting David Goddard, the company's bowling exec.

For Michael Balcon, chairman and managing director of Brynston Films, "unofficial" Neville Brown, who joined the company last month as assistant managing director.

John A. Carlsen has been named chairman of the Association of London Theatre Press Representatives. Frank Robinson is secretary, Fred Gratton treasurer and William A. Sutton deputy chairman.

Henry P. Dawson has resigned the managing directorship of Pathé Equipment, effective from Friday (29) to concentrate on his expanding manufacturing interests. G.C. McLean, until recently assistant to Dawson, has been upped to general manager.

The motion picture industry played host to the Royal Navy last Wednesday (21), with a dinner at the River Club. Among the naval brass were Admiral of the Fleet, Earl Mountbatten, the First Sea Lord, the Second Sea Lord and the Chief of the Admiralty.

Palm Springs

By A. F. Scully
(Tel. F.A. 4-1000)

Teddy Hart to NY for a "Car 54" segment.

Tony Bone arch signed into the Tennis club for season.

Eddie Le Baron and Bill Alexander led band for Chi Chi Hot Parade.

Red Nichols and his Five Pennies joined up Bermuda Dunes opening.

Don Rickles lays off here after Chi Chi stint before returning to Las Vegas.

Mrs. Clark Gable saying on record to Bermuda Dunes place that she and her late husband built. Place up for sale at 100 G.

Alan Ladd and Sammy Cahn commencing at their desert villa, Ladd from accidental gunshot wound and Cahn from ulcer surgery.

Gloria Greer doing an hour's show weekends over KPAL from the Racquet club. Use! Frank Scully to spot on his "Thin Gay Knight" as one of her first "some attractions."

Governors Pat Brown of Calif. and Frank Clement of Tenn., Mayor Dick Baker of Chi and Dick Dismuth of Philby among the Dunes trying out Phil Regan's drinks after sundown.

Tokyo

By Dave Jempel
(Press Club; 211-3481)

Los Espanoles getting more conventional play than any act here in longtime.

Australian singer Tony Brady playing Nippon circuit on wrapup of Far East swing.

Bill Brunner of Westminster Films returned to wind up leasing for Jack Douglas.

Thrush Yicki Benet scoring at New Latin Quarter. She'll follow with dates at U.S. military clubs.

Dickson northern jockey Michael Jackson of KIWB, San Francisco, heading tourist party around Far East.

Shorlock unit into Mikado for six months. Theatre restaurant, which had first semi last month, opened with a Shorlock group.

Launching of U.S. Travel Service's office was aided by Miss Hawaii, Yank folk singer Buddy Bohn, thrush Julie Tabak and the Altimus Quintet.

Promoter Eddie Sereno left for Hong Kong to meet Tino Puccio each and across, any hand through dates in that city and Manila before bringing unit to Tokyo's Golden Alaskan.

OBITUARIES

STANLEY WALKER

Stanley Walker, 64, newspaperman-author, apparently committed suicide Nov. 19 on his farm at Lanesboro, Tex. He had been suffering from throat cancer, and reportedly had expressed fear he would not survive imminent surgery.

Semi-retired and resident there since 1956, he was generally considered with the legendary American journalists of the Prohibition period. His own heyday being 1935-36 when he was city editor of the N. Y. Herald Tribune. In all, his Gotham news career spanned 26 years.

One of his pet "beats" was the colorful Manhattan saloon set, out of which developed two books, "Night Club Era" and "Mrs. Astor's House," latter a cafe society lowdown. But his best known book, perhaps, was "City Editor," a racy chronicle of city-room operation. And over the years he was also a frequent contributor to magazines, writing on sundry subjects. His last published piece, about the Los Alamos (N. M.) A-bomb community, ap-

peared on the day of his death in the N. Y. Times Magazine. He also was a prolific book reviewer of late.

Lanesboro was his birthplace. He had worked on newspapers in Austin, Dallas, Philadelphia and New York (chiefly with the Mirror after leaving the Herald Tribune), and for brief periods was a staffer at The New Yorker and N. Y. Woman magazine.

His first wife died in 1944. Two years later he married the former Ruth Allen Beach. Other survivors include a son, James, and daughter, Mrs. Thomas Wrenning (she's Newswatch magazine critic) who reviews television under her maiden name, Joan Walker, for Cue. New York entertainment guide.

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"Que Vienen los Piratas" (Let the Pirates Come).

Del Campo, who won the Chilean National Theatrical Award in 1957, also did a hit adaptation of Best Gans's "Martin Rivas" for the stage. He was director of the Chilean government; information service in 1964. As a lecturer, he toured Latin America and Europe.

Surviving are his wife, two sons and a daughter.

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MARRIAGES

Mrs. Diana Davies Reed to Mesmore Kendall Jr., Nov. 28, Philadelphia. Groom is P.O. son of the late Lee's Inc. director and owner of the Capitol Theatre on Broadway, both are Newport, Palm Beach and Philadelphia socialites.

Mrs. Ruth Lehrer to S. Joseph Tankam, Nov. 21, Palm Beach. Groom owns the Hotel Delmonico, N. Y., and the Colony Hotel, Palm Beach; both w.h. in show biz and safe society.

Joan Paset to Clifford Williams, Paris, Nov. 19. He is resident associate director of the Royal Shakespeare Company, London; bride non-pro.

Gillian Diamond to Anthony Wickett, London, Nov. 18. She is secretary to the resident associate director of the Royal Shakespeare Company; he is a BBC-TV technician.

Willow Stokdale to Martin Richmond, London, Nov. 18. She is a bit player and dancer in "My Fair Lady"; groom non-pro.

Peggy Au to Jack Schatz, Chicago, Nov. 22. He's general manager of WYNN there and former owner of the Chas. Paces.

Martha Bumpas to Dr. Robert E. Gaylor, Dallas, Nov. 7. Bride's a legit and tv actress there.

Jennie Gossens to Brian Spink, Eng., Nov. 17. Bride is the actress-daughter of absohit Leon Gossens; he is an Old Vic actor.

Mary Miller to Rafael Frame, London, Nov. 24. Bride is an actress; he is Rafael, the theatre photographer.

BIRTHS

Mr. and Mrs. Dale Juhlin, son, Chicago, Nov. 14. Father is producer-director at WGN-TV there.

Mr. and Mrs. Tony Ford, son, New York, Nov. 15. Father is with General Artists Corp.; mother is Lisa Reinhardt, actress-model.

Mr. and Mrs. Donald Feldstein, daughter, New York, Nov. 17. Father is a film editor with WABC-TV, N.Y.

Mr. and Mrs. John (Crommelin), daughter, Pittsburgh, Nov. 20. Father is local sales manager for WTAE there.

Pvt. and Mrs. Stephen D. Minca, son, El Paso, Nov. 2. Father's an actor and former CBS parter.

Mr. and Mrs. Stratford Johns, son, London, Nov. 8. He's a tv actor.

Mr. and Mrs. David Page, daughter, London, recently. Mother is dancer Sheila Lee; father is a danceband drummer.

Mr. and Mrs. Des O'Connor, daughter, London, Nov. 21. Mother is actress Gillian Vaughan; father is a comedian and tv entertainer.

Mr. and Mrs. Denis Watkins, son, London, Nov. 19. Father is South London rep for Electric and Musical Industries Ltd.

Mr. and Mrs. Tony Walton, daughter, Nov. 27, London. Mother is Julie Andrews, the musicomedy star; father is a stage set designer.

Liz Goolby?

terms or he wouldn't be meeting them. It isn't that he thinks "Louise" isn't strong enough to go without a big star, rather he thinks that with Miss Taylor, the benefit will be just that much bigger.

Also, he has no worries about possibility of a marathon shooting schedule. Miss Taylor cannot be blamed for the "Cleo" experience, he says, since she only missed work on those days she was "legitimately ill." Instead, he understands, most of "Cleo's" delays were result of faulty production decisions, as when one set was made too big to be taken in by the camera eye, and subsequently had to be rebuilt on smaller scale. Things like that, and not Miss Taylor, pushed the "Cleo" budget to its astronomical heights, he said. He anticipates no problems in obtaining proper insurance for both "Louise" and its star.

Thompson's next immediate assignment is "The Mound Builders," Yul Brynner starrer, which he does for the Mirischos but not as part of his four-pic Mirisch part. That starts in January in Mexico.

Hopalong Here

Continued from page 1

out a number of small-scale westerns in the past, are riding to the rescue with what gives promise of being the most ambitious "off-shore" western ever attempted. This is "Der Schatz im Silbersee" (The Treasure of Silver Lake), the first western novel of famed German writer, Karl May, to reach the screen. Backs by May, who died in 1913, reportedly have been best-sellers in his homeland for something like 60 years.

"Silver Lake" may be unique on a number of counts. Going in color and CinemaScope, it is the most expensive film being made by a German company this year—budgeted at 2,500,000 Deutsche marks (approximately \$950,000). With the exception of "New The West Was Won," "Berganza Three" and "The Man Who Shot Liberty Valance," that's as much money as—if not more than—was spent on each of the 1952 Hollywood efforts.

"Silver Lake" which just wound up shooting in the Karst region of Yugoslavia, is being produced by Rialto Films of Berlin as a reproduction with Jadran of Yugoslavia. Rialto, drawing a head on the export market (including the U.S.), has tapped it with an international cast as any state open-and-sonal spec ever had. Lex Barker, a former American Tarzan who has been living in Europe most recently, stars as "Old Shatterhand" with featured roles being handled by Herbert Lem (Mittels), Pierre Brice (France) and Mirko Boman (Yugoslavia). The remainder of the cast is German with the exception of a number of Yugoslav "Indians."

The current issue of German Film News, issued by the Export-Union of the German Film Industry, winds up its production notes on "Silver Lake" with this provocative report:

"The battle over Butler's farm has come to an end, the toll being six fractured ribs, two fractured collar bones and a black eye for Old Shatterhand. The filming, however, was interrupted for four days because the cameraman, Ernst Kahlke, was hit by an Indian arrow."

'3-Penny' Remake

Continued from page 2

His Helene Weiser, widow of Berthold Bruchl, Ulrich acquired the film rights for \$25,000 and promised to have the film completed by the end of 1968. If not, the rights would revert to the widows. He's now in quite a hurry to have the film completed by Jan. 1.

Jurgens' \$150,000 Fee

Frankfurt, Nov. 27. It's an open secret here that "Mask the Knife," Curt Jurgens, who is set for that role in the Brecht-Weill film, "The Three Penny Opera"—managed to slice through the German Producers' Salary Scale.

The producers several years ago put all German stars into salary categories, with a top fee of \$25,000 for a starring role in a German film.

Jurgens, at that time, announced he would make no more German films at the low fee, since he could command more money in American and French films, and would concentrate on production deals of his own. He is getting \$150,000 for his part—six times what he is "allowed" under the German scale.

The German producer explained that he signed a contract with Jurgens in 1966, when the German producers had not yet set up their controversial salary limits. And Jurgens, in an aside to a German paper, noted that he liked the role so much he would have played it for \$25,000 anyhow—providing he would get a share of the net take.

The film is expected to go over the \$1,000,000 mark when it is completed, with some of the money coming from Gloria and some, allegedly, from English investors.

In grateful memory of

John Shubert's

devotion and unstinting support of our work for the UNITED NATIONS

Greater New York Chapter of ANA

WIGGMA HUGHES-BROWN,

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THEODORE WISNY Program

(Name) ED. ROTH

The Sunshine Boy in Vaudeville

(Price 10¢)

Your youth have loved him and his songs. But now they love him more than ever. He has been back of the stage for 10 years. He has been back of the stage for 10 years. He has been back of the stage for 10 years.

His work as a recording director, he was instrumental in helping launch the early careers of such singers as Frank Sinatra, Peggy Lee, Della Reese, Dick Haymes. The Weavers, Johnny Desmond and Jeri Southern, and band-leaders Harry James, Gene Krupa and Les Brown.

In addition to his disk activities, Palitz was a violinist, composer and conductor. His most popular composition is "White Were Young," which he wrote with Alec Wilder and Bill Kuylich.

Palitz began his disk activities in 1936 as a salesman for the American Record Corp. He soon became a recording director, producing records by such artists as Duke Ellington, Ray Noble and Kay Kyser. In '39 when American was bought by CBS newly-acquired Columbia Records, he became producer of recordings made by such artists as Benny Goodman, Count Basie, Mildred Bailey, Xavier Cugat and Eddy Duchin.

During World War II, Palitz saw army service as a recording director for the armed forces' "Y" Dicks which were played in all the war theatres and Statewide



Granada goes to Hell.

Granada and Sadler Wells Opera Company presented a television first. A modern translation of the Offenbach musical, *Orpheus in the Underworld*. The story line, loosely based on the ancient Greek legend, tells how the widowed Orpheus descends into hell to plead with the gods for the return of his lovely, young wife. In Offenbach's irreverent hands, the tragic myth turns into a farcical fact. Wrapped in strains of joyful music, hell becomes a heavenly ninety minutes on earth. The Stygian extravaganza is available on tape or film. Interested?

Call Granada's Kay Campbell, NY 6-1100/690 Madison Avenue or write
Paddy Crookshank, GRANADA TV NETWORK
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64 PAGES

D.C.'s SWEEPING TV REFORMS

Station's Lament: Only 70% Of Comedy Albums Suitable for B'cast

Blue material — down to the milder eye words — is killing some comedy albums for radio play, says Paul Brenner, program director of WJZZ, Newark (ABC air show), at least in the New York area, have contributed heavily to the booming sales success of such comedy LPs as "The First Family" and "My Son the Folk Singer".

Brenner has written a recommendation to the A & R men producing comedy albums, suggesting they alert comies to "think of broadcast exposure" in prying material for recording.

The program director, whose station has featured "Comedy Corner" for almost three years (dating back to former ownership), says that only 70% of available comedy albums are suitable for broadcast. "The other 30%," he says, "are unusable due to profanity and blue material."

Specifically, Brenner cites the following: "The 'Allen & Boon in Person' (ABC Records) has

(Continued on page 62)

Benny, Burnett, Crosby, Cox, Kaye, Adlai, Others Super-LP to Benefit UN

An all-star record production for benefit of the United Nations is being recorded for release after the first of the year.

The package is a musical fable titled "Three Billion Millionaires" with music by Robert Allen and book and lyrics by Peter Farrow and Diana Lampert. Title of the fantasy is derived from the plot line in which a baby asks for a delegate's seat at the UN claiming that he represents the 3,000,000,000 babies of the world.

Among the stars already recorded are Jack Benny, Carol Burnett, Bing Crosby, Wally Cox, Denny Kaye and Terry Thomas. Adlai Stevenson, U. S. Ambassador to the U. N., will also be heard on the disk. All the artists are giving their services without charge, and no royalties will be paid anyone for this album.

Arnold Michaelis produced the package, which is in the form of a completely integrated show. Allen did the musical production and Ray Ellis orchestrated and conducted.

All the proceeds from the album, which will be sold through regular retail outlets, will be divided among such UN organizations as UNICEF (United Nations International Children's Emergency Fund), UNESCO (United Nations Educational, Scientific & Cultural Organization), the Refugee Committee, etc. United Artists Records is contemplating release of the package through its distribution outlets sans fee.

Abbott's Trio

George Abbott seemingly pulled another comedy click out of the hat with "Never Too Late" which opened last week to 100% notices. This gives him three concurrent hits on Broadway: "Funny Thing Happened on Way to the Forum" and "Take Her, She's Mine" being the other two.

As the *Sheriff* Set says, "Not bad for a kid of 75."

'Charlie' Axed; U.S. Army's Beef: 'Made Us Idiots'

One of the major reasons for the abrupt and total cancellation of NBC-TV's Friday night GI comedy, "Don't Call Me Charlie," was "strong adverse comment from U.S. military authorities." Show goes off Jan. 31, but sponsors were out as of last Friday.

A sponsor representative says the backslatters feared the show as a negative sell when said authorities raised a howl about "making the army look like a bunch of idiots."

Along with the feeling that the show was "badly produced to begin with," the military hubbub brought the axe down "Charlie" sponsors were Scott and Brown & Whitteman. Sponsors will scatter the remaining budget with minute buys in other NBC shows.

Azing will permit NBC to shift "Price Is Right" out of Monday 8:30 into Friday 8:30.

WRITE LESS, READ MORE, PARIS PUB'S MANDATE

Paris, Dec. 4.

A new high in frankness (and toughness) was probably set by Table Ronde, one of the leading French book publishing houses, when it ordered its newest batch of rejection slips. Hereafter, the publisher claims, all unsolicited scripts will be immediately shipped back to the authors. The company will continue to consider and/or publish books only by authors they know, or which are sent them by recognized agencies.

New rejection slip reads: "We have received your manuscript entitled such and such. We beg to request that you pick up this manuscript as quickly as possible or have it picked up for you. The fact is that we have decided not to consider any more manuscripts, not

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FCC REPORT ASKS MAJOR OVERHAUL

By LES CARPENTER

Washington, Dec. 4.

The Federal Communications Commission has before it the preliminary report by Ashbrook P. Bryant after his lengthy special network study.

The guts of it provides: —Networks should be driven out of the syndication business within the U.S. completely as an instance of an excessive web financial look on programming.

—Webs should be prevented from acquiring ownership or first run rights in more than one half of shows programmed between 7 p.m. and 11 p.m. as a device to reopen network doors to independent producers and to create a situation where some prime time will be turned back to affiliates.

—A new concept of a trade association for the broadcasters involving a Government industry partnership, should be instituted. It would be patterned after the National Assn. of Security Dealers which works hand in glove with the Securities and Exchange Commission.

Such a broadcasting association, always subject to a FCC veto, could

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Shorter Warmups Versus Ballcasts

By HAROLD BOENFAL

At first glance legislation passed by the major leagues at their annual convales in New York, Nov. 30, cutting between-innings warm-up pitches from eight to five seems like a topic for next hot-plate meeting of local Little League. Actually it looms as a Madison Ave. crisis.

Reason is that eight-pitch break between innings provides a built-in 60-second segment for tv commercials. Tampering with that figure must alter agency thinking from Tees Shor's to Wishful Blvd.

Warmup pitches are as old as the game itself, and just as important because pitchers tend to cool out between innings, even in the hottest weather. In cold weather

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La Meme Chose

Paris, Dec. 4.

Johnny Halliday, current French teenage idol, is a young man who is very sure of himself and his opinions. Singer was interviewed on leaves here and asked, "What do you really prefer, Bach or bebop?" He answered with hesitation, "Aw, it's the same thing. It's all music."

Chi Spotlight on Floating Dice Game Situated Near the Villa Venice

By MORRY BORN

Chicago, Dec. 4.

Another Chapter Passes

Paris, Dec. 4.

The publicity announcement was brief and curt. "Hereafter," it said, "the theatre situated at 20 rue Chaptal will be known as 'Theatre 347'." And thus another of the world's landmarks passes into history, to be signed over in the reminiscences and rumination of the world's antiquarians. The new title comes from the fact that the theatre has 347 seats.

Previously, for many, many years, the house was called by the name that is a global show-biz trademark — the Grand Guignol.

Ease in Cuban Crisis Heartens Fla., Carib Cafes

San Juan, Dec. 4.

Indications of peace in the Caribbean have sparked activity in that area as far as the entertainment scene is concerned. One of the immediate effects of the calmer news resulting from the easing of the Cuban crisis has been the sellout of cruises for the Christmas season. Another has been resumption of talent buying for San Juan, Puerto Rico. Still another has been the accelerated acquisition of names for the Miami Beach hotels.

The Carib and Florida areas expect boom business now that the international tension has simmered down. Those reports also feel that the recent economic upturn will also aid in nabbing tourist trade.

However, this is the poorer part

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USIA DISTRIBUTING DINAH SINATRA TV'S

The U.S. Information Agency will distribute prints of Dinah Shore's Dec. 9 NBC-TV colorcast to television stations abroad having a total potential audience estimated as high as 250,000,000 people.

Cost of distributing the show overseas is expected to be minimal to the USIA (and U.S. taxpayers) since Miss Shore and the producer Henry Jaffe are picking up the tab of the prints. Frank Sinatra is the special guest star on the program, with accent on modern American music. All the performers, including Gerry Mulligan, Basie Griffin & the Gospel Pearls, have agreed to waive residual payments for the USIA non-profit showings.

The mystery of why a long-dormant and remotely-located suburban night club reopened with top name headliners for only a month began to unravel last week when it was revealed that a big-money floating crap game had set up shop in a plushly-outfitted quonset hut less than a quarter-mile away. State's Attorney Daniel Ward told VARIETY that he is planning further inquiry into the relationship between the Villa Venice near Northbrook (Ill.) and the nearby gambling operation.

Ward said that he had set a raid on the gambling hut for last Friday (30), but that the game had faded following a front-page story in the Chicago Daily News that same day. He said that he had had the name under surveillance for several days, but had not had what he thought was sufficient evidence to obtain convictions until Friday. He said that his investigators had observed several nationally-prominent gang figures going in and out of the quonset hut, including several that had appeared as witnesses before the Senate subcommittee investigating alleged mob infiltration into the entertainment industry. He indicated that he did not feel that the entertainers at the Villa Venice had any knowledge of the crap game.

Tradesters had puzzled over the reactivation of the suburban club since it's reopening was announced two months ago. Some physical changes were made in the main

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13 European Countries To See Rattigan Play Over 4-Day TV Spread

London, Dec. 4.

Although 13 European countries will be seeing "Heart to Heart" the Terence Rattigan play commissioned by BBC-TV as the first of the EBU "largest theatre in the world" projects, they will not after all be seeing it simultaneously as originally conceived. The transmissions will be spread over four days beginning on Thursday (8).

There will be 10 separate productions, joint efforts having been planned for countries with common languages—e.g. the French version serving the Belgian and Swiss French and Luxembourg as well as France. Spain intends to produce the same play possibly in the spring.

Alvin Rakoff, who produces the BBC version, has been working on the script with author Rattigan for eight months providing changes and alternative scenes for these countries with modest equipment, facilities and finances.

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